

'Re-use of archival materials'

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### **Finding Your audiovisual material in Finnish folkloric archives: a case of kantele-master Eino Tulikari**

The presentation introduces a case of charting out Finnish kantele master Eino Tulikari's existence in Finnish audiovisual and folkloric archives and eventually exhausting the material in scientific and other publications. The case provides an insight on how material is distributed in various national archives, how it is to be found and what steps are involved in the re-use process in a case such as this. In the archive world of the past two decades, much attention has been targeted on information retrieval and digitisation; success in these fields may now enable archives to turn the attention to practices which relate to promoting the use of the created infrastructure and re-use of the audiovisual material. The presentation will conclude with reflections from the point of view of a researcher on how archives might promote re-use of folkloric material.

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I have been working in sound archives for a decade (Folkloric archive of University of Tampere, Folk Music Institute), but not recently, since I have been working as a researcher full time for a couple of years. While I can not pretend to be an ordinary customer, not working in any archive, and having concrete needs for archive material and information retrieval for my research gives me some fresh perspective on some issues of re-use of archival audio-visual material.

My research concerns for a major part a prominent figure in Finnish folk music in the 20<sup>th</sup> century: Eino Tulikari (1905-1977) was one of the key players of traditional Finnish kantele music of the 20th century. Tulikari acquired the profession of schoolteacher and headmaster, he was a prominent figure in the public life in Jyväskylä, but music

remained part of his professional life. He was musically well educated, and therefore somewhat of an odd bird in the folk music circles, but a huge authority too.

Tulikari was a kind of a "man in the margin", he was a figure of the folk culture as well as a member of the established culture, so one might expect to find traces of him in most varying places - archives.

What You hear is Tulikari playing kantele, on his only lp. He made his lp in 1975 when he was already over 70 years old. However, he performed much in the Radio, in the 1930's on, and he remained a popular performer in the radio for years. In 1936 and 1937 Tulikari performed abroad, in Hungary and Germany. He quit performing publicly sometime after the war because of a mystical hand nerve injury, I think resulting from playing too fast. After that he was recorded in many occasions by researchers doing fieldwork in Central Ostrobothnia. There are recordings made by himself. Some of this material has been released on some compilation cd's containing old radio material. Not any of the field recordings were published until a cd was attached to this compilation of transcriptions. He is playing in Kaustinen Folk Music Festival just before his one and only lp came out.

I wanted to use material on Tulikari both as an object of analysis in my science project, but also for some secondary purposes: the first one is a compilation of transcriptions. It includes a cd of a performance of Tulikari in Kaustinen Folk Music Festival in 1975. Let us go about seeing what we can find on Tulikari in the archives. I will just take in to consideration four archives: Yle, Folk Music Institute, The archive of Finnish Literary Society, and The Folkloric archive of the University of Tampere. I can't think of any other archive that might have audiovisual material, if not in Germany by some miracle. Other than audio-visual material is to be found in the archives of the city of Jyväskylä and the archive of Finnish kantele association.

## 1. Folk music Institute

I was still working here when I started to gather material, but still it was not a straight forward task. The origin of material remained hazy, there were recordings which were

pre-folk music festival era, that is, copies. No clear information on how they get to Kaustinen, and how to identify them in their original archives. The material consisted of:

- Copy of radio program 1962.
- Performance from 1971 Festival.
- The 1975 concert.
- Raw material from the recording session.
- 507 (2) a copied recording from a recording in the archive of Finnish Literary Society. There was an accompanying index which held the information that this was actually recorded by the Yleisradio in around 1935 or 1936.
- 685 (3) a copy of a recording, pre FMI era.
- 843 the latter part of the 1975 concert.
- 1292 (9) no idea what this is (did never seek this out).
- 1428 a copy from a recording from Finnish Literary Society (recorded by Juha Kangas, a local young musician who later led the Chamber orchestra of central Ostrobothnia).
- 1901 (16) apparently a copy of a radio program, no info when exactly.
- 1913 (2) a recording of a radio program from 1973.
- 2065 (7) a copy of a radio recording of Finnish Broadcasting Company from 1956 or 1957.
- 2069 (18) a copy of a radio recording of Finnish Broadcasting Company from 11.4.1935.
- There was also a non-catalogued demo tape made by Tulikari himself on a c-cassette!

Especially photographs had to be really dug up - these had not been digitised yet. What was fortunate that I found photos which have remained unpublished so far (these are the ones shown in this slideshow). There was no information in the database of Eino Tulikari's personal kantele which is a part of the museum collection. Folk Music Institute's archive provided really enough material for all my purposes. I needed permissions for publishing of recordings (as well as publishing rights for his compositions and arrangements). Eino Tulikari had no children. How I found a relative eventually was through totally unofficial channels. The fact that archives have analogue copies of other

archive's material can sometimes be harmful. In this case, there would have been a better quality tape than what ended up on the cd, but the editor at the publisher naturally relied on the authenticity of the tape at the Folk Music Institute. It was in fact a copy.

## 2. Finnish Literary Society

The database can not be confirmed to hold records on older material, so in this case manual cards would have to be used. I was assisted by the wonderful staff of the archive and was saved a trip to Helsinki. The records for the person Eino Tulikari shows several tapes:

- Here we see again the copy made from an Yleisradio recording 1935.
- Kn 38/1971 recorded in 24.7.1970 in Kaustinen in Folk Music Exhibition, where he plays one unknown tone.
- Kn 41/1971 a performance at the Sportsfield in Kaustinen in 20.7.1971.
- Kn 257 /1969 in Halsua in 19.8.1969. But this time he seems to be playing the violin, not kantele. He was a trained violin player.
- Kn 259/1969 recorded a few days earlier in 12.8. in Kaustinen, at the school of the Järvelä village. Here he is playing kantele in a little kantele group of other notable local kantele players.
- Kn 260/1969a more violin at his home in Tofferi in 19.8.1969.
- Kn 260/1969b more kantele at the municipal office of Halsua the next day.
- The last recordings look like they were made on some field trip to Halsua and Kaustinen. Actually some copies of these we already encountered in Kaustinen Folk Music Institute, with information that these were recorded by the local young musician Juha Kangas.
- I have not asked for copies of any of these tapes so far, but the tapes Kn 38 and Kn 41 are very very interesting, they have four days between them, and in Folk Music Institute there was a recording made in between (KMI 175/5).

### 3. Finnish Broadcasting Corporation

There is a database for intranet use, and a web-service, they were kind enough to provide me with the files for Eino Tulikari.

- There is the waltz we already met copied to Folk Music Institute.
- A recording from the festivities of the 100 years of Kalevala from 1948. He is playing "Väinämöisen soitto", which he played already in 1935 in an Yleisradio recording.
- An interview in a very different role, as a headmaster over the city of Jyväskylä in 1953.
- A year later he plays a bit of kantele in Kaustinen, for the occasion of a revealing of a statue.
- Playing some violin in the late 1960's.
- An interview and some kantele playing in 1968, interviewer Paavo Helistö, a young reporter very much into folk music in Kaustinen. This is about the time that Tulikari is making a real comeback.
- Then something from 1986, when Tulikari has been dead over a decade. Not much information here, but in the Literary Society there was a transcript of a recording from 1986, could there be a connection?

### 4. Folkloric Archives of the University of Tampere

These are mostly either recordings from the Kaustinen Folk Music Festival before Folk Music Institute took over recording the program there; and copies of radio programs. On some occasions he plays the violin on these tapes.

- AK 0455 (1957) a copy of Yle Koko maailman valssi & figuleeri.
- AK 0382 (1960) a field-work recording of *Pirunpolkka*.
- AK 0467 (1961) *Vanha marssi*.
- AK 0466 (1961) A copy of Yle *Vanha marssi*.
- AK 1171 & 1173 (1967) A copy of an Yle radio broadcast.

- AK 1384 (1968) a concert at Kaustinen, a copy of a Yle radio broadcast.
- AK 1873 (1970) from the Kaustinen festival.
- AK 2289 (1971) from the Kaustinen festival.
- AK 2434 (1972) a copy of a Yle radio broadcast.
- AK 2612 (1972) a copy of *Rahapolska*.
- AK 2919 (1973) a copy of a Yle radio broadcast, an early version of *Polkkasikermä*.
- AK 3352 (1974) a copy of a Yle radio broadcast *Pirunpolkka*.
- AK 2918 (1972) a copy of a Yle radio broadcast.

Some field-trip recording were to be found also, from earlier times, sometimes with interview:

- AK 0716 (1954); AK 0175 (1954, 1956); AK 0253 (1955 - 1957); AK 0183 (1956, 1957); AK 0312 (1958); AK 0309 (1958); AK 0444 (1960); AK 0783 (1963); AK 2354 (1972); AK 2936 (1973); AK 3383 (1974).
- AK 1684 (1970) consists of an interview from 1970 where he tells about his kantele.

There is an abundance of audio material on Eino Tulikari in the archives. What do we have to learn from what we just saw? First, today's possibilities allow for a serious user to find and get hold of all the relevant material in Finnish archives with relatively acceptable effort. This concerns i.e. How the archives project themselves to the outside: online database accessibility, accessibility of material, service, etc. On the other hand, the material does not tell much about back-round and context of these recordings. One has to gather information like building a puzzle, bit by bit until the whole picture starts to emerge. This has not so much to do with today's archives or digitalisation, but the archivists's of yesteryear.

But if one should reach out for the utopian world: one should know what archives there are, and what can one expect to find in them. Therefore promoting the archive to public, public relations to potential users, a prerequisite for which is the comprehension of the contents of one's archives collection, and the benefits to various kinds of users. What the Tulikari case shows is that the material is scattered in various archives, and the material there is interconnected very much. There should be some kind of a web of

hyperlinks which would encompass all archives in Finland (or Europe). Many separate efforts have been made to this direction. Sometimes these are not serious, but pr stunts & digital archive rhetorics composed for financing purposes, but some efforts have been serious.

The digital information retrieval systems should somehow allow for the inclusion of expertise of the specialists. I was not the first one after Tulikari, but the efforts of my predecessors did not help me that much, there was just a hunch that someone's been here before (of course I know who). Not every specialist would have the patience to fill in the database, but some would. Qualitative material never comes exhausted, someone will want to find the material on Tulikari again in the future.

Lastly, help with copyright clearing is needed, especially with works that appear to be orphan. What is also needed is realistic archival policy, enabling re-use. Archives should continue to have archivists that are willing to get their hands dirty in the real world of moldy tapes and obscure relatives of deceased kantele players. Also information seekers should not expect to find what they want without real commitment for archival work, even today. Everything becomes propably relatively easy for me compared. Possible problems for a beginner might take place in recognising the potential archives and understanding the requirements of copyright clearance with regards to re-use of material.