

**International Student Symposium
Perspectives on Estonia – Past, Present and Future II
Central and East European Studies, University of Glasgow, 02-03 December 2011**

Tallinn - the European Capital of Culture 2011

Anna Antane

University of Latvia

Since its establishment in 1985, the European Capital of Culture has allowed over 40 cities of the EU to proudly present their culture to the rest of the European continent and the world. The designation as a cultural capital allows for the expansion of cultural life within the city, as well as engaging more people in the city's specific national and/or unique heritage. This year, two capitals have been selected: Tallinn and Turku. Never before have two different European capitals of culture been in such proximity both culturally and geographically, creating stronger ties between Tallinn and Turku in the process.

On the Southern side of the Finnish bay, the Estonians have chosen the theme „Stories of the Seashore,” emphasizing Tallinn's seaside location and significance as a center of commerce and trade. Estonian identity is highly aligned with an interconnectedness with the Baltic sea and the resources it provides. It is visible that there is a desire to fit in with the other countries of the European Union while also trying to stand out. In their own stories of the seashore, Estonians seek to define their identity as being a coalescence of various cultures, such as Russian, German, Swedish, Finnish, and even Latvian – reflecting on the multiethnic past of the country itself. The program has devised the idea of togetherness into smaller sections: Stories of singing together, Stories of the living old city (a hallmark of the Tallinn cityscape in and of itself) and Stories of dreams and Surprises.

This presentation will examine Tallinn's road to becoming a European Capital of Culture, and the stories Tallinn has told and continues to tell to its visitors and natives through the means of a wide selection of cultural events occurring in the city throughout the year.

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**Estonian National Identity and the Natural Environment – How Estonian Cinema Reflects
Identity**

Sam Beaton

University of Glasgow

This presentation aims at a critical examination of environments and scenery in several Estonian cinematic outputs, and how this ties into issues surrounding how Estonians perceive themselves and their homeland. Through utilising a historical and ethnological analysis of English-language sources, the importance of natural environment will be identified, and in turn critically examined within several full-length and short films. It argues that over time, concepts of home which were cultivated in regional folk and peasant culture developed to encompass all of Estonian nation, and identity which is still strong today. This understanding has been crucial to how directors have employed nature within their creative outputs, either through themes of escapism which resonate with the population, or placing it at the forefront in explaining how people relate to each other.

For this, six films were chosen and scrutinised from the 1980s onwards, available in English subtitles. What has been problematic is the language issue, as only sources in English have been utilised, which does lend itself to certain imbalances. In addition, the number of Estonian films available with subtitles or distribution outside of the country highlights the difficulties involved with examining issues outside linguistic areas of competence. However, with such strong patterns emerging out of this research, findings may be able to be replicated in a larger project encompassing a much wider range of output. As interest in Estonian culture is developing in English-language academia, there is potential for a full-length thesis on this subject to be developed, and parallel work into identity studies of the Baltic region in general.

Collectivisation in Estonia during the Stalin era

Lyle Carswell

University of Glasgow

Collectivisation had begun in Estonia *en masse* in conjunction with the other Baltic Soviet republics. At this time, the number of *kolkhozy* in Estonia was estimated at a mere 5.8 percent (Statiev 2010). The fate of Estonia's rural population was realised in May 1947, as the Moscow Politburo requested the respective Baltic governments to move ahead with establishing agricultural collectives. In the same year, collectivisation had wholly expanded as 97.1 percent of all Estonian farms had become collectives by June (Statiev 2010).

The swift nature of Estonian collectivisation can be reasoned through the organisational restructuring national and social organisations in the early 1940s. (Paavle 2009). Following the end of the First World War, the largest estates in Estonia came to families' hands and in the next two decades, there were over 140,000 farms owned by families in Estonia (Ryszkowski, Balazy 1999). With their subsequent incorporation into the Soviet Union, traditional practices of animal husbandry for manure and horse-drawn cultivation were largely abandoned in favor of heavy agricultural machinery and extensive irrigation (Ryszkowski, Balazy 1999). The transition to Soviet governance presented many difficulties for rural municipal localities. Village Soviets were established; having been aligned with the agricultural policy in the Soviet Union. The unpopular decision to send activists to Estonia's rural areas was met with suspicion and resentment. Rural populations were by now unwilling to collaborate mostly due to political reasons. By 1948, more radical measures were taken against the social strata of the rural population. Estonian Kulaks - in addition to alleged Nazi collaborators and independent resistance fighters – were banned from *kolkhozy* (Raun 2001). Furthermore, it is estimated that as many as 1,200 family farmers were deported to the far reaches of Siberia (Raun 2001). As a historical and personal narrative, this presentation will account for these changes during Stalinism for the state and the person.

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**Shifting Images: Estonian Soldiers' Attitude towards the February Revolution in Wartime
Letters and Postwar Memoirs**

Liisi Eglit

University of Tartu, Estonia

The aim of this presentation is to give an insight into Estonian soldiers' war experience in WWI, concentrating on how it was influenced by the February Revolution in 1917. The presentation relies on soldiers' wartime letters and postwar memoirs and therefore characterizes soldiers' attitude towards the February Revolution both during and after the war, analyzing the transformations it went through and the causes for these transformations.

The first part of the presentation focuses on soldiers' attitudes towards the February Revolution in their letters to home. The main questions here are: how did the February Revolution influence soldiers' life in the front line; in which way did soldiers describe these events; what affect did these changes have on soldiers' images of the enemy and the relationship with the home front? The second part of the presentation analyzes soldiers' memoirs written in 1920s and 1930s. The questions here are: how has the soldiers' attitude towards the revolution changed after the war; what has caused these changes? The aim here is to compare the wartime and postwar narratives and to explain the process of commemoration by showing how it is influenced by contemporary political and social processes and discourses.

The presentation concludes that while soldiers' attitude towards the revolution was generally positive and welcoming in the wartime letters, it transformed considerably after the war, resulting in a moderately negative image of the revolution in the postwar memoirs. The reason for this could be the affect social and political transformations (e.g. Estonia's gaining independence) had on the act of commemoration after the war.

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The Changes to Artistic Mentality under the Occupation

“Poetics of a Trashcan – The Estonian ‘Avant-garde’ Movement 1930-“

Donna Ferguson

University of Glasgow

My Poster Presentation will look at how Estonian Art changed Under the Occupation and more specifically, in what ways. As my contribution deals with ‘mentality’ some psycho-analysis will be used and there may be images which some may find disturbing. This is merely to illustrate how Estonian Art differed from what most Art Historians, term as the European “Avant-garde” Movement. From this point we are well placed to appreciate how Estonian Art also fought on two fronts, firstly by way of the amalgamation of ‘modern Art’ with alien forms of ‘Nationalism’ and ‘Sovietisation’, and secondly through illustrating the ‘collective resonance’ of Estonia’s own Nation-wide aspirations and desire for Independence at that time. I will begin by setting Estonian Avant-garde within the context of **KUMU** and the “**Spectator as Citizen**” before briefly looking at the footsteps of Avant-garde through the Inter-War “**Book of New Art**”. I will then take the Presentation into the domains of Art under Occupation or the “**Era of Radical Changes (1940-1991)**” with a snapshot looks at **a)** Stalinist Art Criticism **b)** Socialist Realism **c)** the ANK’64 School [Pop Art & Hyper-Realism] **d)** Pre-Perestroika **e)** Neo-Mythology. Finally I will finish with a conclusive albeit, summing up of the “**Post-Modern Estonian Art**” ‘scene’, as it were through the eyes of Contemporary Estonian artist, Marko Mäetamm, today.

**Observations on the coverage of the Estonian Song Festivals 1869, 1923, 1969 and 1990 in
the Estonian newspaper 'Postimees'**

Julia Hübner

University of Göttingen, Germany

In my paper I would like to present the results of my Bachelor thesis "Observations on the coverage of the Estonian Song Festivals 1869, 1923, 1969 and 1990 in the Estonian newspaper 'Postimees'".

For almost 150 years, hundreds of Estonian choirs have gathered about every five years to celebrate the Song Festival. This tradition has been a very important event for Estonians to demonstrate their national identity. In my thesis I analysed how this identity is shown in the reporting articles about the Song Festivals in the given years. The objective was to analyse if there is a connection between the presentation of national identity in the newspaper articles and the political system in power.

The specific years were chosen as they mark politically charged situations: the very first Estonian Song Festival during the time of National Awakening 1869, the first Song Festival in the independent Republic of Estonia in 1923, the 100th anniversary Song Festival celebrated in the Estonian Soviet Socialist Republic in 1969 and finally the Song Festival in 1990, when Estonia was close to regaining its independence.

The results were partially rather unexpected: Certain important elements of the Estonian national identity, such as the Estonian language, education and nature, are hardly mentioned at all. The only reference to folklore elements are the traditional costumes worn by the singers. But music, polyphonic choral singing, the musicality of the Estonians and the concerts are important topics, which connect the articles throughout the decades.

The articles from 1869, written by the teacher and journalist Johann Voldemar Jannsen, who played an important role in the National Awakening, are less patriotic than expected. Instead, he seems to be loyal to the tsarist family and the Baltic Germans – maybe to make sure to get permissions for the next Song Festivals. In 1923, the main topic is the new national state with its own bordered territory and political leadership. The 100th anniversary Song Festival in 1969 was a huge celebration of "Friendship among the peoples". But the Soviet authorities also used typical Estonian national traditions, as the Soviet system was lacking traditions of its own. Surprisingly, in those articles music is a central topic, but it is exploited politically in different ways. The articles from 1990 are all about the homecoming exile Estonians and, again, less patriotic than expected.

In conclusion, in all of the analysed articles the presentation of the Estonian identity is affected by the political system in power. Nevertheless, the Song Festivals have played an important role for the Estonian identity throughout the course of Estonian history.

Nordic with a twist: A critical analysis of Brand Estonia

Paul Jordan

University of Glasgow

Studies focusing on Europeanisation and in particular on the return to Europe of post communist states have come to the fore in political science research since the collapse of communism in Eastern Europe. The way in which many states of the former Eastern Bloc have engaged with European geopolitical power structures such as the European Union and Council of Europe has been well-documented. However, little attention has been given to the views of everyday people in the region. This paper, based on my recent doctoral thesis examines issues of Europeanisation, national identity and nation branding in Estonia.

This paper will examine the tensions between nation building and nation branding as well as highlighting contested nature of the construction of national identity in Estonia. Moreover the way in which international image became important and was used by Estonian political elites as part of a wider process of integrating with various European geopolitical power structures such as the EU and Council of Europe is detailed. Furthermore how were these elite level discourses received by the population as a whole in the context of an alleged “plural society” state, home to ethnically diverse populations?

In particular the debates surrounding the Welcome to Estonia campaign will be examined from both the elite/political level and the public-level. Brand Estonia was launched in 2001 to capitalise on the publicity garnered from the hosting of the Eurovision Song Contest in Tallinn in 2002. It was a controversial initiative which divided people in the country, however, it was one which put the Estonian international image firmly on the agenda. By examining the discourses surrounding both the Welcome to Estonia campaign the 2002 Eurovision Song Contest, this paper will seek to uncover the more salient narratives of Estonian identity politics which have until recently lacked scholarly attention.

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Arvo Pärt and his reception in Czech Republic

Zuzana Kačmárová

Masaryk University, Czech Republic

Estonian classical composer Arvo Pärt (born 1935 in Paide) is no doubt one of the most famous contemporary composers not only in Estonia, but all over the world. Also in the Czech Republic his popularity is growing and his compositions are increasingly presented.

This presentation is based on the bachelor thesis of Jana Koutná from Masaryk University. The presentation gives an overview of information which we can find in the Czech literature about Arvo Pärt – in musical dictionaries, encyclopaedias, journals, daily press and scientific works. Although Pärt wrote and published his first compositions in the sixties of the twentieth century, he has been mentioned in the Czech press only since the nineties. Similarly, Czech musicologists began to focus their interest on him at the same time. Nowadays the amount of information about him has grown, but a comprehensive monograph in Czech language is still missing. There is also a lack of experts dealing with this composer, but it seems the fewer experts the more proper is their work, especially the work of musicologist, pedagogue and composer Vít Zouhar whose observations are asset for foreign musicology too.

Czech writer and translator from Estonian language Vladimir Macura

Lucie Kucharova

Masaryk University, Czech Republic

Czech writer, literary critic and translator from Estonian language Vladimir Macura was born in 1945 in Ostrava, Czechoslovakia. He started studying Czech literature in Charles University in Prague, graduated in 1968. He worked in Institute of Czech Literature of Academy of Sciences in Prague, from 1993 as a director. He was interested in Estonian literature and culture all his life. He started publishing translations from Estonian language from 70s in magazines and newspapers, and then translated books were published. He translated prose, poetry, drama and fairytales and introduced contemporary Estonian literature to a Czech and Slovakian public.

His translation activity is related to a Läänemere Liit (Baltic Union), an illegal organization founded in Czechoslovakia in 1974. Macura was one of the founders. The union associated translators of Baltic languages and people who were interested in Baltic countries and their culture. Baltic Union appears as a legal organization from 1990 after Velvet revolution and overthrow of communistic government in Czechoslovakia in 1989. Nowadays organization still exists as a Czech-Estonian Club.

Vladimir Macura was very important person in literary translation from Estonian language in Czechoslovakia. He convinced translator from Russian language Nadezda Slabihoudova to translate also from Estonian and this contributed to a big amount of published books in 70s, 80s and 90s.

Macura published also his own books, especially novels. His work ranks into postmodernism, close to Milan Kundera's style. Symptomatic features of his work are irony, paradoxes and criticism of communistic establishment. His well-known novel is Earl Monte Christo.

Home Sweet Home: Identity formation among Estonian communities abroad

Ave Lauren

University of Cambridge, UK

This study explores the spatial nature of Estonian post-refugee community in Toronto and the cultural materialization of diasporic attachment to a particular homeland. While academia generally and post-colonial theorists more specifically have embraced the ideas of hybridity, this study highlights a disjuncture between ideas and practice. It concludes that while diasporas are liminal, hybrid and ambiguous spaces with potential for creative agency, under certain conditions, they can also become a self-alienating space.

No Little Estonia has ever developed in Toronto, however, an 'invisible' Estonian network exists. Within this system, the nation-building processes are confined to a limited number of institutions, which not only store, but have the capacity to articulate a specific version of the Estonian identity. These social institutions will be of greater importance as the place of identity formation has moved more firmly towards the public, as opposed to the domestic, sphere. The importance of such institutions is highlighted by looking at the Estonian House, which can be seen as both the *idiotop*e of this community and a hyperreal place.

Community institutions, however, cultivate a narrow version of Estonianness as they promote a set of ideas affiliated with another time space, namely pre-war Estonia. This fails to acknowledge significant shifts in community's attachment to their homeland(s). The idea of Estonia has been transforming from 'a mythical homeland' into 'a cradle of communism' and, more recently, into a place disconnected from the identity-making processes of this community, towards which respondents felt a disinterested neutrality. Canada, on the other hand, has transformed from a backward frontier into an accommodating multicultural mosaic and the immediate site of 'home'. This disjuncture between community institutions and the community in general has meant that hybridity is becoming an othering term for those in the diaspora considered not culturally competent by the institutions and communal 'elites'.

The role of the Baltic Germans in the Estonian national awakening, and in the birth of a modern Estonian nation.

Dietrich Leopoldt

University of Glasgow

The Baltic Germans came to conquer the territory of Estonia early in the 13th century; this German conquest set in motion the complete dominance of the Baltic German nobility over the landed Estonian population for centuries, in fact. It could be said that the Baltic German population ruled over the native elite right up until the middle of the 19th century, only then did they see their hegemonic control over the Estonian peasantry begin to slide.

The conclusion of the great northern war in 1721 and defeat of the Swedes brought the Baltic region under the dominion of the Tsarist Russian Empire. However, despite the fact that the Baltic Provinces were under the tight grip of the central Tsarist government the real rulers in the region remained the Baltic German nobility and *Ritterschaften*.

Amongst the native population situated at the bottom of the social strata there was some regional loyalty but no identification with an Estonian nationality or nation, alternatively they recognised themselves as people of the land (*maarahvas*) and to the country in which they lived simply as ‘*meie maa*’, our country (Kirby 1995, Raun 2001). Moreover, they identified themselves along social lines, *Deutsch* (German) and *Undeutsch* (non-German) representing whether one belonged to the higher order or not (Raun 2001). Indeed climbing up the social ladder involved assimilation with the dominant nation and loss of their own ethnic identity. This, due to the near complete domination of all aspects of society by the Baltic Germans who saw themselves as the *kulturtraeger* and the native peasants as backward and uncultured (Raun 2001). The rise in national consciousness and the eventual Estonian national awakening during the latter half of the 19th century can be attributed to two key factors: the agrarian reforms enacted by the central Russian administration in 1816, 1819 and 1849 and 1856 (in Estland and Livland respectively) and the romanticism inspired Estophilia. The great extent to which the presence and actions of the Baltic German population had a role in these two factors is undeniable. The cultural and

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spiritual input of the Baltic Germans also had a large role in the promotion of literacy in the area as well.

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National Minorities in Estonia – Before and After the Collapse of the Soviet Union

Minna Liinpää

University of Glasgow

In my presentation, I will be looking at the situation of national minorities in Estonia, and how their circumstances have changed after the collapse of the Soviet Union. My main focus will be on the Russians who, during Soviet times, moved to the ‘Near Abroad’ en masse. According to the 1989 census 61.5 per cent of the population was Estonian while 30.3 per cent were Russian (www.estonia.eu). The great number of Russians guaranteed that they were to play a major part in the politics of the newly independent Estonia following the collapse of the Soviet Union in 1991. I will start by briefly looking at Russians’ position in Estonia before the collapse. In my discussion I will be drawing on Brubaker’s ‘Triadic Nexus’ model, as well as Smith’s idea of a ‘Quadratic Nexus’. This will be done in relation to the laws passed and policies followed regarding minorities and their rights in Estonia since 1991. I hope to offer a comprehensive picture of the underlying rationale, reasons and motives that came to influence how Estonia dealt with its minorities.

Aspects and manifestations of Global Estonianism: a case study

Maarja Merivoo-Parro

Tallinn University, Estonia

Estonians are a small nation with a difficult and complex history which has played an important role in the formation of a significant global diaspora that has cooperated with the historical homeland and its residents on a number of occasions through a variety of means.

The presentation will focus on a well known episode in recent past – the Singing Revolution, which is a unique phenomenon in the history of the world. The cultural and political emancipation that began to carve its path during the perestroika-era was supported by the Singing Revolution and vice versa. One might suggest that the utilization of cultural means as political arms to be a product of the narrow field of options for legal opposition in the Soviet Union. This allusion loses its ground when observing the activities of Canadian Estonians.

On a grass root level the two Estonian communities separated by an ocean and political system were closer together than one might perceive at first glance. Both groups were subject to self-regulation due to artificial taboos and shared common interests in terms of Estonian statehood. They also shared common ground in methods of operation in their aspirations to achieve what they thought was needed.

It appears that in Estonia's process of re-establishment as an independent country, the manifestation of Estonian patriotism in song was a means of catharsis for both the transition from a totalitarian society into a democratic one and for the reunion of Estonian people all over the world.

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Blue-Black-White: Baltic Sea and a Shared History. German-Estonian Relations

Nuno Morgado

Institute for Social and Political Sciences

Technical University of Lisbon, Portugal

After the centuries-long presence of German aristocracy in economics (land owner), education and culture (the importance of German language) but most of all in politics and in government (for instance its relevance in high political positions at the time of Russian Empire) of Estonia, the relations between Germany and Estonia changed profoundly.

With the recognition of Estonian's independence on 28 August 1991, Germany has been one of European Union's countries which supported more actively Estonian's aspiration to integrate EU achieved in 2004, as well as in NATO. However, German-Estonian relations are not only constituted by cooperation in International Organizations, bilateral issues are relevant too. In this way we could discuss also about the affairs between Estonia and federal states of Germany which wrap many fields from politics to agriculture, from culture to police cooperation, from economy to education.

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Stratification after socialism: contemporary consumer trends and cultural distinctions in

Estonia

Ellen Murula

University of Glasgow

This research explores how, why and by who some biggest contemporary consumer trends in Estonia are taken up and how they stratify the society.

The trends in question are: *etno*, the consumption of products and events related to the national culture of Estonia, such as “Viljandi Folk”, song festival and consumables with regional patterns (similar to Scottish tartans); retro, fascination with retro and vintage style clothing and furniture, which mirrors the international trends but is also associated with a Soviet past; and mobile payments, the uptake of SMS-services for parking and public transport, strongly tied with the discourse of e-Estonia as the country’s biggest selling point abroad.

This research does not to draw a portrait of the stereotypical consumer of each trend and then associate it with a class position. Rather, a theoretical assumption is followed that consumption of a service or product (or a symbolic good) can occur by many groups but it is understood and legitimized differently within the make up of their specific habitus. The presentation will outline those “groups” regarding their economic status and cultural dispositions.

Young Estonians' attitudes towards Estonian history

Milvi Martina Piir

Tallinn University

The present summary is based on the preliminary results of a doctoral thesis on titled “Estonian national consciousness of history: a phenomenographical study of the imaginations of the generation born in the 1980s”, prepared in Tallinn University. The research is targeted at the younger generation of Estonians, who have studied history after Estonia regained its independence and are thus uninfluenced by the Soviet ideology. The purpose of the study is to find out the peculiarities of the perception of history in the target group, paying special attention to the terms of identity and nationality. The source material of the study is made up of 36 semi-open interviews (with a duration of 1 hour), which were analyzed by using the phenomenographical method and source criticism of history research.

The preliminary research reveals that the interpretation of a national identity is largely controversial within the target group. The description of the controversies was based on the differentiation developed by Anthony D. Smith, a professor at London School of Economics:

1) ethnic nationalism as a traditional way of handling the nationality in Estonia, especially on political and national level. The national identity, culture, history, etc. are mainly being perceived based on an ethnic level. The inclusion of the historical minorities (the coastal Swedes, the Russians living at the lake Peipus) remains mainly rhetorical. The participants of the study mainly reflected on themselves in ethnic nationalist terms when they were asked questions regarding the society in general. The responses tended to be general and politically correct.

2) civic nationalism as a phenomenon related to civic society, inclusion, voluntary work and tolerance. The participants of the study reflected on themselves primarily on the level concerning personal relationships and personal identity. The respondents expressed themselves originally and with self-awareness. Instead the rhetoric of a nation state, the values of a state based on a rule of law were emphasized.

The study reveals that these two concepts exist simultaneously for the target group as a whole as well as each individual separately. This allows to draw the conclusion that the various ideological tendencies are combined in the consciousness of history of the younger generation of Estonians and the members of the target group have to integrate different concepts in their personal and/or national identity formation.

Very probably, this controversy reflect the ideological and conceptual diversity characteristic of Estonia as a transitional society. For a comparative study, the earlier generations (for instance, those born in the 1960s, being educated entirely during the Soviet period) should be included as well. In order for there to be further-reaching conclusions, the study should be repeated with the data of a new generation.

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**Growing in the Distance': Illustrations of Kalevipoeg and National Romanticism in
Estonia, 1905-1940**

Bart Pushaw

Indiana University, Bloomington

The nationalist fervor that swept the entire European continent in the 19th century provided an impetus for the growth and representation of the visualization of national identity. In aspiring small nations that lacked sovereignty, such as Estonia, the desire to crystallize and distinguish a unique culture was even more significant. During this period, Estonian artists were simultaneously inundated with a variety of artistic movements from which to draw inspiration. Estonian artists also often turned towards the North, looking to the Finns, for inspiration – both Estonia and Finland are Finno-Ugric in heritage and at this time under the hegemony of late-tsarist Russia. The codification of the Estonian national epic *Kalevipoeg* played an immense role in the development of national identity. The artists illustrating these national epics – among them Oskar Kallis and Kristjan Raud – are heralded as the fathers of their national art. Yet how are their paintings nationalistic? What role did the images play in national identity formation throughout the early twentieth century? To what extent, if at all, did Estonian artists borrow from their Finnish counterparts? How did images of *Kalevipoeg* change upon the declaration of Estonian independence in 1918? This paper will explore the intersections of folklore, nationalism, and visual culture as well as the issues joining mainstream European artistic currents while participating in formulating national identities, goals that were not always compatible.

To what extent did western counter cultural trends challenge communism in Soviet societies?

Stephanie Schiattarella

University of Glasgow

This presentation aims to examine the influence of western countercultural trends in Soviet Estonia, with emphasis on the trial and tribulations these trends encountered with politics and the state. The time frame corresponds to the Cold War, beginning research in the 60s and ending in the 80s. It will examine the influence of western subcultures in the Soviet bloc and how they were mimicked in Soviet society. The project will use the relationship between Finland and Estonia during the cold war as a basis for research. There is limited research on the western influence in Estonia, therefore this research will be beneficial to the wider community as it strives to provide original findings and establish the Soviet perspective on western countercultural trends. Using the Republic of Estonia for a case study is advantageous to this project as they inherently endured a prominent punk movement during the 1980s. Like western punk, they were anti-government, in this case anti-communist which lead to public displays of defiance between ‘punks’ and the state. Estonia utilised its relationship with Finland very efficiently during the war and the close relations enabled western influence to enter Soviet societies. This allowed Estonian citizens to illegally listen to music which infringed upon Soviet authority. With the German Democratic Republic in the only other similar position, Estonia was the first republic in the Soviet bloc to break the mould with their first ever punk band ‘Propeller’ and paved the way for the underground music scene. The open defiance against the regime caused some outrage and hostility eventually leading to a riot in 1980, after the authorities cancelled a popular Propeller gig. It will be interesting to examine the consequences of the riots and to ascertain the degree of influence this anti-communist culture was against the running politics of that time.

Post-Soviet transformation of Estonian national archival system and some remarks about neighbours

Kadri Tooming

University of Tartu; Estonian National Archive

Archives play a powerful role in framing and controlling our understanding of the past. Archival work is determined by the way society records, uses, stores, and disposes of information. The collapse of the Soviet Union and gaining independence in 1991 brought about substantial changes in archival field in Estonia. Some positive changes had taken place in the maintenance of archives already since the middle of 1980s. Most of the prohibited materials were already made available to researchers. The soviet authorities had been considered the problems associated with archives to be secondary in nature, which resulted in the catastrophic material and technical backwardness of Post-Soviet archives in Estonia. At the same time the society needed evidence for land reform. The task engrossed most of the resources of work force in archives. Nevertheless the main principles of further rapid development were in general terms set forth in the second half of the 1990s. Archives began to work to meet the user needs as it had been in 1920s and 1930s before Soviet annexation. Direct contacts with other archives were being established in order to acquire best principles and practices.

The Archives law was enacted 1998. Since that year the centre of the Estonian archival field is Estonian National Archives. Organization is not extensive as compare to Latvian or Lithuaninan, but viable. In the year 2004 the Archival System AIS (<http://ais.ra.ee/>) was made public. Since 2009 AIS involves titles of all 8 million archival records kept in repositories of National Archives. Since 2009 is opened virtual reading room VAU (www.ra.ee/vau) which allows everyone 24/7 to get acquainted with guidelines how to do research, order archival reference or to go to digital collection called Saaga (www.ra.ee/Saaga) which today includes 70 000 items from 17th up to the end of 20th century. Not only all the genealogical materials but also parchments, documents of governmental institutions of the Estonian Republic and so on are accessible with one mouse click. Due to Estonian governmental Compatriots Program also

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materials about Estonian diaspora will be digitized. Saaga is complemented with separate databases for photos (ra.ee/fotis), maps (ra.ee/kaardid) and videos (<http://www.filmi.arhiiv.ee/fis/>). Due to online access to archival materials the number of users is increased considerably.

Latvian and Lithuanian developments are comparable in the meaning of democratic principles. At the same time the world expectations about Russian archives to be opened and accessible as proof of democracy as it was conceivable in 1990s in times of so called ‘archival revolution’ have not been fulfilled. The development of the Russian archival system has moved towards dominance for lack of access which has also been confirmed by the adoption of a new archival law in 2004. The pre-1991 situation therefore is in the process of being partially restored. In general the Russian archival system has always been most directly associated with political power. Today it is very difficult to work in Russian archives even if you are researching 18th and 19th century materials. Russian archives are also digitizing materials but it is ideologically impossible that those materials would be available online.

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**Poetry Reading and Performance Poetry - Some Aspects about Cultural Communication
Between Finland and Estonia**

Anni Välimäki

University of Turku, Finland

The tradition of oral folklore is known as an important way to transport the literal culture, not only between the centuries, but also geographically. This has also been a case in Finland and Estonia where national romanticism had the boom in the political and social literature during the time of the independence processes at the early 20th century – however, in Estonia the project lasted the whole century. The use of folklore as a part of nations' independence is crucial: the aim of poetry is no more to free people nor stand as a voice of an oppressed nation due to the general freedom of speech.

The purpose of my presentation is to describe cultural communication between Finland and Estonia, especially through the tradition of spoken word and poetry reading. First, I'm going to discuss about the historical background and tradition of poetry reading and the meaning of spoken word in Fenno-Ugric cultures. Second, I will describe the current state of collaboration and the importance of cultural relations between Helsinki, Tallinn and Turku. I will concentrate on the action of poetry collectivity Helsinki Poetry Connection, functioning in Helsinki, and associations The House of Literature and Littera Baltica, both functioning in the city of Turku. Finally, I will present some ideas of the ways to communicate and improve the cultural exchange and conversation as well as cooperation in the Baltic Sea area in possible future of poetry reading happenings.

I will conclude my presentation with a note that poetry readings recently given in Turku, Tallinn and Helsinki have aroused a lot of interest towards oral poetry and poetry reading, and also to modern Finnish and Estonian literature. Therefore, by keeping the overseas poetical communication active it is possible to maintain the collective cultural heritage and interactive cultural relations between Finns and Estonians.

Ways of representing Estonia in main Scottish newspapers since 1991

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This presentation examines the ways of representation of Estonia in main Scottish broadsheet newspapers (The Herald, The Scotsman, The Evening News) from 1991, since Estonia regained its independence, until now.

As the presentation helps find out the representation-patterns of Estonia in foreign media, it allows Estonian people to be aware of the image of their country abroad which, in turn can be useful in building and developing international relations in the fields of business, politics and culture. What makes examining the Scottish newspapers particularly worthwhile is that the percentage of newspaper-readers in Scotland is the highest in UK (Douglas, F. (2009). *Scottish Newspapers, Language and Identity*. Edinburgh: Edinburgh University Press.).

During first few years since 1991 it can be clearly noticed in the articles on Estonia that representation of the country evolves mainly around the social and economic changes that took place after the collapse of Soviet Union. Apart from emphasizing some problems such as the voting right of Russian minority, the representation of Estonia was predominantly positive. The emotional character of describing the changes in the country can be traced in many articles (mostly the articles of opinion-type) written during first few years, whereas the dominating words were 'example', 'pride', 'success', 'progress'.

However, during the last decade the way of the representation of Estonia in the Scottish newspapers has become significantly more serious in tone. It has now become related mostly to business-connections and opportunities between Scotland and Estonia with popular words such as 'stability', 'business-connections', 'advantages'.

To sum up, it can be said that the overwhelmingly positive representation of Estonia – pointing out that Estonia is a newly independent country – can serve as a reinforcement of sense of Scottish identity and independentist attitudes among most of the Scots. The possibility of such a representation is granted largely due to relative autonomy of Scottish media compared to that of the rest of the UK (Budge, I., Crewe, I., McKay, D. and Newton, K. (2004). *The new British politics*. 3rd edition. London: Pearson).