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- + Training of volunteers dedicated to preserving their own heritage and providing consulting services to community archives
- + The implementation of educational programs (seminars, summer schools, day trips, conferences)
- + Creating awareness and popularizing the field

IN THIS ISSUE:

IN MEMORIAM ROMUALDAS J. MISIUNAS
(1945-2021)

THE MFA GIVES RECOGNITION TO PIRET
NOORHANI

UNKNOWN KONRAD MÄGI ARTWORK IN
ESTONIA

NATIONAL LIBRARY OF LITHUANIA
RESEARCHERS PARTICIPATED IN TWO
INTERNATIONAL CONFERENCES

FINNO-UGRIC PEOPLES AND NORTH AMERICAN
INDIGENOUS PEOPLES AT THE CENTER OF
VEMU'S FALL SEASON

LATVIAN-CANADIAN COMPOSER'S OPERA
"HAMLET" RETURNS TO THE LATVIAN
NATIONAL OPERA

REMEMBERING SILVIJA VELAVICIENE

VIRTUAL BALTHERNET CONFERENCE
LOOKS AT THE EFFECTS OF THE
PANDEMIC ON MEMORY INSTITUTIONS

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The Non-Profit Association Baltic Heritage Network was founded in Tartu on January 11, 2008. NPA BaltHerNet was established to foster cooperation between national and private archives, museums, libraries, and institutions of research, public associations and organizations collecting and studying the cultural heritage of the Baltic diaspora. It aims to facilitate the preservation and research of the historically valuable cultural property of the Baltic diaspora, as well as to ensure accessibility of these materials to the public.

NPA BaltHerNet is also committed to the organising of conferences, seminars and workshops, and to developing and administrating the electronic information website Baltic Heritage Network, a multilingual electronic gateway for information on the cultural heritage of the Baltic diaspora.

www.balthernet.net

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By Supporting the NGO Baltic Heritage Network, You Are Supporting
the Cultural Heritage of Baltic People Abroad!
We welcome both one-time and ongoing donations.
Any amount makes a difference!
Read more!

The success of our organization relies on the dedicated work of our volunteers; however, the implementation of a successful program requires financial resources. We have received these resources through the Estonian Compatriot's Program and member fees. Your help is crucial in our efforts to perform our tasks and to reach larger audiences and organizations.

We welcome both one-time and ongoing donations. Any amount makes a difference!

By Supporting the NGO Baltic Heritage Network, you are supporting the cultural heritage of Baltic people abroad!

THE BALTHERNET BOARD OF DIRECTORS CONTINUES IN ITS FORMER COMPOSITION

During the BaltHerNet conference on September 15th, the organization's annual meeting also took place. President, Piret Noorhani, presented the annual report and the Chair of the Audit Committee, Riina Reinvelt, provided the committee's evaluation of the organization's work. It was stated that many activities were disrupted by the pandemic and hope was expressed that the restrictions would end in 2022 providing the opportunity to gather for regular events, summer schools and youth seminars. The NGO Board of Directors were elected in its former composition: Piret Noorhani (President), Kristine Bekere (Vice President), Jolanta Budriuniene (Vice President), Karin Kiisk (Administrator), Birgit Kibal and Maarja Merivoo-Parro. The Audit Committee will operate as Riina Reinvelt, Merike Kiipus and Gristel Ramler.

IN MEMORIAM REET SIMMUL 18.05.1940-03.12.2021

It is with heavy hearts that we share the news that our dear friend and long-time volunteer at the Estonian Archives in Australia, Reet Simmul, has passed away. Reet was one of the most eager attendees of the BaltHerNet summer schools. We will miss her joyfulness and her wholeheartedness that brought people together. Our deepest condolences to loved ones and the EAA family!



*BaltHerNet summer school in Käsma, 2008
Photo: Piret Noorhani*

IN MEMORIAM ROMUALDAS J. MISIUNAS (1945-2021)

Lithuania lost an active figure of Lithuanian diaspora, historian and diplomat, Romualdas J. Misiūnas.

Misiūnas was born in 1945, in Sweden, to the family of Lithuanian immigrants. He spent much of his life in the United States of America. He holds a bachelor's degree from Loyola University (Chicago), a master's and doctoral degree from Yale University. He dedicated his life to the academic world. He studied in Europe, taught at various US universities.

Another important part of his career was diplomacy. In 1996-2001, Misiūnas was the Lithuanian

Ambassador to Israel; he was also accredited to the Republic of South Africa, being the only Lithuanian diplomatic representative in the region at that time, contributing significantly to the development of Lithuania's bilateral relations with Israel and other Middle Eastern countries.

Misiūnas was the author of many books and articles. The book *The Baltic States: Years of Dependence, 1940-1980*, which Misiūnas wrote during the Cold War together with his Estonian colleague, Rein Taagepera, is notable. The book was published in 1983, in both the United States and Europe. Its appended version was published a few years later. The book was also translated into Lithuanian. In 1984-1989, Misiūnas served as the chair of the editorial board of the *Baltic Forum* journal.

Misiūnas' name was well known among the researchers of the National Library of Lithuania. In 2013, he took part in the Vilnius Book Fair, at the presentation of the publication *Tomas Venclova: bibliografijos rodyklė (1956-2011)* [*Tomas Venclova: Index of Bibliography (1956-2011)*] prepared by the library.



From the left: Kęstutis Nastopka, Jolanta Budriūnienė, Tomas Venclova and Romualdas J. Misiūnas at the Vilnius Book Fair, February 2013.



MFA GIVES RECOGNITION TO PIRET NOORHANI

On November 16, 2021, the Minister of Foreign Affairs, Eva-Maria Liimets, recognized colleagues and collaborative partners for their large contributions to Estonia's foreign service, foreign policy and thus, Estonian statehood with Service Crosses. 14 people were recognized with the Ministry of Foreign Affairs Class III Service Cross, including VEMU's Chief Archivist in Toronto, Piret Noorhani, for her wonderful work preserving Estonian heritage and introducing Estonian culture in Canada.

UNKNOWN KONRAD MÄGI ARTWORK IN ESTONIA

At the end of November painting by Konrad Mägi was unknown in Estonia until recently arrived from Canada. The piece that belongs to the Museum of Estonians Abroad (VEMU) collection has been brought to Estonian for five years at the initiative of the Konrad Mägi Foundation to be cleaned, restored, and introduced to researchers and the public. The piece is from one of the most valuable Konrad Mägi periods, the Saaremaa period (1912-

1913) and depicts the Bay of Abaja in Kihelkonna. The piece belonged to Laine Pant's family who brought it along when they fled Estonia. The piece travelled through Germany to Toronto where it hung in Laine Pant's apartment for many years. After her death, she donated the painting to the Museum of Estonians Abroad.

The Chairman of the Board of the Konrad Mägi Foundation, Enn Kunila, says that he is very happy that so many of Konrad Mägi's lost works have been found over the last few years. "It brings special pleasure to bring back a painting to Estonia that had once travelled thousands of kilometres West," said Kunila. "Laine Pant's family considered the painting to be valuable enough to take it with them despite everything when they fled and kept it in their home in Toronto for decades. Many thanks to them in retrospect." According to Kunila, the goal of the Konrad Mägi Foundation is to restore the painting and then make it available to researchers and the public.

The Chief Archivist of the Museum of Estonians Abroad, Piret Noorhani, says that this piece is the most valuable in the VEMU art collection. "Surely, Laine Pant would be happy that the painting that belonged to her family has made it back to the homeland where many art enthusiasts can enjoy it." Noorhani also hopes that Mägi's painting will have a special place in the exhibition space of VEMU's new building when it returns to Canada.

Eero Epner



THE PRESENTATION OF THE BOOK ABOUT LITHUANIANS IN GERMANY



The book "Lithuanian Germans in 1950-1990".

Photo: Vygaudas Juozaitis

The book "Vokietijos lietuviai, 1950–1990" [Lithuanian Germans in 1950–1990] by Vincas Bartusevičius was presented at the National Library of Lithuania on November 10, 2021. Bartusevičius was a prominent diaspora figure, whose friendship with the National Library of Lithuania had lasted for over three decades. Thanks to the efforts of Bartusevičius and other people of the Lithuanian Institute of Culture in Germany, one of the first shipments of Lithuanian diaspora books reached the Library in 1990.



The presentation of the book.

Photo: Vygaudas Juozaitis.

The colleagues of Lithuanian Emigration Institute at Vytautas Magnus University attended the event: Dr. Daiva Dapkutė, the compiler and editor of the book, and Dr. Asta Petraitytė-Briedienė. Jolanta Budriūnienė, head of the Documentary Heritage Research Department of the National Library of Lithuania, also participated in the discussion. The researcher of the National Library of Lithuania, Dr. Ina Ėmužienė, hosted the event.

NATIONAL LIBRARY OF LITHUANIA RESEARCHERS PARTICIPATED IN TWO INTERNATIONAL CONFERENCES



Lithuanian researcher Valda Budreckaitė delivered a presentation at the international conference.

On September 15, 2021, for the sixth time, the Baltic Heritage Network (BaltHerNet), uniting librarians, museum specialists, archivists and researchers, organized an international conference. Participants from North America, Australia and Lithuania, Latvia and Estonia delivered presentations at the two-day virtual conference. Dr. Dalia Cidzikaitė, chief researcher of the Lithuanian Studies Unit of the Documentary Heritage Research Department of the National Library of Lithuania also presented a paper at the conference.

On September 22, 2021, two National Library of Lithuania researchers, Valda Budreckaitė and dr. Dalia Cidzikaitė, participated in the international conference “Dispersed Documentary Heritage: Its Identification, Accessibility, Research, and Dissemination” organized by the Office of the Chief Archivist of Lithuania together with the Faculty of Communication of Vilnius University and the Council of Baltic Audiovisual Archives and partners. Lithuanian and foreign researchers and practitioners gathered at a two-day hybrid conference to discuss the identification, access and recovery of documentary heritage related to Lithuania, its significance for the development of the statehood, and its use in historical, cultural and social research, as well as digital reconstructions, cultural and creative industries. Researchers of the National Library of Lithuania presented a paper called “Migration in the Arts

and Sciences: Creating a Lithuanian Segment of a New Thematic Collection on Europeana.”

FINNO-UGRIC PEOPLES AND NORTH AMERICAN INDIGENOUS PEOPLES AT THE CENTER OF VEMU'S FALL SEASON

2021 was an important year for Estonia: the small town of Abja-Paluoja in Viljandi County has been chosen as this year's Finno-Ugric Capital of Culture. Important events dedicated to the unique language and culture of these people are taking place throughout the year. The year's main event, the World Congress of Finno-Ugric Peoples, took place at the beginning of July at the Estonian National Museum in Tartu.

The relationship between Estonian and Finno-Ugric peoples is special: the University of Tartu has long been a centre for the research and teaching of Finno-Ugric languages and culture. The connection between Estonian, Finnish and Hungarians with Finno-Ugric groups living in Russia is a unique example of collaboration, carried out through academic, cultural and political levels, and is based on solidarity and the desire to create and uphold the unity of Finno-Ugric peoples.

There are universal similarities though also clear differences in the experiences of indigenous peoples around the world who have suffered under colonialism. How do we grapple with the devastating history of these (small) populations? How do we keep these languages, cultures and traditions from disappearing? Is it possible to revive them? What support is needed to do so? What can indigenous peoples do to determine their own destiny? What are some successful survival strategies? In the fall of 2021, the Museum of Estonians Abroad (VEMU) organized a series of events dedicated to discussing these topics and investigating the experiential commonalities and differences between the Finno-Ugric peoples and the indigenous peoples of North America.

This series of events began on September 25th with the Dr. Vello



Soots Memorial Lecture, which was presented by Jaak Prozes from the NGO Fenno-Ugria. The topic was “Finno-Ugric People in the Russian Federation 2010-2021.” Historian, Prozes, has been associated with Finno-Ugric topics since the beginning of the 1990s belonging to a number of organizations as a leading member, the most well-known of which is the NGO Fenno-Ugria Organization. He has been the chair of the organization since 1993. His presentation was based on the World Congress of Finno-Ugric Peoples held this year and included a thorough overview as well as statistics regarding the gradual assimilation of Finno-Ugric peoples in Russia in addition to their persistent battle against it.

The online conference that took place on October 7th was dedicated to the Finno-Ugric and North American Indigenous People. Speakers included Merli Tamtik (University of Manitoba, Associate Professor of the Faculty of Education, on the topic Education of Indigenous Peoples of Canada - A Path to Empowerment or Colonization?), Indrek Park (Indiana University Bloomington, Research Associate, Language and Indigenous Identity on the Northern Plains), Dmitrii Harakka-Zaitsev (Chair of Consultative Committee of Finno-Ugric Peoples, UN Permanent Forum on Indigenous Issues expert 2017-2019, Finno-Ugric Cultural Cooperation: Roots, Tendencies, Examples), Art Leete (Tartu University, Professor of Ethnology, Colonial Ambivalence of the Finno-Ugric Ethnography), Eva Toulouze (INALCO/University of Languages and Cultures in Paris, Professor in Finno-Ugric Studies; Tartu University, Research Fellow in Ethnology, An Overview of the Religious Situation in the Udmurt Regions (Udmurtia, Bashkortostan, Tatarstan). The

conference took place in collaboration with the NGO Fenno-Ugria (Estonia) and the Chair of Estonian Studies at University of Toronto.

On October 17th we watched the documentary “In the Steps of Forgotten Peoples” (ERR, 2021). The screening was followed by a discussion with conductor Endrik Üksvää, Finno-Ugrist Taisto Raudalainen and folklorist and ethnomusicologist Taive Särg. The film follows Estonian chamber choir Collegium Musicale as they travel to visit and perform for the Finno-Ugric peoples whose folklore was the basis for Veljo Tormis’ choral masterpiece “Forgotten Peoples.” Many of these Baltic Finnish peoples are on the verge of extinction and have languages spoken by only a few people.

On October 20th, we participated in a virtual tour of the Estonian National Museum’s exhibit “Echo of the Urals,” our guide was museum educator Anti Lillak.

On November 14th, Laur Vallikivi presented another online lecture on the topic “Nenets Reindeer Nomads in the Early 21st Century.” Laur Vallikivi is an Estonian scholar of ethnology and Associate Professor at the University of Tartu. The lecture was followed by a screening of the documentary “The Brigade” (2000, F-Seitse), produced by Estonian anthropologist, director and cinematographer, Liivo Niglas. The film documents three months on the Yamal Peninsula in West Siberia, where the Nenets people have been herding reindeer for over a thousand years. The film was followed by a live

Q&A with Laur Vallikivi and Liivo Niglas.

On November 24th, Laara Fitznor (University of Manitoba) presented a lecture on the topic “Indigenous Voices Speaking Back to Colonial Impacts Through the Power of Story.” Laara Fitznor, a member of the Nisichawayasihk Cree Nation in Manitoba was raised in the boreal forests of Wabowden, Manitoba. She pursued her dream of a university education once she learned that with a university education, she was in a position to embrace ways to challenge and counter acts of oppression while advancing Aboriginal/Indigenous knowledge(s), perspectives, histories, experiences, spiritualities, and realities through her community work and career. She incorporates decolonizing and bridging pedagogies in her work where people learn to challenge past wrongs and coexist in a way of respect, reciprocity, and responsibility.

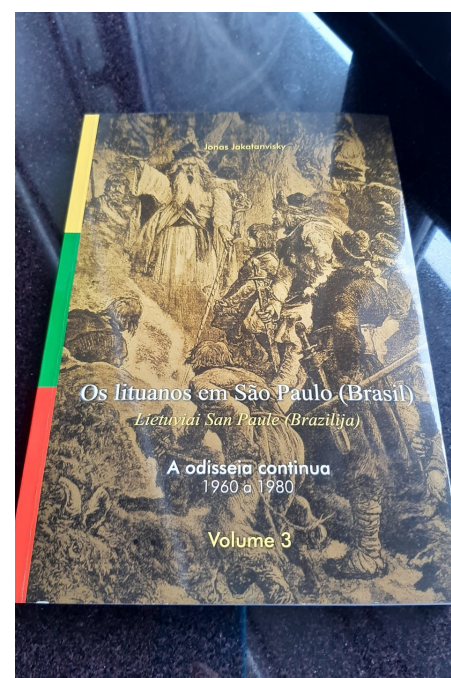
The celebration of the 102nd anniversary of the University of Tartu as an Estonian language university was also dedicated to Indigenous Peoples. Valts Ernštreits presented a lecture on the topic “Indigenous Peoples of Baltics – Livonians”. Valts Ernštreits studied at the University of Tartu where he defended his doctorate on the development of the written language of Livonian in 2010. He is the editor of the Estonian-Latvian dictionary and portal livones.lv and one of the creators of the website niceplace.lv. Ernštreits has worked at the University of Tartu and is currently the Lead Researcher at the University of Latvia’s Livonian Institute as well as

the Chairman of the Livonian Cultural Centre. The lecture was followed by a screening of the documentary “Julgi” (2005), the author of which is also Liivo Niglas. The film focuses on Livonian and promoter of Livonian culture, Julgi Stalte. The Rector of the University of Tartu, Professor Toomas Asser, presented a video greeting.

The Finno-Ugric themed season was brought to a close by Ljudmila Ruukel, an Urdmurt living in Estonia, with the popular VEMU series “Cooking with...,” where she taught viewers how to cook Finno-Ugric foods. Ljudmila’s passion is the Finno-Ugric Food Culture Society through which she teaches cooking workshops all over Estonia.

This year’s Estonian Music Week was also dedicated to topic of Indigenous Peoples. The events described above formed the educational program of EMW 2021.

Piret Noorhaini



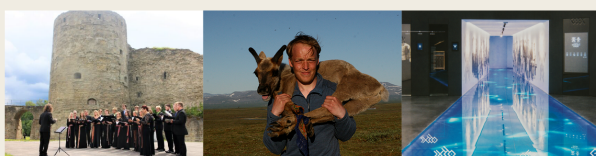
*The last book in the series
“Os Lituanos em São Paulo.”*

LITHUANIANS IN SÃO PAULO: THE ODYSSEY CONTINUES!

The National Library of Lithuania received a wonderful gift—a book by Jonas Jakatanvisky, which tells a story of the arrival and settling of Lithuanian immigrants and their descendants in Brazil. The publication, which came out after the author’s death, is his

Missed one of our events?

You can watch all of the events and lectures from our Fall series dedicated to Finno-Ugric and Indigenous peoples on our **VEMU YouTube channel**



youtube.com/VEMUESC

TARTU

ESTONIAN STUDIES CENTRE
VEMU MUSEUM OF ESTONIANS ABROAD

fourth book, the third and last in the series “Os Lituanos em São Paulo.”

Janete Jakatanvisky, daughter of Jonas Jakatanvisky, says, “This book is a work of countless hours of research and translation that we were able to complete and spread the word about.” The relationship of Jonas Jakatanvisky family with the National Library of Lithuania has begun a decade ago. For many years, the library had received Jonas Jakatanvisky’s books and the newsletter O Sajungietis, of which he was the editor.

THIS YEAR ESTONIAN MUSIC WEEK WAS A HYBRID EVENT

The Museum of Estonians Abroad, VEMU’s, largest event Estonian Music Week has already taken place for the third time. The mission statement of EMW is to introduce the music culture of Estonia to other countries, offer Estonian musicians opportunities for collaborations with Estonians living abroad as well as non-Estonian musicians in Canada and the USA. In this way, EMW adds excitement to the cultural lives of Canadian Estonians and strengthens their connections with Estonia. The festival also fulfils educational goals through lectures, film evenings, and many other events.

Due to the circumstances surrounding the pandemic, the EMW 2021 festival took place in a hybrid format. For a long time, it was unclear whether and when it would be possible for international travel or what types



of restrictions would be in place for events. The EMW 2021 concerts took place on October 22nd and 23rd. The Canadian musicians performed in Toronto at the Paradise Theatre and the legendary club El Mocambo. The Estonian musicians took the stage at Philly Joe’s jazz club in Tallinn. The live stream for both evenings was available both in the Toronto concert stages as well as online. This means that a limited number of people were able to participate in the festival in person and most participated virtually. The 2021 festival had two thematic focuses: first, to tell a story because through stories we define ourselves as individuals, members of the community and/or as artists. Second, Indigenous Peoples and their cultures.

The first evening was dedicated to women in R&B and their search to find themselves in both life and music. Performers included Rita Ray with her band from Tallinn, Estyr, and Kaili Kinnon from Toronto. Estyr, who has

some Finnish blood running in her veins, creates music at the border of indie rock and R&B and brings the Toronto big city suburb vibe to the stage. Canadian Kaili Kinnon’s unique alt pop sound comes from her deep and smoky tone and the emotional interpretations of her own work. The first EMW in 2018 acted as a spring board for Kaili; the contacts she made during the festival took her on a concert tour to Estonia in the summer of 2018 and to Jazzkaar in 2019.

The second evening was dedicated to Indigenous Peoples and their cultures. We were able to experience the power and inspiration for the creation of new musical content that is possible to draw from ancient roots. This topic was the focus of VEMU’s fall season, in addition to EMW, lectures, film evenings and other events that took place were dedicated to Finno-Ugric Peoples and North American Indigenous Peoples. The ensemble Väike Hellero from Estonia performed Estonian and Finno-Ugric songs in their purest form. DJ and turntablist Erik Laar from Toronto used Estonian musical traditions as inspiration to create his contemporary sound and beat worlds. Duo Ruut from Estonia showed us how the Estonian zither and Regi songs can have a refreshing effect when approached in a completely new way. Beatrice Deer from Montreal demonstrated true throat singing and how to transform Inuit and Indian heritage and world view into Inuindie.



For the first time, EMW also offered a program for families with children. Vincent Teetsov, who is of Estonian origin, and Canadian Stefan Loebus took the stage at Tartu College to perform their program based on Teetsov and Laani Heinar's children's book "Pumpkin and Stretch". They introduced the book through stories and songs.

EMW 2021 was the first larger cultural event that Toronto Estonians could truly come together for following the restrictions established as a result of the pandemic that started in March 2020. The video connection with Tallinn also had a strong emotional effect, especially since the musicians in Estonia were performing in the early hours of the morning after midnight. We thank both the musicians and technical team in Estonia for their extraordinary kindness to participate in such circumstances.

Piret Noorhani

LATVIAN-CANADIAN COMPOSER JANIS KALNIŅŠ' OPERA "HAMLET" RETURNS TO THE LATVIAN NATIONAL OPERA THIS JANUARY



Scheduled to open on January 13, 2022, Kalniņš' Hamlet will once again be added to the Latvian National Opera and Ballet's repertoire with performances expected to continue until spring.

Jānis Kalniņš (1904-2000) composed

his magnificent Opera based on Shakespeare's iconic play in 1935 after a very successful collaboration with actor/director Mikhail Chekhov on a production of the play at Latvia's National Theatre. Chekhov, impressed by Kalniņš incidental music, encouraged him to turn the play into an opera. Using a Latvian translation of Shakespeare's original text, Kalniņš distilled the play focusing on the story of Palace intrigue, betrayal, murder and revenge. It's a classic opera plot!

The Opera premiered on February 17, 1936 at the LNO in Riga to great critical acclaim. Performed more than 55 times, it was, according to the London Times, destined to find its way on to the stages of Europe's great Opera houses.

The Second World War put an end to that. After Jānis Kalniņš went into exile, escaping the second Soviet invasion of his homeland in 1944, his music ceased to be performed in occupied Latvia.

Kalniņš spent almost four years as a refugee in Germany before arriving in Canada in 1948. Leaving behind a stellar career in pre-war Europe, he began a new life in Fredericton, New Brunswick. He spent the next 40 years as organist and choirmaster at St. Paul's United Church, taught at the Provincial Teacher's College, founded and conducted the Fredericton Civic Orchestra and in 1961 was appointed conductor of the New Brunswick Symphony, all the while continuing to compose. He was honoured by Mount Allison University with an honorary Doctorate in Music in 1981 and received the New Brunswick Award for Excellence in the Arts in 1984.

A simple Google search of his name will provide a more detailed biography. Since regaining independence in 1991, Latvia is enthusiastically exploring its rich musical heritage performing and recording works by composers who due to world events found themselves living in the diaspora.

It's worth noting Kalniņš' opera Hamlet has more links to Canada than just its composer. Tenor Mariss Vētra who sang the title role in both the 1936

and 1943 productions at the LNO and baritone Teodor Brilts also found refuge in Canada after the War. Their successful production of Mozart's Don Giovanni at Dalhousie University in 1949 with LNO conductor Alfreds Štrombergs led to the founding of the Nova Scotia Opera Association in 1950. It was the first Opera Company in the Maritimes, founded the same year as the Canadian Opera Company in Toronto!

Štrombergs' Halifax Symphonette, formed to accompany the Opera Association's productions, eventually became the basis of the Halifax Symphony. Štrombergs went on to work at the University of Toronto Opera school, the Stratford Festival and in 1972 became the chair of the Vocal Music department at the University of Alberta in Edmonton.

Jānis Kalniņš is a Canadian Music Centre (<https://cmccanada.org/>) Associate composer. The CMC recently released a new recording of his 1946 Violin Concerto on their Centrediscs label performed by Latvian violinist Laura Zariņa with members of the Canadian Opera Company orchestra conducted by Māris Sirmāis. The disc, called Canadian Amber, showcases works by Jānis Kalniņš, Tālvāldis Kenins and Imant Raminsh. All three are recognized as important Canadian composers of Latvian heritage.

Jānis Kalniņš passed away in 2000 and is buried in his family plot in Latvia.

<https://torontolatvianconcerts.com/>

REMEMBERING SILVIJA VĒLAVICIENE

This year we commemorate the tenth anniversary since the death of Silvija Vēlavicienē, the long-term head of the Lithuanian Studies Unit of the National Library of Lithuania, later the head of the Lituanica Unit. From the very first days of the national revival in the 1990s, she tried to restore connections with the cultural achievements of the First Republic of Lithuania, to bring back silenced stories and hushed experiences of the Soviet era, to release publications "imprisoned" in the library's repositories, and to lend them a new life.



Silvija Vėlavičienė at her desk.

When we talk about Silvija Vėlavičienė, we remember the great work she did in the field of Lithuanian diaspora periodicals—bringing back to Lithuania, systematizing and disseminating thousands of newspapers, journals, bulletins, leaflets, etc. For Silvia, this work was far from just a hunt of the missing publications. She always emphasized that this way she returned an entire phenomenon into the cultural field of Lithuania that had failed to enter the cultural consciousness of the Lithuanian society during the Soviet era.

At the turn of the 20th and 21st centuries, the name of the National Library of Lithuania in the Lithuanian diaspora was inseparable from Silvija Vėlavičienė's name. Even today, the library has friends, who became acquainted with the library through Silvia. Later, the contacts with the Lithuanians living abroad were based on the good aura of Silvia's positivity and understanding of the importance of the work that had to be accomplished on time in order to gain what had been lost.

The history of that time is revealed in Silvija Vėlavičienė's book *Draustosios spaudos pėdsakai* [In the Footsteps of the Banned Press] published by the National Library of Lithuania a decade ago. She liked to say that it was necessary to find time to write down and record the events because

everything constitutes an important experience for future generations.

Jolanta Budriūnienė

NIKOLAI VON GLEHN – 180.

GLEHN CASTLE – 135

Alexander Nikolai von Glehn was born on 16 July 1841 in Estonia in Jälgimäe Manor and died on 7 September 1923 in Brazil. He was the owner of Jälgimäe Manor, founder of Nõmme, and head and symbol of the von Glehn family. The summer of 2021 marked 180 years since his birth.

ADOLESCENCE

Nikolai spent his youth in Jälgimäe Manor that was located near Reval (Tallinn). Nikolai's grandfather, Peter von Glehn (1761–1864) bought the manor house in 1821 for about 35 000 silver roubles. He did not rule the manor himself but gave it to his oldest son Peter (1796–1843) to manage. Peter's oldest son, who was also called Peter (1835–1876), became an internationally renowned botanist. The manor was then handed over to his second eldest son, Nikolai, who was born in 1841. In 1866, he paid 50 000 silver roubles to his brother and three sisters for their part of the inheritance and became the ruler of Jälgimäe Manor.

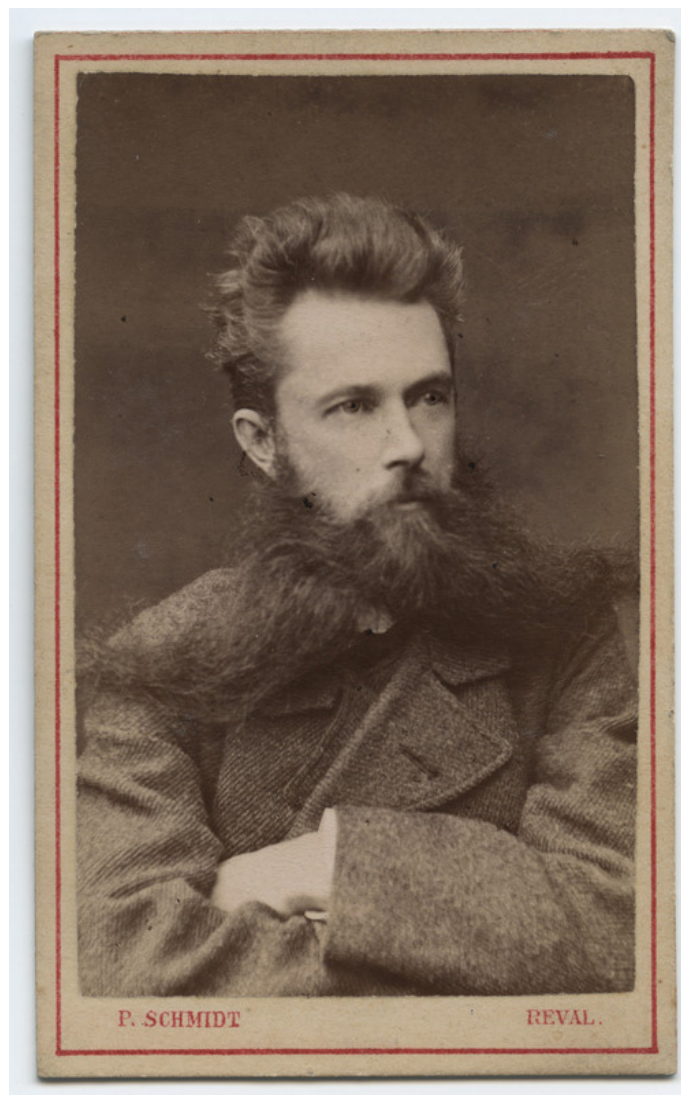
Nikolai's childhood was not easy – he lost his father when he was two years old, and his mother had to take care of the manor and the family.

His education began at Tallinn Cathedral School. After studying economics at the University of Tartu and medicine, philosophy, and architecture in German universities, the focus of his studies shifted to his hobbies – gardening, woodcarving, and poetry. After finishing his studies, he returned to Nõmme, where he planned to build his home.

NIKOLAI VON GLEHN – FOUNDER OF NÕMME

After leaving the Jälgimäe Manor to his son Manfred, Nikolai von Glehn moved to a place on the border of Nõmme and Mustamäe. A Swiss chalet style house was built first and a medieval-style castle built from stone followed later.

Von Glehn first decided to make the land earn him some money. In 1870, after opening the railway that goes through Nõmme forest and near his



Nikolai von Glehn. Photo: G. Oskar.

lands, he understood the benefits of a railway and was eager to build a resort on the “seventh verst” (distance of the station from Tallinn, known as Nõmme since 1874).

In October 1873, he opened the first vacation property. According to the legend, he said “Seie saagu lenn” (tr. “Here will be a town”). And the place did become a town – a number of industry buildings needed for a settlement popped up: a foundry and metal workshop, furniture, soap, glue, sausage and rope factories, and a post office. The nearby streets were planned and named.

The biggest achievement of the Nõmme Heakorra Selts (tr. Association of Maintenance in Nõmme) was getting Nõmme its rights as an official resort. On 14 March 1914, Nikolai II personally signed the law after it was passed in the State Council. The law enabled Nõmme to introduce a vacation tax of up to one rouble per person; the profit was used to fund the police station and resort maintenance. Nõmme received village privileges in 1917 and borough rights in 1926. In 1940, Nõmme was merged with Tallinn.

GLEHN CASTLE AND PARK

Nikolai von Glehn built the medieval-style castle he had designed in Nõmme park for 10 years. It was completed on 1 October 1886, and was then called Kõrgepea (Hohenhaupt, tr.

Highhead). He decorated the castle himself, making the necessary furniture. Interior walls were covered with his philosophical aphorisms and teachings. The only object that has been preserved from that time is an oakwood cabinet.



Glehn's Observatory, nowadays Tallinn Observatory. Photo: TalTech Museum

At the turn of the century, von Glehn went to Italy to gather inspiration, and as a result built a palm house next to the castle when he returned (1898–1900). There are many surprising similarities between the palm house and the creative work of Antoni Gaudi, a contemporary of von Glehn. The surrounding park and palm house were both open for public; entrance fee was three or ten kopeks accordingly. Von Glehn's spouse, Caroline Henriette Marie Berg died in 1896. Von Glehn chose her last resting place to be at the foot of the Mustamäe hillside, so that he could see it from the castle. He added ponds and ditches so that islands were formed; trees were planted on the islands, and a cross made of white marble was erected on a mound.

Nikolai von Glehn thought about putting up a statue of Kalevipoeg in the park. The eight-metre-long statue of the horned giant was completed in 1908. Von Glehn modelled the figure leaning on a club after himself. With the Dragon (widely known as crocodile) sculpture, he wanted to form a scene where a monster lurks after the hero. The locals started to call the giant statue “the Glehn's

devil”. Glehn was disappointed by that and put up a stone sign that said: “Kalevipoeg is my name and value, only fools call me the devil!”

In 1910, Nikolai von Glehn started to build an observation tower on a mound near the castle. It was planned to be 43 metres high, but the base was too small, and the tower only reached 25 metres (75 metres higher than the sea level, the modern Tallinn Observatory). The construction lasted for a year. He set up a spyglass on the open platform at the top of the tower.

The First World War and the hostility towards Germans that came with raised suspicions that von Glehn was a spy. He was accused of sending signals to German submarines from his high buildings, as the forest was much lower back then. In 1915, the windows of the tower were bricked up and the statue of Kalevipoeg was demolished.

By the initiative of Nõmme Heakorra Selts, sculptor Mati Karmin restored the statue of Kalevipoeg. The reopening ceremony took place on 4 November 1990.

VON GLEHN'S LEAVE ESTONIA. RENOVATION OF GLEHN CASTLE



Students working at the restoration site on 2 October 1970. Photo: TalTech Museum

The von Glehn family decided to leave Estonia during the First World War and went to Germany in 1918, later to Brazil. After they left, the castle started to decay and was in a very bad state by the 1960s – the roof and ceilings had caved in, limestone walls had partly collapsed and crumbled, stairs and stone blocks of the walls had been broken and carried apart to nearby private gardens.

The nearby Tallinn University of Technology (then Tallinn Polytechnic Institute) committed to restoring the castle. In 1965, the Academic Male Choir of TPI started the renovation,



Sculpture Kalevipoeg in Glehn park. Photo: Viivi Ahonen, 2002.



*Exterior of Glehn Castle.
Photo: Viivi Ahonen, 2007.*

hoping to get club rooms in the castle. The choir's baritone Toivo Ojaveski can be regarded as the author of the renovation idea.

In autumn 1965, the ruins were measured and new building blueprints were drawn because the originals had not been preserved. The plan was to restore the castle in two years, but the process eventually took 11 years – the festive opening of the castle took place on 24 March 1977. That means that this year we can celebrate 44 years since the opening of the renovated castle and 135 years since it was built.

The restoration was greatly driven by the enthusiasm of the students – designers and builders were at hand in the university. Rein Saun was chosen to be the chief engineer but he was replaced by Udo Asmus the next year, Jüri Jaama became the chief architect, and Ülo Tärno became the chief designer. The official construction process began on 1 July 1970 and there were many involved – choirs of TPI, study groups and chairs, building unit of TPI, and 13 study groups of students.

On 27 December 1976, state committee accepted the castle and evaluated its condition as “very good”. The grand opening of TPI Performers’ House was on 24 March 1977. The university’s cultural office managed the castle, with Olavi Pihlamägi appointed its managing director. The castle became a place for different events organised by TPI Student Club.

DESCENDANTS OF NIKOLAI VON GLEHN

Nikolai von Glehn eventually died on 7 September 1923 in Brazil, in Ouro Fino hospital in Minas Gerais state.

Descendants of Nikolai von Glehn can be found all over the world – in Brazil, the United States, Germany. Luitgard von Glehn-Eberhard (1916–2009), who is the daughter of Manfred, von Glehn’s son, visited Estonia in 1985 while she was living in Germany. She was fascinated by Tallinn and TPI Performers’ House (Glehn Castle) and later visited Estonia again. Luitgard Eberhard was the last descendant of von Glehns to be born in Estonia.

In 2002, the descendants of Nikolai von Glehn – Adriana von Glehn, a fifth generation von Glehn and a recorder player, and his husband, a harpsichord player Alexander Pulyajev from Germany – visited Estonia and Glehn Castle. Adriana’s parents who live in Brazil accompanied them. The musicians performed in Glehn Castle on 18 August 2002. On their next visit in 2006, they brought along their little son Nicolai.

In May 2007, another descendants of Nicolai von Glehn visited Estonia – Adriana’s sister Cristina von Glehn, her aunt Mercedes Elisabeth von Glehn Santos and the latter’s husband Alvaro Santos. Mercedes Elisabeth has been an adviser for the president of Brazil and has been the Brazilian consul in Liverpool. In September 2018, members of the von Glehn family and their friends visited Estonia to hold a wedding in Glehn Castle. Von Glehn’s grandchild Mercedes Elisabeth von Glehn Santos said in Nõmme Rahu church that family reunion is very meaningful for the family because one hundred years ago the family left Estonia. “Although we are Brazilians by birth, Estonia has a special place in our hearts.”

This summer and autumn Nikolai von Glehn’s 180th birthday was and will be celebrated by the Tallinn University of Technology Museum, Tallinn University of Technology Library,



Adriana von Glehn with her parents after the concert in Glehn Castle on 18 August 2002. Photo: TalTech Library Archive

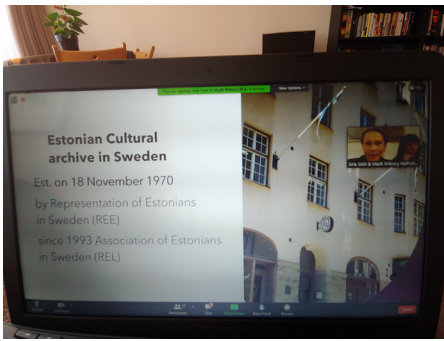
Nõmme District Government and various NGOs of Nõmme with various events. The exhibition „Nikolai von Glehn – 180. Glehn Castle – 135“ is open from 1 October 2021 to January 2022 in the glass gallery of Tallinn University of Technology.

Milvi Vahtra - Bibliographer of Tallinn University of Technology Library

Translated into English by Kaarin Birk

EFFECTS OF THE PANDEMIC ON MEMORY INSTITUTIONS DISCUSSED AT THE VIRTUAL BALTIC HERITAGE NETWORK CONFERENCE

The Baltic Heritage Conference already took place for the 6th time from September 15-16, 2021, although it was the first time it was held virtually and was titled the “No Topic Conference.” Organized by the NGO Baltic Heritage Network and with the support of the Estonian Compatriots Program, the meeting was dedicated to examining the changes that took place in cultural heritage institutions as a result of the pandemic. The main topics of discussion focused on how cultural heritage institutions coped with the restrictions imposed by the pandemic and other special circumstances relating to the coordination of work. Other topics included the use of digital solutions and the search for innovative solutions. During the two three-hour segments of the conference (taking place in the late evening Estonian time from 9 pm-midnight, in the afternoon on



the east coast of the US and Canada, and early in the morning on the east coast of Australia) close to 40 listeners and speakers participated with 14 presentations. The event was opened by the greeting of the Baltic Heritage Network President, Piret Noorhani.

The Estonian Ministry of Culture Integration Department International Relations Director, Anne-Ly Reimaa, introduced Estonian diaspora policy from a customer-centred approach in her presentation. The national Global Estonian Program for the years 2021-2025 covers science, culture, diplomacy, business, and other fields. The goal is to bring compatriots as close as possible to the everyday life of Estonians and to support the potential return of compatriots to Estonia with assistance for adapting to life in Estonia while simultaneously preserving the Estonian identity outside of Estonia. The primary channel of information for the Global Estonian Program is the website www.globalestonian.com, which was established by Estonians in Toronto in 2011. As of 2018, the website houses a wider range of news regarding the activities of the Ministry of Culture, Estonian Integration Foundation, and Ministry of Foreign Affairs. Starting in 2021, the Global Estonian Program resides under the administration of the Ministry of Foreign Affairs.

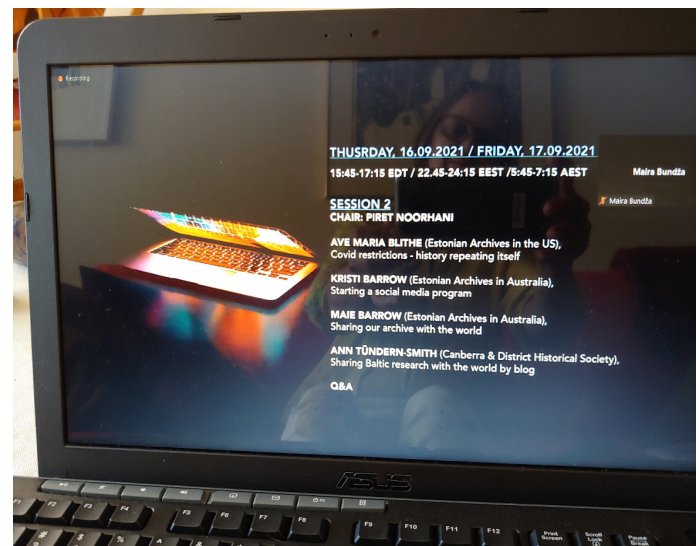
The Project Directors of the Film Archives at the National Archives of Estonia, Aap Tepper and Kadi Sikka, gave an overview of the background and current status of large-scale digitization work. Tepper is responsible for digitizing photos and Sikka for digitizing films as part of the Ministry of Culture project "Digitising Cultural Heritage 2018-2023." The goal for the first project of the digitization of photos is to digitize

35,000 glass and 65,000 film negatives from the years 1900-1960 and to make 100,000 images available to the public online. 22 memory institutions across Estonia are participating in the project, in addition to the National Archives of Estonia. The second project regarding the digitization of photo material heritage includes the digitization of 62,000 glass negatives and 5000 film negatives from eight Estonian memory institutions. There are also two projects as a part of the digitization of film material heritage. The first, the digitization of chronicle films, brings 120 hours of chronicle films preserved at the National Archives of Estonia from the years 1940-1967 to the public. The second project includes 125 hours of previously not digitized film heritage from Tallinnfilm from the years 1940-1993 (including feature films, documentaries and chronicle films).

The Interim Director of the Tartu branch of the National Archives of Estonia, Sven Lepa, gave an overview of the results of handwritten text recognition at the archives. The National Archives of Estonia has done tests of line text recognition using the platform Transkribus (<https://readcoop.eu/transkribus/>), which was developed as a result of two European Union-funded projects leading to the establishment of the legal entity READ COOP SCE in 2019. The National Archives of Estonia joined in 2020. The first step in text recognition work is the location of the text: the computer reads the lines of text and the artificial intelligence supported by pattern recognition technology is able to locate the lines of text in the digital image of a document and recognize the text regardless of the handwriting, number of characters, and language. The second step is creating training data, and the final step is to train the model. Artificial intelligence

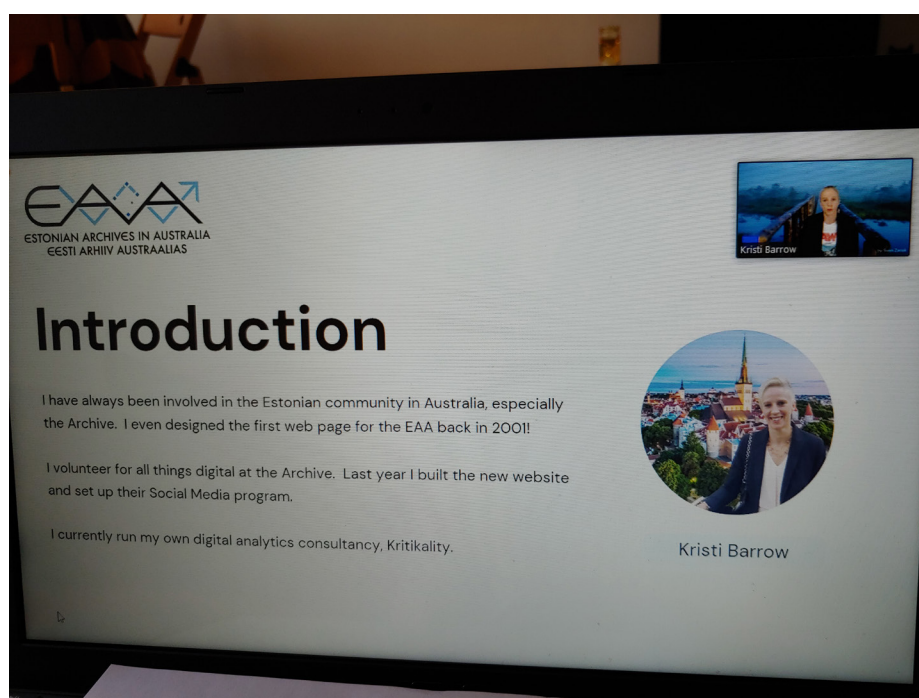
learns to recognize the shape of characters and the context of their occurrence in lines of text. As a result of the project, there are many models available to the public that have been trained by the project partners on large bodies of texts.

Senior Researcher at the Estonian Literary Museum, Marin Laak, introduced the virtual tours and virtual exhibits created at the museum. The advantages of virtual solutions compared to on-site activities include the removal of time or space limitations, increased accessibility, as well as the ability to reuse the technological platforms. The first online exhibit was created by the Estonian Literary Museum in 2019. This exhibit illustrated the growth of the archival library into the museum or a cross-section of the institution's 110-year long journey. Today, the museum has created 13 virtual exhibits, 5 of which were developed as digital solutions. One of the more significant displays is the large exhibit of photos and documents dedicated to Oskar Loorits' 150th birthday. The virtual tour "Jaan Kaplinski's Journey" that was opened in February 2021 covered all of the dignified author's published works, in addition to links to online publications, his blog, and audio recordings. Also created in this year, are virtual tours dedicated to the literary scholar, Rutt Hindrikus' 75th birthday and author Arno Vihalemm's 110th birthday. More information about all the virtual exhibits and tours can be found on the museum's website: www.kirmus.ee.



The Director of the Audiovisual Archive of the Latvian Occupation Museum, Evita Feldentāle, introduced the additions made to the various uses of the museum's photo collection. The photo collection includes about 27,000 photos, the video collection includes almost 3000 units covering over 5000 hours and 2420 interviews. As is characteristic of the time of occupation, few photos have been preserved; additionally, individuals were cut out of family photos due to the atmosphere fear or other techniques were used to hide the images. The photos that have made it to the museum have been scanned and are available in both pdf and jpg formats. There are significant gaps in the photo descriptions, often they are missing completely, and currently, the descriptions are only available on paper. The transfer of the photo descriptions has been supported by the Latvian Cultural Endowment. The results of these developments have only been used within the institution as of September 2021; however, in the near future, the digitized photos along with the descriptions will be available on the museum's website.

The Project Director of the National Library of Lithuania, Dalia Cidzikaitė, addressed the Lithuanian thematic collection in the Europeana project "Migration in Art and Science." The project took place before the pandemic from September 2017 to February 2019 including partner institutions from six countries (Belgium, the Netherlands, Lithuania, Poland, Serbia, and Hungary). The goal of the project was to create a thematic collection reflecting migration in both art and science that would connect photos, film and documents in the form of a virtual exhibit. The substance of the work included



scanning photos and documents, the transfer of meta data and images to the Europeana portal, creating the exhibit, and creating a migration dictionary that was translated into the languages of all countries belonging to the European Union. Lithuania digitized 3000 units and formed a four-person thematic collection (Aleksandras Mykolas Račkus, Jonas Šliūpas, Unė Babickaitė-Baye, Matas Šalčius), to which was added the digitized content of announcements and advertisements. Additionally, four blog articles were created featuring outstanding Lithuanian literary and theatre figures. The achievements of the project can be accessed on the website www.europeana.eu.

The Director of the Association of Estonians in Sweden, Sirle Sööt, along with volunteer, Madli Wiiburg-Walfridsson, gave an overview of the association's activities over the last couple of years with an emphasis on collecting and describing photos. The photo collection is part of the Estonian cultural history archives in Sweden, which was established in 1970 by the Swedish Estonian Representatives (as of 1993, the Association of Estonians in Sweden) and is located at the Estonian House in Sweden. Over time the photo collection has grown and there are large numbers of photos without descriptions; thus, work is ongoing with the help of volunteers to date and describe the photos. Understandably,

over the last few years, there has been an increase in digitizing photos. When the pandemic hit, scanning and describing took place virtually, communication was primarily over Zoom, although gatherings of up to eight people were allowed in Sweden, so those interested were able to continue meeting in person at the Estonian House. To conclude, the speaker thanked 101-year-old Swedish Estonian grand old lady Mai Raud-Pähn for her continued passionate collaboration and earlier contributions to the association's work.

The Chief Archivist of the Museum of Estonians Abroad (VEMU), Piret Noorhani, gave an overview of events that took place during the pandemic. As a result of the pandemic-induced lock down, a significant number of events took place virtually for the Toronto Estonian community starting in April 2020 with a lecture series over Zoom. In 2020, 43 events took place, 20 of which were virtual (in addition to 28 videos posted on Youtube). By mid-September, 24 events have taken place in 2021, all of them virtual. In addition to events, archival work is continuing. The collections of the Estonian Central Archives in Canada is being moved to VEMU from their current home in the Toronto Estonian House because the Estonian House needs to be empty by spring 2022. The descriptions of VEMU's



document collections have been made accessible on the National Archives of Estonia information system, AIS. Furthermore, VEMU has participated in the project led by the University of Tartu's Chair of the Department of Archival Studies, Professor Aigi Ragi-Tamm, where students have assisted in describing VEMU's video collection. The Canadian Estonian school heritage collection campaign in collaboration with the Estonian Literary Museum is a good example of a project that could be transmitted to other diaspora communities. The preparatory work for VEMU's new building is taking place; the Estonian design companies TMD and Velvet have been involved in designing the permanent exhibition. A new website is also in development with the help of Estonian company Kala Ruudus. In conclusion, good solutions have come first and foremost for the reason that the right people have been in the right places at the right times. Similarly, the support of digital solutions, thinking outside the box, and steady collaborations with great partners cannot be discounted.

Inese Kalnina from the Latvian National Archives introduced the Latvian exile (diaspora) archives located in Muenster from an archivist's point of view. According to Inese, the German school system modelled after the legal system is tightly connected to archives. Documenting information is considered inherent in their cultural space, archives are cared for, and they are not considered as the lowest tier of institutions. The Latvian Centre in Muenster is a museum, library, and archives. The archives are very well furnished with proper archival shelves and a security system. The primary problem is associated with the limited accessibility of the collections. Arrangement of the archives was planned for spring 2020 but was stopped due to the pandemic. Archiving in person takes a minimum of weeks and months; hopefully, this work can continue again soon. There are a significant number of periodicals in the library, including collections of full series of rare publications. The archives of the Latvian Central

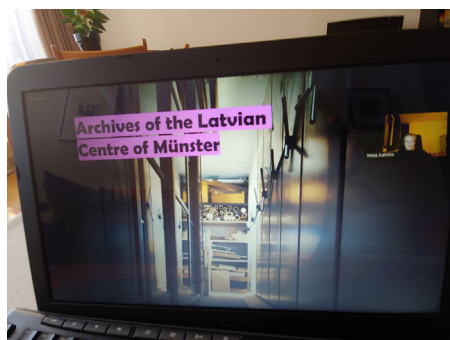
Committee and Central Council (established in 1948) are still located at the Stanford University Hoover Institute and are accessible using the Online Archives of California. The Latvian National Archives received Latvian diaspora microfilms from the Hoover Institute in 2003. These microfilms depict life in refugee camps and in exile, as well as men's military service and images before the war. The microfilms were digitized in the Latvian National Archives and are available on the archives' updated website. During the pandemic the central archives system Meklē LNA has been enriched with material and refreshed in terms of design. The archives of the organizations of Latvians abroad, which were also located in Muenster, were transferred to the Latvian National Archives starting in the early 2000s.

Associate Professor of Library Science at Western Michigan University, Maira Bundža, spoke about Latvian collections in major US research libraries. The basis for the Slavic collection of the USA Library of Congress (established in 1800) was founded in 1907. Additional Latvian material was contributed by diplomats who were on their way to Riga from Russia in 1918, as well as from the University of Latvia in 1921 (incidentally, during this time the director of the Slavic section of the Library of Congress was Peeter Speek). Similarly, valuable Latvian-themed pearls can be found in the New York Public Library (established in 1895), where publications began accruing after the revolution in 1905 when more Latvians began making their way to New York. The University of Washington began collecting Eastern European and Baltic publications in the 1940s. As early as the 1970s, there was already a separate program for

Baltic studies and in 1997, the Latvian studies centre contributed 12,000 publications. Today, the library and archives at Stanford University houses one of the best collections of Baltic studies literature. This collection was established by Olga Kistler-Ritso and is directed by Liisi Esse, who received her degree in history from the University of Tartu. Additionally, four community museums collect Latvian material: the Latvian Museum in Rockville, the Latvian Folk Art Museum in Chicago, and the Latvian Centre along with the New Culture Centre and American Latvian Cultural Heritage Association in the Three Rivers region of Michigan.

The Archivist of the Estonian Archives in the US located in Lakewood, Ave Maria Blithe, discussed the activities that took place since the spring of 2020. Throughout the pandemic, all those interested were able to visit the archives in person. Although the archival activities rely on volunteers and travelling to the archives depended on each individual's preference (as well as following the recommendations to wear a mask), routine archival work wasn't disrupted. Sharing information on Facebook has continued to be important and more official requests to the archives are being sent via Facebook often regarding searches for ancestors or for relatives positioned even further back in the family tree. More often, archivists are faced with fact-checking questions, which places memory institutions in a more important position as a result of the easy-to-copy digital world filled with prolific fake news. Information based





on evidence and origin is always hidden in archival resources. On the other hand, warnings about reading disturbing information have started to spread in the United States (including when reading the Constitution of the United States on the US National Archives website). Additionally, the instances of removal or non-acceptance (including not collecting) of information with disturbing content have been more common. Therefore, the question arises, is this type of political correctness reasonable when making historical material accessible, or is it rather ridiculous or wholly dangerous?

Digital Data Analyst, Kristi Barrow, is a first-time participant in the BaltHerNet conference, although she has been active at the Estonian Archives in Australia (EAA) for years. The EAA's previous website (created in 2001) and the recently updated website are both created and designed by Kristi. As part of the plan to enter the world of social media, EAA opened a Facebook account over a year ago. This main social media channel unites over 1200 individuals in the Australia Estonians group and 2100 individuals in the Balts in Australia group. Facebook is the fastest and most powerful platform at the moment. There are about 270 followers of the EAA Facebook account (this is a great result for a small institution supported primarily by volunteers, even in Australia!) and posts are made regarding anything related to the field. Furthermore, EAA has created an Instagram account (124 followers) and a LinkedIn profile (12 followers). One of the most successful activities that took place through Facebook was a photo describing campaign (reaching over 2000 people). The post "Happy Moon Day" with a description

of landing on the Moon in 1969 received an active response, as NASA astronauts also took the Estonian flag to the Moon (reached over 2900 people). The post and collection campaign about the Great Flight of 1944 was well received. Donations are currently being collected to support the preservation of oral history. Overall, the information on EAA's Facebook page has reached more than 10,000 people.

The long-time passionate leader and Archivist of the Estonian Archives in Australia, Maie Barrow, spoke about EAA's activities prior to and during the pandemic. Understandably, EAA is solely supported by volunteer work. The backbone to finding information about EAA is the website with links to the websites of other institutions, including some personal archives that are accessible in the database of archives collections of Estonians abroad as a result of collaboration with the National Archives of Estonia. The spread of the pandemic has led to the creation of virtual exhibits, for example, exhibits on refugee camps and the restoration of independence. The most recent virtual exhibit titled "The Story Continues..." depicts the five waves of migration of Estonians to Australia. The EAA collections campaign "Migration Voices: Estonian Oral Histories 1952-2020" was awarded recognition from the UNESCO Australian committee on February 26, 2021. The goal of the campaign was to digitize EAA's oral heritage collection. The project received support from the Ministry of Education and Research, although funding was also collected as donations, which was possible thanks to social media. Almost every donation was more than \$200. The National Archives of Estonia has assisted in digitizing videos from the oral heritage collection, photos and written memoirs are next in line.

The conference concluded with Canberra history enthusiast, Ann Tündern-Smith, who introduced sharing Baltic research through blogging. The blog called "First Transport to Australia" ([https://](https://firsttransport.blogspot.com)

firsttransport.blogspot.com) tells the story of 839 people, half were Lithuanians, 280 Latvians and 140 Estonians. These people started their journey by boat from Germany on October 30th, 1947 and arrived in Australia on November 28th of the same year. Today, the life stories of 6 people have been compiled (Estonians Ernst Kesa and Helga Nirk, Latvians Biruta Pabrants and Edvins Baulis, and Lithuanians Henrikas Juodvalkis and Aleksandras Vasiliauskas), four life stories are in the process of being compiled. The speaker confirms that blogs are an important means of introducing collections and could also encourage others to share their stories. Additionally, blogs allow for more efficient access to the collections than through more traditional channels. The length of the story is also not the most important element of a blog, as the stories can be continuously added to and each blog post could be the basis for a more permanent article or research project. The weaknesses of blogging include the lack of an editor or the blog platform could disappear unexpectedly. For these reasons, it's useful to save backup copies of blog posts or to archive the stories.

The full video recording of the conference can be found on the BaltHerNet website (www.balthernet.net). In conclusion, it can be said that the BaltHerNet community along with their partner institutions have adapted well to the changes that occurred during the pandemic. As an alternative to traditional methods, more technological solutions have been used, be it more intense digitization of collections, the creation of virtual exhibits or more active use of social media with the goal of making the collections more accessible. May you have strength and enthusiasm for digging the rows of memory gardens in every archive, museum and library, and a hopeful view to future meetings in person.

Birgit Kibal

Translated into English by Marika Mayfiled