ELPHINSTONE INSTITUTE

A Fieldworker's Vision: Researching the Present

Folklore, Ethnology, and Ethnomusicology Conference, Aberdeen

Elphinstone Institute
University of Aberdeen
1-3 July, 2016

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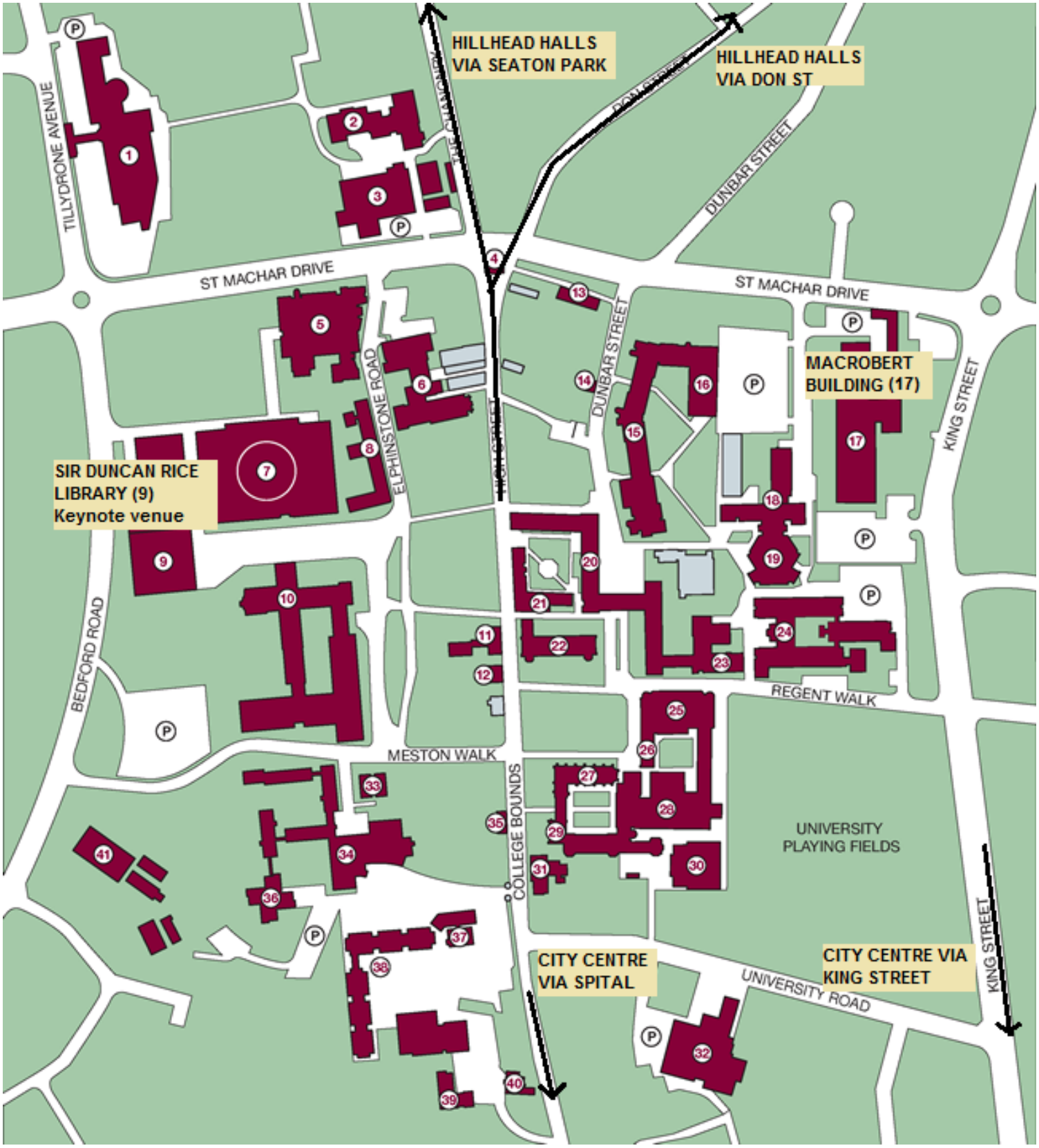
Old Aberdeen Map



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1800–1900	Keynote Lecture - *Dr Jonathan Roper*
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Acknowledgements

The FEECA 2016 Organising Committee would like to express its gratitude to The Folklore Society and the Elphinstone Institute, the co-sponsors of this conference, as well as the University of Aberdeen School of Language, Literature, Music and Visual Culture, and the Friends of the Elphinstone Institute for their generous financial support.

We would like to thank Jonathan Roper for agreeing to deliver the keynote lecture, and for his support and enthusiasm for the aims of this conference. We also offer our thanks to Nick Le Bigre for speaking about Bill Nicolaisen's legacy in our Conference Opening. Tom McKean and Frances Wilkins of the Elphinstone Institute also deserve our appreciation for eagerly supporting the idea from its conception.

We recognise, of course, that the delegates make up the heart of our conference, and so we thank them for coming to Aberdeen to share their research with us. We also owe sincere thanks to our enthusiastic and diligent conference volunteers: Richard Bennett, Maia Daniel, Anne Greig, Ri Prasansaph, Tallen Sloane, and Lorna Summers.

Further thanks go to our chairs, listed in the programme schedule, who will surely keep the panels running smoothly and efficiently, and our tour guide Susan Bennett for leading the garden tour on our Saturday excursion. Finally, we owe special thanks to Alison Sharman, for helping us navigate the administrative side of the University.

Welcome

Welcome to the Silver City with the Golden Sands!

FEECA was originally envisaged as an academic forum for early-career researchers in the UK and Ireland, and though we expected a few abstracts from further afield, we never expected the incredible number and variety that we did receive, from all the continents save Antarctica. Our 2016 conference has, if anything, exceeded the previous conference, with an excellent and diverse selection of abstracts from all over the world. Clearly the fields of Folklore, Ethnology, and Ethnomusicology are thriving among scholars worldwide and that interest has contributed to the success of our conference.

We have been impressed by the quality and wide-ranging subjects of this year's abstracts, with topics ranging from community, identity, place names, ethics, music, customs, myth, rituals, and many other topics besides. We could not have imagined a more varied and fascinating line-up, and look forward with anticipation to listening to the presentations.

And yet despite this great variety, we have strived to keep the conference small. Though we have all come to present our latest research, the essence of FEECA 2016 is for delegates to meet each other, share knowledge, introduce their home institutions, and generally get to know each other and establish long-lasting contacts. We hope you, the delegates, will take this to heart, and share your academic enthusiasm with all of us.

The FEECA 2016 Organising Committee

Carley Williams, Sakis Barmpalexis, Rod Nicol & Nicolas Le Bigre

Addressivity and Folklore

Dr Jonathan Roper Keynote Lecture

Department of Estonian and Comparative Folklore
University of Tartu
Estonia

‘Do there exist genres without an addressee?’ Baxtin (Bakhtin) asked himself in his ’Notes of 1970/71'. Whatever the answer might be for literary texts, for folklore texts the answer is surely ‘no’. Tales, songs, charms, proverbs and riddles all have their own forms and norms of addressivity. This keynote aims at highlighting the addressivity of folklore texts, and how we might better imagine and understand folklore by bearing its addressees in mind.

Film Screening

‘Labrador Jannies’ (22 mins)

This film depicts mid-winter house-visiting (‘jannying’) as it takes place in a coastal community in Labrador, Canada

‘'The Crocodile, the Cobbler and Bob’ (20 mins)

A portrait of Sussex traditional singer Bob Lewis.

Directed by Dr Jonathan Roper

Biography

Dr Jonathan Roper is Senior Research Fellow in English and Comparative Folklore at the University of Tartu, Estonia. He earned his PhD in 2003 from the University of Sheffield with his thesis *English Verbal Charms*. He chairs the International Society for Folk Narrative Research committee on Charms, Charmers and Charming, serves on the Editorial Board of Commentationes Archivi Traditionum Popularium Estoniae, and is an associate member of the Folklore Fellows.

Dr Roper's academic research to date has mainly focused on traditional linguistic genres such as verbal charms and riddles. His interest encompasses both texts and practice, i.e. charms and charming, riddles and riddling, as well as the people involved, the charmers and the charmed, the riddlers and the riddlees. Dr Roper also researches the historical and present-day dialects and folklore of southern England and eastern Canada (Newfoundland, Labrador, the lower North Shore of Quebec). He has produced three films: one on mumming, another on fortune-telling, with the most recent being a portrait of a traditional singer.

Between the Notes: The Flute as Agent of Hybridisation and Identity Formation in Spanish Flamenco

Massimo Cattaneo First Panel
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The introduction of new instruments in flamenco marked a shift in the perception of the music from a local tradition to that of an art form with international appeal and scope. During the years of the dictatorship, the Franco regime adopted flamenco, along with other Spanish forms of cultural expressions, to reiterate the notion of Spanishness and strengthen national unity (Washabaugh 1996). Outside its borders, it projected flamenco as an exotic symbol of Spain with the intention of attracting foreign investors, strengthening the already popular tourism industry while distracting international attention from the substantive lack of internal democracy.

The integration of new instruments added distinctive textures and unique sonic palettes to flamenco. Their techniques developed upon the existing traditional *falsetas* (melodic phrases played on guitar) and singing techniques, and were also created anew, adapting the instrument to the music and vice versa. Flute players not only pioneered these new techniques, they also carved a place for themselves within the flamenco ensemble both musically and socially.

This paper looks at how this form of hybridisation may be interpreted as a re-appropriation of flamenco music by its practitioners and how it questions notions of purity, authenticity and tradition. This paper also looks at the way in which this process may have influenced the reconstruction of contemporary Spanish identity by attempting to disassociate flamenco from the previous relationship with the regime.

‘Make Your Own Entertainment’: An Artist’s Residency as Ethnomusicological Inquiry

Dr Lucy Wright
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First Panel

The term ‘troupe dancing’ describes a specific group of competitive, formational dance-sport styles from the North of England and Wales, whose contemporary origins lie in the popular Town Carnival Movement of the nineteenth and early-twentieth centuries. Incorporating girls’ ‘morris’ dancing, ‘majorette’ baton twirling, and ‘entertainers’, performances are broadly characterised by highly formalised, synchronous choreographies to pop music and heavily embellished costumes. Despite contrasting presentational attributes, preliminary research suggests that troupe dancing shares a parallel history with other forms of English folk dance; a relationship under-recognised both in extant scholarship and amongst the autonomous communities of practice that have come to perpetuate each style.

This presentation functions as an analytical commentary on my recent experience of the artist’s residency as a site for ethnomusicological inquiry. In November 2015, I worked with troupe dancers in Stoke-on-Trent to create an exhibition and site-specific performance, as a means of learning more about this subaltern performance with links to the English folk movement.

Underpinning the research is an exploration of ‘artistic’ research methodology—an approach borrowed from anthropology and described by Coessens, Crispin and Douglas as the ‘artistic turn’ in academia. The resultant ethnography and art-based outcomes are intended both to elucidate contemporary practices from an under-represented performance and to evaluate the potential efficacies of a relational arts practice-as-research that—as Ingold proposes—‘does not turn away’ from participants either during or after the fieldwork phase. Might artistic research represent a new current in ethnomusicology?

Percussive Possibilities: Exploring Tradition and Transformation in Contemporary Scottish Step Dance Performance

Màiri Britton First Panel
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This paper explores the concepts of tradition and innovation within the context of percussive step dancing in Scotland, Cape Breton and Ireland. The recent reintroduction of step dancing to Scotland in the past thirty years forms the focus of the investigation, with reference to Cape Breton from whence the style has been 'brought back', and Ireland where the sean-nós dance tradition shares many traits with the Scottish one. The tension between the apparently contradictory forces of tradition and innovation is examined, particularly within the context of performance. They are then brought together through the concept of 'authenticity' as meaning what is both 'true' to, and continuous with, previous historical practice, and also an honest expression of the dancer's unique creative intent within the moment. Traditional step dancing will be used as a lens through which to view the question of who decides how a 'tradition' is defined and collected, and how healthy traditions are viewed and maintained. The concept of 'tradition' itself will be interrogated, especially the ways in which it informs the ethics of data gathering and analysis. Handler and Linnekin's (1984) premise that traditions are necessarily re-created by each generation is accepted, but with an acknowledgement that this academic viewpoint may sit at odds with the 'common sense' interpretation of tradition bearers past and present. Dancers may choose instead to emphasise the historical continuity of the practice, the way it runs 'in the blood' and acts as a tangible link to previous generations, and this perspective is worthy of sensitive respect.

Music and Islam: Vocal Music through the Example of Muslims in Bosnia and Herzegovina

Gabriela Petrovic
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Second Panel

This research began with questions about whether singing was allowed in Islam, and if it was allowed, what the role of women was in it. Furthermore, I was interested in the musical form of this specific way of singing, the performance of the participants, as well as the source of this music (the harmony, melody, history, socio-political aspect). What are Ilahija, Kasida and Mevlud and what is their significance? What does the relationship between men and women who sing Ilahija and Kasida look like? Is there a superiority or inferiority in this (musical) structure? Using my conversations with Orhan Jasic, a professor of dogmatism at the University of Islamic Theology in Sarajevo, as well as with the imam of the Mejdan mosque and the pupils of Medresa in Tuzla, and also several students and pupils of the University of Islamic Theology in Sarajevo, I will attempt to answer the following questions: Is there space for new musical forms in Islam (is it even permitted), and is it possible to express oneself in a 'different' (musical) manner?

- What happens, on a philosophical and psychological level when a woman is 'allowed to sing'?
- How free, open, and boundless is her musical feeling?
- Is there a difference in comprehending music as a cultural and artistic treasure of one country and one nation with Muslims who live on the European continent and those who live outside the European continent?
- What are the customs connected to music with Muslims in Bosnia and Herzegovina?

The Dying Folk Culture of the Western Himalayas: A Case Study of Shimla Hills

Vikram Bhardwaj Second Panel
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This study intends to highlight the dying cultural heritage of those regions of Western Himalaya which are inhabited by numerous ethnic and tribal communities and where unsustainable modern development has destroyed the life and culture of these indigenous people. The fragile eco-system of the rivers valleys, mountains and the meadows has been destroyed either by big dams or by tourism in the name of economic development. The history and culture of such communities or groups are rooted in oral traditions and these oral traditions have their roots in the natural habitat where these communities thrive. These people have their distinct socio-cultural and religious pattern which shapes their community life and it can only be traced through folklore. In modern times, so-called popular culture is eating away folk culture and for economic benefit is reproducing it in the form of fake-culture. This study is concentrated on the Shimla Hills region of western Himalayas, which is facing such problems. The Sutlej river valleys have been altered by the construction of a hydro-project and with it the cultural pattern has been altered, which is now heading towards its death.

Third Gender or Eunuch, a Unique Ethnic Group in India

Ayantika Chakraborty Second Panel
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The intention of my paper is to vindicate a community who are biologically different from us but literally treated as a culturally unique group. In India, third genders or Eunuchs have significant cultural importance. Though they are deliberately dissevered from mainstream society they are considered as auspicious in India. They have a community who are extremely culturally enriched. There are beliefs, myths, performing arts associated with them. They get trained in performing arts like dance and music from their childhood and these art forms are typically unique in composition and presentation. They present their art forms in special ceremonies as a token of congratulations and they get paid for it. Indians have many beliefs associated with them, such as that their curses and blessings come true. Third genders in India have an anomalous way of clapping which they use as signature style. Previously they used to perform on occasions for their livelihood but currently they can be seen begging in signals, trains, and buses in a typically strange manner which separates them from other beggars. They live in community and their life and culture is unique in its own way. Their marriage, death rituals, etc., are completely different from regular Indian rituals. My paper will stress the fact that eunuchs are an ethnic community in India who have uniquely enriched dynamic culture in spite of being treated brutally by society.

Leaps of Imagination: 'The Prodigious Leap' in Scotland

Dr Coinneach MacLean Third Panel
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The Scottish tourism industry treats the Soldier's Leap at Killiecrankie as a single, historical event, failing to recognise that it is an example of Stith Thompson's classification 'The Prodigious Leap' and simply one of many such in Scotland.

A reader of guide books on Scotland will come across many traditions associated with 'leaps' without the writers making any connection between them. This study is an attempt to take forward Nicolaisen's 1968 contribution to *Volksüberlieferung: Festschrift für Kurt Ranke* on the subject of the 'Prodigious Leap'. A study of guide books and maps has harvested over 100 place names across Scotland containing the Gaelic element leum (Anglicized sometimes as lum), the Scots loup, or the word leap itself.

An analysis of this crop reveals a number of patterns and poses some questions. The distribution of the 'leaps' has lacunae which may be due to sampling bias. A distinction can be between the Gaelic leum and the Scots loup. Certain personalities are associated with multiple locations and the 'Prodigious Leap' has entered literature while also being subject to 'invented tradition'. A provisional typology will be offered along with some thoughts on a possible originary 'Prodigious Leap' within Ossianic folklore.

The paper argues that Killiecrankie's Soldier's Leap, far from being only a site for tropes on Highland character, can be confidently located within a long and extensive tradition of Scottish place-naming.

Re-imagining the 'Great Tinker Project'

Dr Rosalind Green
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Third Panel

Scottish writer James Robertson says: 'History is an ongoing project', echoing the sentiments of Sir Walter Scott when he wrote, 'There's nothing so easy to invent as a tradition'.

In 1953 the Scottish folklorist Hamish Henderson 'discovered' Scottish Gypsy Traveller Jeannie Robertson, the folk 'muse for the whole of Scotland', in her council house in Aberdeen. This heralded a remarkable collaboration between the Scottish Folk Revivalists and an elite group of Scottish Gypsy Traveller storytellers that resulted in a unique oral archive at The School of Scottish Studies in Edinburgh; spawned numerous publications and international tours; and provided the catalyst for The Scottish Storytelling Centre. Henderson referred to this collaboration as the 'Great Tinker Project'. He believed that Jeannie Robertson was 'Scotland personified', the 'voice that he had been looking for... the inglorious mountain-track that is the Way!' that would lead to the re-inscribing of Scotland, and 'seed the rebirth of Scotland as a self-governing nation'(Timothy Neat, 2009)

This paper examines the re-imagining of these storytellers and their stories within a 'living' context. Engaging with essayist and political activist Willie Reid, who proposes that the folklorists 'robbed' the Scottish Gypsy Travellers of their oral treasure in an attempt to explain the nature of Scottishness (Reid, 1997), it suggests that while Henderson's 'Project' played a major role in repositioning story-telling as a serious art-form in Scotland, its legacy, in terms of the socio-cultural praxis of the wider Scottish Gypsy Traveller community, has been negligible. Begging the question: if 'history is an ongoing project', whose 'history' and, indeed, whose 'project' is it?

Over Hill and Under Hill: The Contrasting Role of the Journey in Two Pre-Wedding Rituals for Women in Northern Scotland

Sheila Young Third Panel
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Two pre-wedding rituals for women exist side by side in Northern Scotland: the blackening and the hen party. The blackening is a predominantly rural tradition, while the latter is more an urban phenomenon. Different in form and function, they have co-existed for at least 100 years in various guises and both involve journeying. The physical journey to and from the hen party varies in length (from short domestic outings to week-long overseas spectaculars), whereas the journey to and from the blackening is almost always short, and very local. Ethnographic data for my study has been gathered over a two year period from women of varying ages who have attended and organised hen parties and blackenings. The field area is Northern Scotland. I will draw on, amongst others, the work of Lumsdon and McGrath (2011) on 'slow travel', and Ingold and Vergunst (2008), who examine ways of walking from an ethnographic perspective.

'Through the Ups and Downs of Its Chequered Life, May the Ball Still Ever Roll': The Safeguarding of Mob Football in the East Midlands

Suzy Harrison Fourth Panel
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In recent years the concept of Intangible Cultural Heritage (ICH) has come to the fore in heritage studies. It encompasses aspects of living heritage, including folklore, customs, traditions and festive events. An important facet of intangible cultural heritage, as described by UNESCO, is that of continuity, providing a link from our past, to the present, and into our future. This continuity is often attempted by means of safeguarding measures brought about through national and international legal frameworks. However it can be argued that ICH is most effectively safeguarded at grass-roots level, by local communities. In England, examples of ICH organised and safeguarded at community level can be found in many of the traditions and customs surrounding annual popular recreations, such as the mass football games which can still be found in pockets of rural communities across the country, several of which are located in the East Midlands of England. These mass games can be distinguished from the modern game by their involvement of entire village populations, often thousands of people, the range of play over huge areas and apparent lack of rules. This paper will focus on two such traditions which have stood the test of time and continue to be played. By witnessing first-hand the Shrovetide football in Ashbourne, Derbyshire, and the Hallaton Hare Pie Scramble and Bottle Kicking in Leicestershire, I will show how these traditions continue to be relevant and increasingly popular, leading to new challenges and pressures to safeguard the events by the local communities for whom they are so important.

Nationalistic Representations in Finnish Horse Festivals

Dr Riitta-Marja Leinonen
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Fourth Panel

Every year there are several horse festivals, such as races, competitions, shows and fairs occurring in Finland. In this paper I look at how nationality and Finnishness are displayed in these festivals. Finnish horse culture has its roots in agriculture, and in these events nationality, traditions, and history are displayed through costumes, activities, flags, and above all Finnhorses. The story of the Finnhorse is strongly tied to the national story of Finland. For many horse enthusiasts in Finland, the Finnhorse is 'the only real horse' and 'a national treasure'. Since the 19th century, romanticism and nationalism have intertwined to tell a story of cultural values exemplified through interactions with this breed of horse. This paper describes the representations of Finnishness and explores how the horse festivals provide more than just recreation. The role of the nation and the actions of individuals embedded in a morass of economic and ideological elements provides a framework of analysis. Drawing on the perspectives of multi-species ethnography and an emerging literature on horse-human relationships, this paper explores how mutual agency creates national identity.

Mongolian Ritual: From Individual Understanding to Stable Semantics

Iuliia Liakchova
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Fourth Panel

Today specialists are collecting all genres of traditional and contemporary urban folklore in Mongolia. At the same time most research investigates the pre-Buddhist origin of Mongolian rituals, Mongolian shamanism, and Buddhism. Distinguishing between shamanistic and Buddhistic rituals has been popular since the 19th century.

However this division of rituals is often irrelevant in contemporary Mongolian folklore, therefore I tried to avoid it in my research. I employed synchronic analysis to study ritual acts, paying attention to the way actors understand and interpret rituals.

For some ritual practices, even in different regions of Mongolia, there is only one explanation given by respondents, while others are associated with several various understandings and interpretations. I would like to examine one case where one ritual practice can be explained in several completely different ways — a meteorological ritual that is performed during droughts, during which a dog is covered with a horse-cloth or rag. Explanations of this ritual are varied, they have different structures and different interpretation types are used.

Narratives that include interpretations of ritual practices are somewhere between folklore and individual knowledge: many of them were recorded only once, others two or three times. Respondents use existing folklore models to create new interpretations. By collecting and analysing new single interpretations of ritual practices that are obscure for some people we can observe how folklore appears from individual reflection. People begin to share their interpretations with each other and to hand down some of them from generation to generation.

#folkmusic: Hashtag Folksonomies and Approaches to Folk Music

Amelia Bessany
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Fifth Panel

Over many years of scholarship folk music has escaped comprehensive definition, resulting in unconnected fields of thought. A constructed polarity between nature and nurture approaches separate folk music as an evolving process and as heritage objects to preserve. This paper suggests that digital technologies approached with motivation and mindfulness hold opportunities to break down these binaries for a more holistic approach. Many online musical practices are implicitly self-documenting, allowing music to be both preserved and to change. How does this impact upon notions of folksong today? And how does the 'magpie' nature of online tagging influence our approaches to musical genre? With these questions in mind, this paper specifically looks at documentation and discussion of folk music in online folksonomies, as informal, communally moderated organisation systems, with a focus on tagging. Via platforms of user-generated content, the hashtag 'folk music' *(#folkmusic*) and its variants were monitored regularly from June 2015. Observations took into account the presence of the tags in media posts and updates on *Twitter, Tumblr, Facebook, Instagram, Bandcamp, Soundcloud, Reddit* and *Wordpress*. This paper reports on findings collected through observation and triangulated with statistical reports from *Hashtagify,* which tracks global data from *Twitter*. In this I hope to contribute towards knowledge of folk music's ongoing discourse and its presence online as diverse objects curated and held dear both culturally and personally.

Making No Promises: Negotiating an Ethical Fieldworker Identity in an Oath-Making Youth Organisation

Dr Catherine Bannister
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Fifth Panel

A defining feature of Folklore Studies continues to be the emphasis placed on ethnographic, field-based research. What has shifted over time, though, is the fieldworker's imagining of their research participants. The idea of 'the folk' as a subject for investigation by an educated elite has been replaced by more respectful, collaborative approaches to data collection which seek to minimise risk and credit participants with ownership and a specialist understanding of the materials we study.

Such methods, however, throw up fresh challenges when it comes to constructing our roles as fieldworkers. The fieldworker's identity grows out of interactions and negotiations between members of the group she is researching, and restrictions placed upon her by herself, her research, and her colleagues or supervisors inside the academy. Yet this identity is also bound up with the complex ethics of consent, so ideally founded in transparency and trust.

Drawing on my PhD research among English Scout Groups, this paper explores the challenges experienced in attempting to construct a fieldworker identity and maintain critical distance, while working to forge relationships within a movement that values ideas of community and belonging. In particular, I discuss my decision over whether or not to make the Scout Promise; an oath of allegiance to Scouting values that creates a boundary between outsider and insider. Ultimately, I suggest that the identity of today's fieldworker is informed as much by those we are researching as by our own efforts, and I consider how contemporary attitudes within Folklore Studies inform this situation.

On losing My 'Hearing': Fieldwork in the DEAF world

Ella Leith
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Fifth Panel

A common-sense assumption is that oral traditions are necessarily passed on by word of mouth. However, this overlooks the rich culture of Scotland's deaf communities, which is transmitted by sign of hand. Although British Sign Language is an autochthonous language with a community of users going back centuries, signing-deaf culture is typically excluded from conceptualisations of Scotland's cultural heritage. Neither fully acculturated to majority society nor 'foreigners in their own country' (Murray 2008), signing-deaf people have distinct ways of 'doing' culture, involving the negotiation of a bilingual-bicultural continuum between the Hearing and DEAF worlds; as such, they have a radical contribution to make to the fields of ethnology and folklore. This paper outlines some of the practical, ethical and personal implications of conducting fieldwork in signing-deaf communities as a non-deaf ethnologist, specifically the realisation that 'hearingness' is not only a physiological state of being but a cultural one. I discuss the passive acquisition of the different 'techniques of the body' (Mauss 1973) that accompany visual-spatial-kinetic language, and argue that bilingual and bimodal fieldwork brings to the fore the centrality of the body in the transmission of language and culture, and is a source of 'Deaf gain' for our discipline.

Re-Imagining Sacred Space in Modern Times: How Building Midmar Parish Church within an Ancient Stone Circle Helps to Forge a Path Between Bronze-Age Scots and 21st-Century Christians

Nicolle Sturdevant Sixth Panel
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Repurposing what is considered sacred is found in multiple areas of Britain and Ireland. St Brigid building an abbey in Kildare in the same location as a previous worship site to the pagan goddess Brigid allowed her to create a channel between pre-Christian ideology and Christianity. This practice is also seen in areas where churches were built near holy wells, sacred woods, or stone circles, one of them being Midmar Parish Church in Scotland. According to the church's website, the building was constructed in 1787 and was 'deliberately built close to the stone circle' by the parish minister at that time and that they knew they 'are following a long line of others who have worshipped before on this site'. By looking into the archaeological records of the site and the written and oral history of the church, and by interviewing those within the church and geographic community, I examine the church community's connection to their pre-Christian ancestry.

Hospitalfield: Somewhere Between Reality and Fantasy

Peggy Beardmore Sixth Panel
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Hospitalfield is an estate and manor house located outside the town centre of Arbroath on Scotland's northeast coast. Today, it serves as an artist residency centre, but the site has a long and varied history.

This paper will trace the way Hospitalfield's identity has evolved through the centuries as artists and writers have encountered and responded to the site and their interpretive work has, in turn, shaped its place-mythology. The investigation begins with Hospitalfield's name-origin, which references its 14th-century function as a hospice for pilgrims en route to Arbroath Abbey, and continues by identifying the ways this historical fact was reinterpreted and gathered new connotations throughout the 19th and 20th centuries. It will do so using written, visual, and oral source evidence, ranging from the literature of Sir Walter Scott, local newspaper articles, drawings, sculptures, and oral history interviews. To conclude, the presentation will consider how the contemporary institution, Hospitalfield Arts, grapples with its past to forge a new 21st-century identity.

Together, these numerous 'Hospitalfields' will reveal the power of the artist in society, as their creative visions not only expressed their own conception of reality and fantasy, but influenced our collective conception of history and place.

Fionnuala and the Flare: Myth and Oil in the Irish Landscape

Elizabeth Gilbert Sixth Panel
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In 2012, Shell sought to alleviate a growing conflict over a new onshore pipeline in the west of Ireland. In an attempt to connect with local people, Shell named their tunnel boring machine Fionnuala, after a character in an Irish myth. This appropriation has become symbolic for locals of Shell's plunder of their land, mythical and mineral. This paper seeks to understand this conflict by intervening with the works of Carrier (2003) and others seeking to understand landscape, memory, and history (e.g. Stewart, 2003). Namely, to understand how new meanings are imposed upon and act on landscapes as mythic histories interact with new environmental politicizations (Carrier, 2003; Cruikshank, 2005). This paper will bring the Corrib Gas conflict into the realm of folklore as it focuses on the influence of myth on landscape and identity as well as performance of tradition.

Ethnographer as Portraitist: Supporting the Development of a European Taiko Community of Practice

Kate E Walker
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Seventh Panel

Wadaiko (ensemble taiko drumming) has experienced considerable growth in the United Kingdom over the past twenty years, evolving from a single Scotland-based group set up in 1994 to a sizeable scene present in all four countries of the UK. In February 2016, the first European Taiko Conference took place with the express mission of 'developing the community, developing the art form' (Kagemusha Taiko 2016). Based upon fieldwork at the conference, this paper explores the role of the ethnographer as portraitist — someone who seeks to 'combine systematic, empirical description with aesthetic expression, blending art and science, humanistic sensibilities and scientific rigor' (Lawrence Lightfoot and Davis 1997: 3). I interrogate ways in which my liminal position as a researcher and taiko performer affects my ability to support the development of an active community of practice (CoP) in which 'a group of individuals […] regularly engage in sharing and learning based on their common interests or methods of working' (Lesser 2004: 15). I analyse the efficacy of a conference in building a CoP — in which individuals typically share a body of common knowledge/practice, sense of shared identity, and some common or overlapping values — and consider the support required to further develop the community as reported by the informants (Hislop 2004: 38).

Learning to Sing and Perform Songs in a Folk Music Environment

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This paper will examine the process by which adults who attend specific folk music activities in an urban area of South East London, learn to sing and perform songs. Drawing on the learning theories of Lave and Wenger (1991) and Wenger (1998), I will discuss the role of these inter-related activities in motivating and supporting learning, providing performance opportunities and forming communities. This will be informed by my fieldwork consisting of interviews with individuals and observations at each event. Finnegan's *The Hidden Musicians* (1989) and Pitts's *Valuing Musical Participation* (2005) inspire the work.

The three activities are a weekly community folk choir, floor singing at a monthly club night, and a monthly sing-a-round. The folk orientated club night and sing-a-round have both been running for five or more years, and the choir for four years. The activities are open to all, with no auditions or vetting of performances and with some overlap of attendees across the activities. Drawing on observation at the events and participant interviews, I will focus on how each separate activity and combination of activities impacts on an individual's learning and performance. I will examine the similarities and differences between the more formal learning experiences for those who attend the choir and the less formal learning, individually or in small groups, which takes place in preparation for a sing-a-round or floor singing.

Researching the Contemporary Hungarian Folk Music Scene: A 'Post-Revival'?

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Seventh Panel

In 2012, folk music practitioners celebrated the fortieth anniversary of the Hungarian 'dance-house movement' or *táncház mozgalom*: a revival movement in the '70s, which brought the rural folk tradition to Budapest from the countryside. Through the dance-house movement, Hungarian folk music became modernised, urbanised, and its status was elevated by the intelligentsia; it also enjoyed a counter-cultural (anti-Soviet) ethos (Frigyesi 1996). In recent years, Hungarian folk music has been experiencing a new wave of popularity, albeit with a very different political significance.

Following one of Ethnomusicology's well-established research models, my approach to studying the current folk music scene in Hungary has centred around spending ten months in 'the field' (2013-2014). I defined 'the field' as the capital city, Budapest, in order to focus my research on the current urban context for Hungarian folk music. It was my aim during fieldwork to explore and document recent changes in the transmission of folk music using ethnographic methods such as interviews, observation and participant observation, with the hope of offering fresh perspectives on and understandings of the current folk music scene in Budapest. I draw on Bithell and Hill's (2013) recent volume on revivals to consider the concept of 'post-revival' and its relevance to the Hungarian case. Within the framework of 'post-revival', I consider the following themes: the use of folk music for the construction of a national identity; the institutionalisation and professionalisation of folk musicians and the inherent tensions between purists and innovators; and the interplay between the commercialisation of folk music and notions of heritage and ownership.

Flexibility of Mythological and Shamanic Narratives: 'Russian' Characters Among the Deities of Nganasans from Taimyr Peninsula

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Nganasans are indigenous people from the Taimyr Peninsula; they were nomadic and herded reindeer until the 1970s. Many scholars consider them to be the most ancient inhabitants of the peninsula because of their specific styles of reindeer herding and wild deer hunting. In the 17th century, Russian merchants and peasants appeared on the peninsula, and later Soviet industrial development began in the 1930s. Russian, then Soviet, existence in the form of Russian buildings and spokesmen of Russian administration, inevitably influenced nomadic styles of life.

Mythological and shamanic narratives of Nganasans recorded from the 19th century to the present are the focus of this presentation. Besides Nganasan deities, characters identified as Russians ('Russian tsar' or 'Russian God') are also present in myths. Elements of 'Russian space' such as Russian buildings (izba`s), horses, pieces of paper are also included. Shamanic narratives were recorded in shamanic rituals. Besides 'Russian' characters such as Mikolka (a transformation of Saint Nikolai Ugodnik) and the metallic horse, they also have 'soviet' characters such as Lenin, Gorbachev and 'soviet' phenomenon like the Soviet passport.

'Russian' elements in myths were probably taken from Russian fairy tales that were popular in Nganasan storytelling. 'Soviet' elements in shamanic narratives were taken from radio, newspapers or TV that were available to 20th-century Nganasan shamans. These examples show that mythological as well as shamanic narratives are not rigid, congealed constructions but are flexible and able to include new social phenomena.

Weather Lore and the Urban/Rural Dichotomy

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Eighth Panel

This paper looks at the role weather lore has, and has had, in the formation, solidification, and portrayal of the 'urban/rural dichotomy' — that perceived difference between urban and rural people and places. It will take modern and historical sources, spanning back to ancient Rome and will consider how weather lore was, and still is, used as a signifier of rurality, feeding in to a paradoxical view of the countryside that sees it as both an idyllic, albeit idealised, setting for achieving a simple life, while simultaneously being an outmoded, undeveloped backwater.

Examining the Occupational Work Techniques of Hitchhiking: Trust, Belief, and a Canon of Dynamism

Andrea MacGuire Eighth Panel
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Memorial University of Newfoundland, Canada
c33alm@mun.ca

The popularity of hitchhiking has likely declined since its 1960s heyday. Nevertheless, it persists as a useful and meaningful method of transportation. Although folklorists have often chronicled and interpreted hitchhiking contemporary legends, hitchhiking, as both a practice and an expressive resource, has received little folkloristic attention. This paper draws from a set of thirty-six interviews with current and former hitchhikers in Atlantic Canada, and specifically addresses the folkloric transmission of hitchhiking strategies. Following Robert McCarl's classic articulation of 'work techniques' (1978), this paper traces the methods hitchhikers use to journey from the side of the road to the inside of a stranger's automobile, and considers themes of trust, belief, and the presentation of self. The dynamic and static elements (Toelken 1996) of hitchhiking traditions are also discussed. I argue that the more stable, communally circulated hitchhiking techniques contend with hitchhiking practicalities, such as roadside positioning and hitchhiker identification, while the more idiosyncratic, dynamic hitchhiking techniques respond to the demands of forging trust with strangers. Ultimately, the universality of McCarl's terminology is questioned, as the dynamism of hitchhiking work techniques suggests a more fragmented, individually constituted 'canon of work technique' than McCarl initially proposed.

'Bedevilling a President': Actual Practices Through Traditional Means

Maria Volkova Eighth Panel
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In my paper, I will analyse a case study conducted during my work in the project 'Monitoring Actual Folklore', studying how contemporary folklore reacts to current events and how these events actualize old folklore and mythological models. Thus, these models are actualized as President Putin's image of an authoritarian ruler is being established in todays' Russia. For instance, a Moscow schoolboy painted over the eyes of the president on the portrait hanging in the classroom with a black marker. He explained that such portraits in school are sign of totalitarianism [Echo Msk 2014]. However, the teacher perceived his actions as bedevilling and an attempt to damage a sacred image. Reports of similar cases where portraits of the president are damaged came up almost every month in the summer and autumn of 2015.

These cases become clearer if we consider them in a historical context. Eye gouging is the traditional way of damaging sacred images. There is medieval evidence of such symbolic acts (when faces of sinners or, conversely, the saints, were erased from icons or frescoes), and there are modern history stories of a similar kind, which can be found in Soviet court cases of the 1930s to the 1960s [Antonov 2014]. There are documented court cases of people putting out the eyes of Stalin or Khrushchev on their portraits.

The recent cases in post-Soviet Russia indicate that the image of Vladimir Putin is becoming sacred, too. Patterns defining how a portrait of the president should be treated coincide (although in a somewhat less violent way) with corresponding patterns of how revolutionary and Party leaders' portraits were treated during the Soviet period and, even before that, with the traditional treatment of Orthodox icons.

Excursions

Aberdeenshire Castles

Saturday, 2 July

Departing MacRobert Building at 1730

On Saturday evening we visit two famous Aberdeenshire castles. Travelling by hired coach, we will first visit Crathes Castle, a handsome 16th-century restored castle surrounded by luxurious gardens and woodland. We will then proceed to Dunnottar Castle, an impressive ruined castle from the Middle Ages that is perched on a rocky outcropping and surrounded by dramatic and beautiful coastal scenery. Due to Aberdeen's latitude, the summer light should allow us to enjoy the castles well into the evening, and, weather permitting, a stop for an evening meal in the fishing village of Stonehaven.

Aberdeen Harbour

Sunday, 3 July

Departure Times 1800 and 1900

Greenhowe Marine Services, Aberdeen Harbour Tours
Commercial Quay, Aberdeen, AB11 5PH

On Sunday, join us for a visit to Aberdeen's Harbour. Travelling by boat (12 persons per boat), we will enjoy a one-hour tour on the water, giving a unique view of this busy and historic port.
Meet 10 minutess before departure time.

About the Elphinstone Institute

The Elphinstone Institute was founded in 1995 as part of the University of Aberdeen's quincentenary celebrations. With an academic focus on the disciplines of Ethnology, Folklore, and Ethnomusicology, the Institute researches and promotes the culture of the North and North-East of Scotland in context.

Staff and students use ethnographic methodologies to explore ideas of identity and belonging, meaning and function, drawing on an exceptional heritage of traditional music, ballad and song, story, lore and language, alongside the dynamic creativity of those who live and work here today. We are interested in how traditions and cultures are created, adapted, reinterpreted and renewed, to meet new and challenging circumstances, whether here or abroad. A key part of our remit is public engagement, co-producing knowledge and research in partnership with local organizations and individuals. These cooperative ventures can take the form of joint research projects and community initiatives, public events such as festivals, displays, and conferences, and participative workshops, all of which enrich our academic work and increase public understanding of the importance of vernacular culture in society today. A vital part of the Institute is its vast and ever-growing archive, which has thousands of hours' worth of audio and video recordings, photographs, and digitised manuscripts. The Institute is also home to the Buchan Library, a library built on the personal collection of seminal ballad scholar David Buchan, comprising reference books directly connected to the North and North-East of Scotland, and more generally to the fields of Folklore, Ethnology, and Ethnomusicology. Significantly expanding the library is W. F. H. Nicolaisen's personal library, which he generously bequeathed to the Institute, and which is certainly one of the world's most important private collections on Folklore and Onomastics.

The Institute offers a Taught MLitt in Ethnology and Folklore, as well as the research degrees of MRes, MPhil, and PhD. If you would like more information on studying at or visiting the Institute, please contact us at: elphinstone@abdn.ac.uk.

Aberdeen & Old Aberdeen

The burghs of Old Aberdeen and Aberdeen were politically separate for hundreds of years until finally being amalgamated in 1891. With a population of 220,000, Aberdeen is Scotland's third largest city. Though currently known for being a hub for the oil and gas industry, Aberdeen's economy has historically been incredibly diverse, depending on education, fishing, hosiery, stationery, ship-building, granite quarrying, and numerous other businesses throughout the years.

Elegantly seated between the River Dee to the south and the River Don to the north, Aberdeen is known as the Granite City. A stroll through the quaint streets of Old Aberdeen or the city centre's granite architectural landscape will quickly confirm the reasons why.

Aberdeen has been settled for at least 8000 years, and the local landscape is dotted with countless Neolithic and Bronze-Age cairns, kists, and stone circles. St Nicholas Kirk, in the city centre, has a history dating back at least to the twelfth century, and Old Aberdeen's St Machar's Cathedral, in its current state, dates back to the fourteenth century. The thirteenth-century Brig o' Balgownie, which crosses the River Don in Seaton Park, is Scotland's oldest surviving bridge, and is distinctive for the unique shape of its gothic arch and its association with Robert the Bruce.

Education has always been a point of great pride for Aberdonians, and for many years the city had as many universities as the whole of England. The University of Aberdeen was founded in 1495, but incredibly it is not the city's oldest existing educational institution. That honour belongs to Aberdeen Grammar School, which was founded in 1257, and which counts the infamous Romantic poet Lord Byron as an alumnus.

And, of course, Aberdeen and its surrounding areas are home to a vibrant vernacular culture that includes incredibly rich traditions of ballad singing and fiddle playing, a robust regional dialect, and world-renowned whisky-making industries, to name just a few examples.

Luckily, the late sunsets of summers leave plenty of time for exploration, so we do hope you'll take the opportunity to enjoy the city and region.

City Centre Map & Key

Sites / Attractions

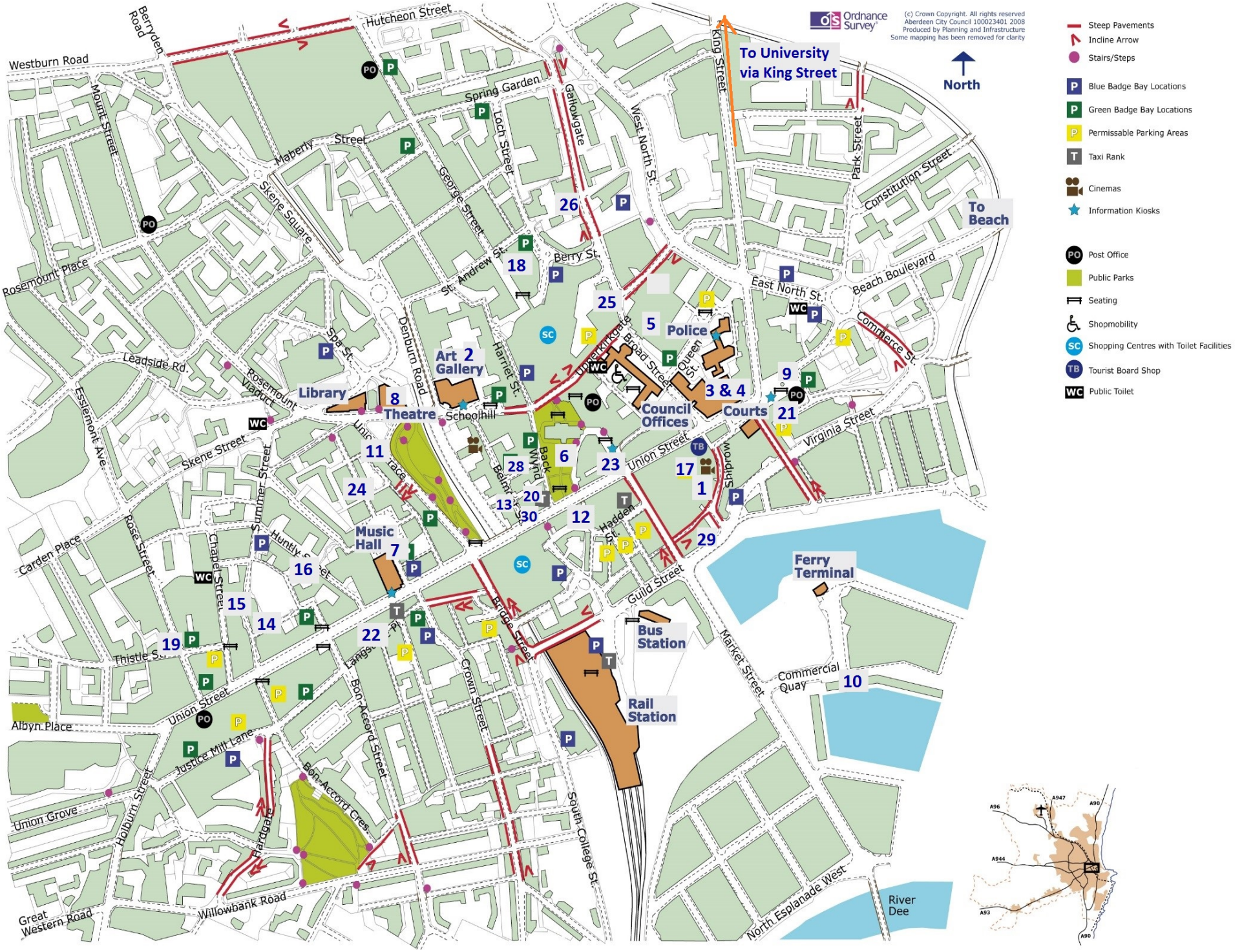
1. Aberdeen Maritime Museum
2. Aberdeen Art Gallery (**Closed** for Refurbishment)
3. Tolbooth Museum
4. Town House
5. Marischal College
6. St Nicholas Kirk
7. Music Hall (**Closed** for Refurbishment)
8. His Majesty's Theatre
9. The Castlegate
10. Greenhowe Marine (Boat Tour)

Restaurants

11. Bigos (Polish)
12. Café 52 (Scottish)
13. Shri Bheema's (South Indian)
14. Rustico (Italian)
15. Howies (Scottish)
16. Yorokobi (Korean/Japanese)
17. Goulash (Hungarian)
18. Rishi's (Indian)
19. Foodstory Café (vegetarian/vegan food; live music Friday evenings)
20. Coffee House (lunches; live music Saturday evenings)

Pubs

21. Old Blackfriars (live traditional music Thursday and Saturday evenings)
22. The Grill
23. The Prince of Wales (live traditional music Sunday evenings)
24. Under the Hammer
25. BrewDog
26. The Blue Lamp (live traditional music Monday evenings)
27. 6˚ North
28. Slain's Castle (live rock music Friday nights)
29. Krakatoa (live rock music Friday and Saturday nights)
30. The Tippling House


Ordnance Survey
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Produced by Planning and Infrastructure
Some mapping has been removed for clarity
North
To University via King Street
To Beach
Steep Pavements
Incline Arrow
Stairs/Steps
Blue Badge Bay Locations
Green Badge Bay Locations
Permissable Parking Areas
Taxi Rank
Cinemas
Information Kiosks
Post Office
Public Parks
Seating
Shopmobility
Shopping Centres with Toilet Facilities
Tourist Board Shop
Public Toilet
Berryden Road
Hutcheon Street
Westburn Road
Mount Street
Maberly Street
Spring Garden
Loch Street
Gallowgate
West North St.
King Street
Park Street
Constitution Street
Skene Square
George Street
Rosemount Place
St. Andrew St.
Berry St.
East North St.
Beach Boulevard
Commerce St.
Spa St.
Denburn Road
Harriet St.
Upperkirkgate
Broad Street
Queen St.
Leadside Rd.
Rosemount Viaduct
Esslemont Ave.
Skene Street
Union Terrace
Back Wynd
Belmont St.
Union Street
Shiprow
Virginia Street
Summer Street
Carden Place
Rose Street
Chapel Street
Huntly St.
Hadden St.
Guild Street
Bridge Street
Market Street
Commercial Quay
Thistle St.
Langs.
Crown Street
Bon-Accord Street
Albyn Place
Justice Mill Lane
Holburn Street
Union Grove
Hardgate
Willowbank Road
Great Western Road
South College St.
North Esplanade West
River Dee
Art Gallery
Library
Theatre
Schoolhill
Police
Council Offices
Courts
Music Hall
Bus Station
Rail Station
Ferry Terminal
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