



## Centre for Language, Translation and Cultural Studies

School of Humanities

**NETAJI SUBHAS OPEN UNIVERSITY**

Accredited by NAAC with grade 'A' (First cycle)

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**8 weeks Online Short-Term Training Programme**

on

### ***Folklore Studies in the Digital Age: Report***

March 05, 2022 to April 24, 2022

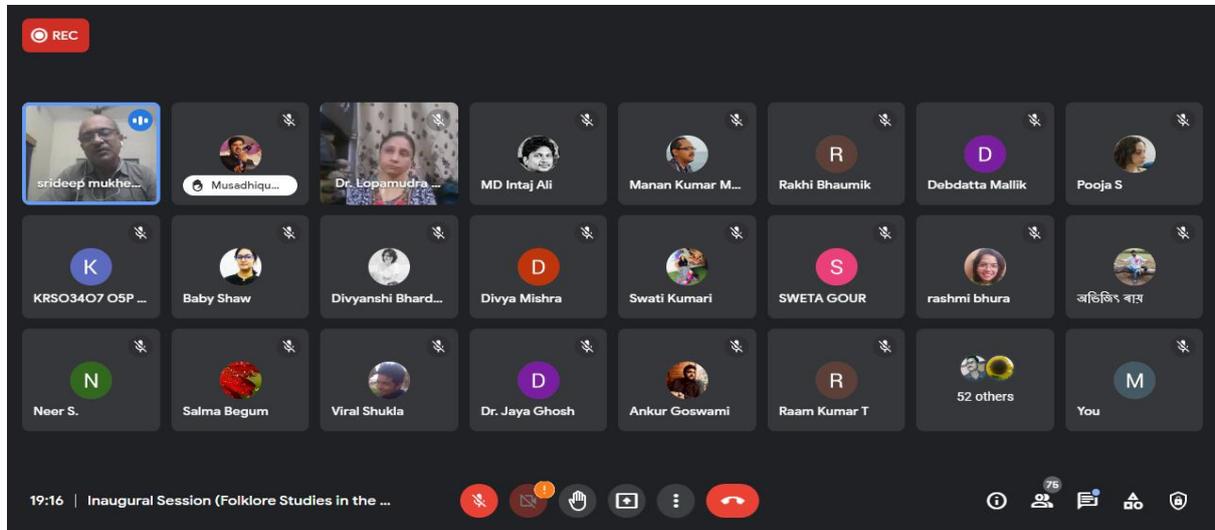
#### **Introduction**

The Centre for Language, Translation, and Cultural Studies (CLTCS), School of Humanities, Netaji Subhas Open University, organized an online 8-week Short-Term Programme on Folklore Studies in the Digital Age that began on March 5th, 2022, and concluded on April 24th, 2022. The participants included research scholars, Ph.D. candidates, and faculty members from across different streams and disciplines all over India. In total, thirty-eight institutes, including state universities, IITs, NITs, central universities, and state universities, took part in Folklore Studies in the Digital Course. The universities are, The University of Delhi, Gauhati University, Presidency University, The University of Hyderabad, The University of Burdwan, Jawaharlal Nehru University, Banaras Hindu University, Jadavpur University, Ranchi University, Amity University, Noida, The University of Calcutta, Visva-Bharati University, JAIN (Deemed-to-be) University Bangalore, The Maharaja Sayajirao University of Baroda Vadodara, Rai University, Saroda, Dist. Ahmedabad, Gujarat, Netaji Subhas Open University, The University of Kashmir, IIT Mandi, The University of Kerala, Bharathiar University, Coimbatore, The University of Kalyani, English and Foreign Languages University, Hyderabad, Aligarh Muslim University, Central University of Gujarat, Chaudhary Ranbir Singh University, Jind (Haryana), Amity University Rajasthan, Rabindra Bharati University, Sharda University, Jadavpur University, Bharathiar University, Coimbatore, National Institute of Technology, Jamshedpur, Adamas University, Mohanlal Sukhadia University, Udaipur (Raj.), Chaudhary Devi Lal University, Sirsa, Haryana, CSSSC, Kolkata, LPU, Jalandhar, Dr.Harisingh Gour Vishvavidyalay, Sagar, University of Science and Technology, Meghalaya.

The primary goal of this course was to introduce various methods and technological tools that any layman could use to study folklore. The second goal was to provide a platform for practical training to perform archival work on folklore material on a digital platform. The course was held via the Google Meet Platform, with one-and-a-half-hour sessions scheduled over the weekends and a few additional technical sessions were offered over the weekdays, and the medium of instruction was bilingual- English and Bengali. The course advisors were

Professor Manan Kumar Mandal, Director, School of Humanities, NSOU, and Dr. Srideep Mukherjee, Associate Professor and Head of the Dept. of English, NSOU. The course was coordinated by Dr. Md. Intaj Ali, Assistant Professor of English at Netaji Subhas Open University & Assistant Coordinator of the Centre for Language Translation & Cultural Studies (CLTCS), NSOU.

## Inaugural Session



An inaugural session was conducted on March 5th, 2022. Dr. Md. Intaj Ali introduced to the participants the timeline of the course and the various dimensions that were expected to be covered during the 2 months programme. Professor Manan Kumar Mandal delivered his inaugural address and welcomed all the participants as well as honourable resource persons. Dr. Srideep Mukherjee, Associate Professor and Head of the Dept. of English, NSOU, discussed the scope of such short-term programs and appreciated the coordinator. The guests of honors were Dr. Rabindranath Sarma, Dr. Lopamudra Maitra Bajpai, and Mohammad Harun Or Rashid. They have praised and congratulated the course coordinator for introducing such a programme to the university. The inaugural session was concluded with a note of thanks and wishes from Satabdi Das, Research Scholar, Dept. of English, Netaji Subhas Open University.

## (March 6) Session 1: The Basic Idea of Folklore-I

Resource Person: Dr Rabindranath Sarma, Associate Prof, Head, Centre for Tribal Folklore, Language & Literature, Central University of Jharkhand

Dr. Rabindranath Sarma opened the session by discussing the basic question of "what is folklore?" The resource person explained various takes on this question, including folklore as an echo of the past and a vigorous voice of the present, that which has been and is a weapon of class conflict, and that which is made up of cultural ways in which a group maintains and

passes on a shared way of life, that which includes creative forms such as folktales, myths, legends, dances, food, traditional artistic techniques, etc., that which relies on repetition and is adopted in the process. He discussed the perspectives of folklorists like Jan Harold Brunvand, Alan Dundes, and Robert Rennick, among others. He discussed the aims and main actors of folklore and outlined the skills of folklorists. He included fieldwork, the use of archives, the use of a folk museum, bibliographic tools, indexes, annotations, and terminological skills in the latter. He went on to talk about how technology has changed the way people think about folklore and how this can be thought about theoretically.

He listed different perspectives on digital folklore and categories of folklore in the digital era. Brunvand talked about how they called these things "digital vernacular," "digital customers," and "digital materials."

### (March 12) Session 2: The Basic Idea of Folklore -II

Resource Person: Dr Rabindranath Sarma, Associate Prof, Head, Centre for Tribal Folklore, Language & Literature, Central University of Jharkhand



In this second session on the subject, the resource person discussed folklore in its cultural context. He cited Edward B. Taylor's definition of culture in 1971, which was, "That complex whole which includes knowledge, belief, art, morals, law, custom, and any other capability and habits acquired by man as a member of society." He also discussed folklore as an aspect of culture, using perspectives by Thomas Wright in 1846. The resource person explained that in the 19th century, folk established methodological precedence of correlation between folklore and other aspects of culture.

He then discussed the national and tribal contexts of folklore, as well as folklore in the context of human psychology. He brought in the perspectives of Don Ben-Amos and Hugh

Miller here. He went on to talk about e-folklore and the problems it faces, like verification, legalities, translation, jargon, origins, etc. He also discussed the term "folkloristics" and the relationship between digital folklore and heritage.

### **(March 13) Session 3: Shifting Paradigms in Folklore Studies-1**

Resource Person: Dr Lopamudra Maitra Bajpai, Guest Faculty, Symbiosis, International University, Former Culture Specialist, SAARC Cultural Centre, Sri Lanka

Dr. Lopamudra began the session by discussing how the discipline of folklore is connected to everyday life. She discussed the evolution in the meaning of the word "folk" from natural, rural, something that involves nature, to something that involves an outpouring from the heart. She discussed some of the commonly accepted features of folklore, such as that it is orally transmitted and represents metaphysical truths, creation ideas, philosophy, and lofty thoughts. Pointing out that there has been a shift in paradigms for the study of folklore, she included terms like "folk literature," which she said are expressions of self-reflection within the discipline. Folklore, she explained, is how intangible cultural heritage has survived over the centuries.

The resource person discussed various approaches to studying folklore, such as the humanist approach (which is regarded as the creation of art), the historical approach (which sees it as a reconstruction or reflection of the past), the psychoanalytic or psychological approach (which regards it as an expression of the mind), and the communication approach (which regards stories and narratives as a form of communication and takes an interdisciplinary view).

Speaking about the intangible cultural heritage, the resource person explained how ICH was declared apart from UNESCO at the 2003 Paris Convention. She shared videos of Chhau dance performances and the Thatheras of Jandiala Guru, Amritsar. During the talk that followed, she brought up the fact that folklore doesn't just live on through stories but also in many other ways.

### **(March 19) Session 4: Shifting Paradigms in Folklore Studies-2**

Resource Person: Dr Lopamudra Maitra Bajpai, Guest Faculty, Symbiosis, International University, Former Culture Specialist, SAARC Cultural Centre, Sri Lanka



This session continued the discussion from the previous week. Dr. Lopamudra stated that changes in the discipline had broadened its horizons and transformed it into more than just a collection of stories. The term ‘folk narratives,’ which is increasingly used in contemporary times, comes to imply not just folklore but also life practises that define the folk. She highlighted the importance of not just collection but also compilation and recreation using digital platforms. She gave some examples to explain this. She discussed the work of the Children’s Film Society of India, which has been recreating folktales from various parts of India by collaborating with folk artists and designers to create cartoons for children. Similarly, under a project of resettlement of migrants who practised the art of appliqué making, an NGO trained artists to make books that look like handmade appliqué and retell the stories of their lives.

Another example given was of work by Tara Books that engaged with Pattachitra folk artists to create artwork that reflects the impact of the tsunami. Artists have also developed songs to go with the traditional paintings, as is normally the case in traditional ‘pattachitra’ paintings. She also talked about the animation of folk stories and attempts to help folk artists find employment or patrons.

Speaking about the travelling nature of folk material, the resource person explained that the movement of stories across geographies ensures that they are reinvented. It also translates into folk tales, picking up different cultural identities to be easily accepted in the locales. In this context, she discussed her own work on tracing the journey of a Bengali story of Neeret Guru that travelled to Sri Lanka. She said that the setting of the story changes depending on where it is told, giving it a taste of the area, but that the story itself stays the same.

She also discussed folklore’s relation to archaeology, geology, etc., and how it preserves aspects forgotten by mainstream history. She discussed the example of folklore around Band-e Amu dam in Afghanistan to explain this point and talked about the geomorphological studies of folklore.

## **(March 20) Session 5: Digital Folkloristics**

Resource Person: Dr Md Intaj Ali, Assistant Professor English, Netaji Subhas Open University

Dr. Intaj opened the session with a discussion on the question of why there is a need to look at digital in terms of folklore and how a traditional subject like folk studies is linked to digital, which is something very new. He pointed out that folk is not simply old or dying. Giving the example of the popular song ‘Kacha Badam’, he pointed out that the digital medium has allowed easy circulation of folk material. While the earlier transmission was from generation to generation, with the coming of digital, the folk have crossed that boundary.

Talking about the meaning of folkloristics, Dr. Intaj discussed the definition given by Martha J. Sims & Martine Stephens, who said that folklore is many things and is impossible to define succinctly. He also discussed the ideas of Barbro Kalein (who said folklore has four basic meanings: oral narration, practice, academic discipline, and falsehood) and William A. Wilson (who described how folklore is linked to cultural heritage). When talking about the idea of interdisciplinarity, the resource person said that folklore could be studied from many different angles, including anthropology, gender studies, linguistics, psychology, performance studies, digital studies, and ethnomusicology.

He then went on to talk about the research process of folklore studies, which includes pre-field work, fieldwork, and documentation. He discussed each of the three steps, with the third step of documenting and analysis further sub-divided into sound and video recording, text mining, digitising, and web hosting. He briefly discussed the difference between folk culture and elite culture, with the former being non-formal and non-institutional, while the latter being institutional. He also brought up problems with folk, such as anonymity, authenticity, defining it in the Indian context, a large corpus, context, orality, categorization, and the question of whether it is a discipline at all.

Addressing the question of digital, Dr. Intaj discussed www as a giant storehouse. He pointed out the fusion of folklore with technology and the extensive use of digital tools to study and analyse folk material, besides other factors such as the changing landscape of folk experience and interdisciplinarity. He also talked about Geo Humanities projects like MINA: Map Indian Archaeology. He also talked about the ideas of Vladimir Propp and Irving to understand the scope of folkloristics.

## **(March 26) Session 6: Sound Recording and Editing for Research**

Resource Person: Mohammad Haroun Or Rashid, Assistant Professor, Department of Humanities, Rajshahi University of Engineering & Technology, Bangladesh



The session began with a discussion on why sound matters in folklore. The resource person explained that this is part of empirical research, lab-based research, digital humanities, and archives. He shared some relevant papers to discuss examples in this regard. When discussing the fundamental concept of sound, he defined it as vibration or a series of vibrations through the air. Giving the analogy of an orange that has size, color, price, seeds, pith, and flesh, he said that sound too has different elements. These include amplitude, frequency, phase, velocity, wavelength, harmony, and envelope. He said that for the current discussion, the focus will remain on the first two elements while the rest are used in music editing and production.

Frequency is measured in Hz and has three sub-categories: ultrasonic, human range, and intrasonic. While amplitude, which is a measure of volume, is measured in Db. He discussed examples of analog sounds, such as cassettes and vinyl, and said that digital audio has three elements: sample rate, bit rate, and bit depth. Digital audio file formats include compressed or loose files, like MP3 and AAC, compressed lossless files, like LLAC-WMA-ALAC, and uncompressed files, like WAV-ALFF-PCM.

He talked about different sound devices required for different situations, like live recording concerts, studio recording, and location, which are relevant for folklore. For location sound capture, the devices include a microphone, a recorder, and a headphone monitor. He went on to discuss the basics of the microphone to assist in making the correct selection for prospective fieldwork. The discussion included dynamic mics, ribbon mics, and condenser mics, besides wireless, livelier, shotgun, and boom. He pointed out that the directionality characteristic of a mic is important. Mics can be omnidirectional (for interviews), cardioids (for weddings), hyper cardioids (for on-cameras), super cardioids (for reality TV), unidirectional (for narration), or bidirectional (for podcasts).

He also talked about miking or placing the mic correctly for recording: close miking (0–1 feet), accent miking (1-3 feet), and room miking (3 feet). Similarly, audio channels and tracks include mono channels, stereo, multi-channel, and surround. The resource person shared some tips for efficient recordings, such as 1. Avoid recording in a room with background

noise, such as a running air conditioner. 2. Securely mount the phone so that it doesn't move. 3. If you have the device in your hand, take a seat. 4. Don't speak on the phone directly 5. Don't record in an empty room. He also demonstrated how to use Audacity software for performing simple sound editing.

### **(March 27) Session 7: Folk Music Digitization**

Resource Person: Dr Md Intaj Ali, Assistant Professor English, Netaji Subhas Open University

The session began with music as the resource person played "River Sings of Bangladesh" for the benefit of the attendees. This was followed by a discussion on why music is important and whether folk music is still relevant. The resource person went on to talk about ethnomusicology. He talked about "A Very Short Introduction" by Timothy Rice and pointed out that ethnomusicology includes aspects like the study of why humans are musical; a study of all the world's music; groups of people making music; comparative study of human music; the connection of humanity with music; and the study of music in relation to culture. In the same way, he also talked about the work of Deben Bhattacharya, Kali Dasgupta, and Arnold Ariaan Blake.

The resource person gave a brief outline of the history of recording technology, beginning in the 1970s with early sound and recording technology. Other eras include the Acoustic era (1877–925), the Electric era 1925–45, the Magnetic era 1945–75, and the Digital era from 1975 onwards. He described different aspects of digitization that include hardware, software, human resources, and instruments. He also pointed out that the basic concepts of digitisation revolve around pre-digital and born-digital materials, which are essentially different formats.

The resource person said that digital preservation of folk music includes several steps to ensure that relevant information is also preserved along with the recording. These include profile making, geographical landscape, preservation & conservation, interpretation, digitization-cataloguing, data migration, storage method, organisation of metadata, theoretical framework, and orality assurance. He also outlined the metadata standard conventions, which should include name, name of the artist, place of recording, ethnicity, and age. To ensure quality recording and appropriate file formats, one has to look out for compression formats, the number of bits used, sampling frequency, and file size. He gave examples like the Digital Archive of North India and Folkculturearchive. in, etc.

### **(March 27) Session 8: Text Mining for Oral Literary Texts**

Resource Person: Mohammad Haroun Or Rashid, Assistant Professor, Department of Humanities, Rajshahi University of Engineering & Technology, Bangladesh

In this session, the resource person talked about computational text mining and computational text analysis. He pointed out that both literary and non-literary texts can be subjected to such an analysis and discussed why and how such an analysis can be helpful. Text analysis or mining essentially involves text search across a document. He said that while manual or close reading can focus on a small amount of text, it can employ different literary theories, is subjective, requires deeper comprehension of language, and is more time-consuming. In comparison, computational text analysis can process large amounts of text, can do the work that humans cannot, is more objective, has only semantic comprehension of language, and takes less time but requires knowledge outside the discipline. Outlining the scope of text analysis, he said that it could be applied to common literary texts, film texts, newspapers and magazines, social networking sites, and business.

The resource person discussed various steps to collecting oral texts. These include planning and research design, fieldwork, documenting material and data, transcribing material, customising your corpus, cleaning the data, mining the data, visualising the data, and analysing the data.

Various tools for text mining include programming and coding, MS Word, QDA, and mining software websites; the last one is the most preferred and recommended tool. The software includes MAX QDA, N-Vivo, and QDA Miner. The resource person also talked about Voyant, a website for data mining, and text similarity websites to check similarity indexes.

### **(April 3) Session 9: Starting s Digital Folklore Project Work**

Resource Person: Dr Md Intaj Ali, Assistant Professor English, Netaji Subhas Open University

During this session, the resource person dwelt on various aspects related to digital folklore project work. He covered aspects related to the purpose of humanities literary studies research; guidelines for conducting one's research; standard procedures; common outcomes; and the impact of the project on society or the academic atmosphere. Research projects often lead to editing books or journals, books, research articles, theses, degrees, promotion points, and a better CV.

The roadmap for a project's work involves planning, management, execution, curation, outcome, and delivery. Speaking about project management in the digital humanities, the resource person discussed various aspects that may be called into play, such as working remotely; open platforms; collaborations; teamwork; project management; data visualization; open access; open-source; long-lasting projects with multiple outcomes; and crowd funding.

The digital folklore project work involves various steps which the resource person discussed: Draft your ideas; map your fieldwork; select the form; find & grant; collect material for a project; copyright permission & acknowledgement; process the material; work for projection

on the digital web; choose the right content management system; make it for open access; search engine optimisation. He presented some case studies for a better understanding. Some of these were The Travelling Archive, Kali Das Gupta, Sahapedia, the Indian Memory Project, Taveer Ghar, the Folk Culture Archive, and Craft Revival.

### **(April 9) Session 10: Digital Ethnography-1**

Resource Person: Dr Lopamudra Maitra Bajpai, Guest Faculty, Symbiosis, International University, Former Culture Specialist, SAARC Cultural Centre, Sri Lanka

The session opened with a primary discussion on the meaning of digital ethnography. The resource person said that it is an ethnographic discipline, ethnographic research that helps people and organisations understand how the natural environment and culture affect behavior, a systematic investigation that bridges the gap between different ethnographic research variables, and the use of online surveys to collect data faster.

To explain the need for ethnographic research, the resource person played a video made by Ikea Company. She explained that in the early years, anthropologists documented traditional cultures, thinking they would disappear. After the colonial era ended, anthropologists established a code of conduct regarding fieldwork that involved participants. Ethnographic fieldwork gives detailed information on a society, including quantitative data (such as demography, types of crops, the ratio of spouses, numbers, location, etc.) and qualitative data (non-statistical data including details of personal life, stories, beliefs, and practices).

The resource person explained the participant observation method, saying that this involves learning about a group's beliefs and behaviours over an extended stay, observing, and participating through interviews and discussions. This also involves a key consultant, who is a member of the society being studied and who provides information to researchers. The interviews conducted during this can be both formal-structured and informal-unstructured. The challenges in the process of digital ethnography include cultural shock, loneliness, feelings of ignorance, and social awkwardness. Digital ethnography, therefore, implies using digital tools to collect, analyse, and represent ethnographic data.

### **(April 10) Session 11: Digital Ethnography-2**

Resource Person: Dr Lopamudra Maitra Bajpai, Guest Faculty, Symbiosis, International University, Former Culture Specialist, SAARC Cultural Centre, Sri Lanka

This session opened with a discussion of some of the first documentaries and ethnographic films that were made. The resource person played "Nanook of the North" for the attendees and followed it up with an interesting discussion. She explained the shifting ideas about ethnographic folklore over the decades. In the 1970s, such films were about culture, informed by theory and academia, and they were not rehearsed. In the 1950s, these were propaganda films, such as "Triumph of the Will" about the Nazi Party Congress.

Cyberethnographies began to come into being in the 1990s. In the early 1990s, while there was a conflict between online and offline realities, by the late 1990s, cyberethnographers had started to receive legitimacy. It brought a cohesiveness between online and offline realities and resulted in translating offline methodologies into online practises and a better understanding of participant perception. Multi-modal ethnographies have come since the mid-2000s, which saw ethnographers as content producers and brought together both face-to-face and virtual interactions.

Some aspects that came up with virtual ethnography include participant observation seen as lurking; informant seen as partial performance rather than authentic identity; authenticity as a topic and not a problem. The question of whether "virtual" objects in ethnography are real is an ongoing debate. The resource person explained that online ethnography challenges the spatial notion of the field and territory as a defined community. It also makes the Internet a site of mobility. Virtual ethnography raises ethical questions about privacy, lurking, the ability to copy online data, new technology, and the way power is distributed.

## (April 16) Session 12: Web Hosting Your Cultural Heritage: Why & How

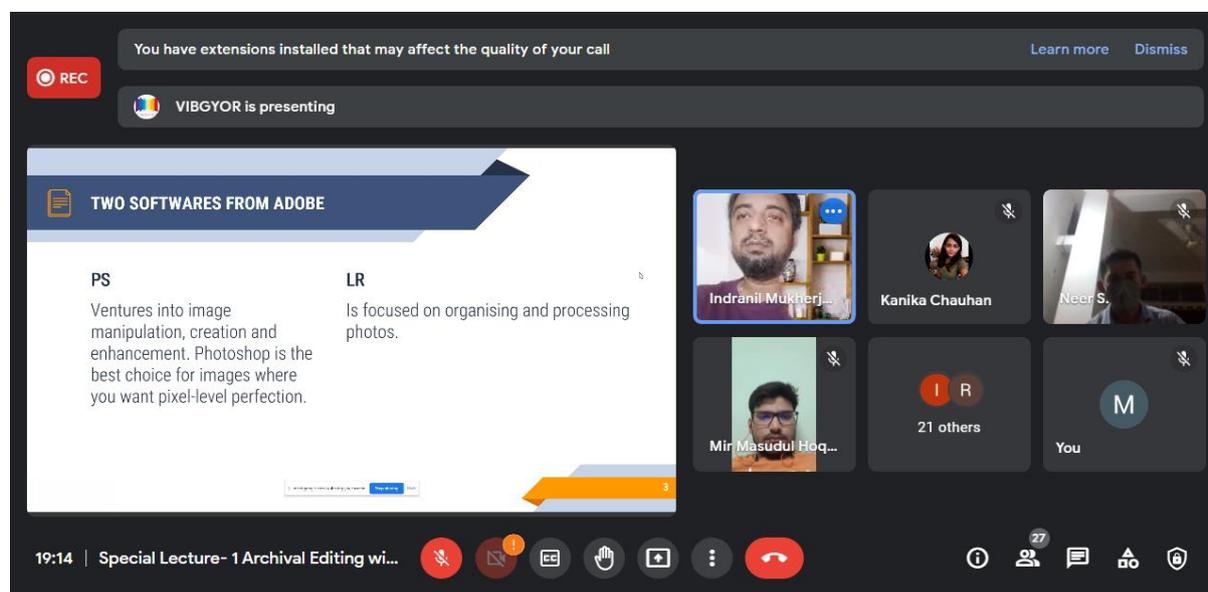
Resource Person: Dr Md Intaj Ali, Assistant Professor English, Netaji Subhas Open University



The session involved a practical demonstration of how to build your website on WordPress, which was preceded by a discussion on various aspects of web hosting. The resource person outlined different steps for digital preservation, which include selecting what part of digital content will be preserved; storing selected content for the long term, protecting content from everyday threats and emergencies, managing and implementing requirements for the long term, and providing access to digital content. The resource person played a video for the benefit of the attendees on the "Basic Concept of Web Archiving" from the Library of

Congress. The underlying idea is that web archiving enables the sharing of information with the community.

Some of the things to keep in mind are domain names, CMS platforms, and web hosting. Easy-to-use platforms include WordPress, Drupal, Joomla, and Wix. The resource person pointed out that of these, WordPress is used by millions, is open access, code-free, creates additional functionalities, and provides various themes and plugins. Participants were helped by the resource person to make their websites during this class.



Apart from the scheduled lecture sessions, several other meet-up sessions and special lectures were organised in which renowned resource persons like Indranil Mukherjee, Founder, VIBGYOR, delivered a lecture on Archival Editing with LR on the 6th of April, and Dr. Rahi Soren, Assistant Professor, School of Oceanographic Studies, Jadavpur University, delivered a lecture on "Mapping Traditional Santali Songs: In memory and in transit" on the 13th of April. Dr. Intaj Ali also held a meet-up session on "Sama: Muslim Mystic Music of India Documentary Movie Screening & Discussion" on March 31st, 2022.

## Valedictory session

On April 24, the course was concluded and a valedictory session was held in which, Dr. Md. Intaj Ali and Professor Manan Kumar Mandal gave their valedictory notes. The general feedback was taken from each participant individually.

Somnath Barui, Research Scholar, Dept. of English, Netaji Subhas Open University, extended a vote of thanks. He thanked Prof. Subha Sankar Sarkar, honourable Vice Chancellor of Netaji Subhas Open University, for his official and earnest support. He also extends his heart-felt thanks and gratitude to Prof. Manan Kumar Mandal, Director, School of

Humanities; and Dr. Srideep Mukherjee, Associate Professor and Head of Department, English Department, NSOU, for their valuable and enthusiastic back-up. He did not forget to thank Pabitra Naskar and Gautam Samanta, the official staff of the school, for their tiresome continuous support to make the course successful. Then, he congratulated and thanked Dr. Md. Intaj Ali, Assistant Professor in English, NSOU, and coordinator of this whole endeavour, for his tireless vigilance throughout. The honourable resource persons, without whom the STC could not have been completed in any way, are being cordially thanked by the NSOU family members. And finally, he shows his gratitude to the senior respected participant-professors like Dr. Seema Malik, Professor, Department of English, Mohanlal Sukhadia University, Udaipur (Raj.) and all the other esteemed participants, whose lively presence all through has bestowed the whole enterprise with the charm it needed. Feedback and suggestions were taken from the participants regarding the course, and with that, the 2-month-long Short Term Programme on Folklore Studies in the Digital Age was wrapped up by Dr. Md. Intaj Ali.

### **Feedback and Suggestions**

The study materials are really very helpful and the precious mentorship of Intaj Sir, along with all the lecturers, has motivated us to continue further researching and studying about folklore, thus exploring the beauties and secrets of the different cultures and people worldwide. I could learn more about the evolution of folklore. I could also acquaint myself with the digital aspects, which to be honest, I was not aware of. One of the best ways to gain knowledge about a particular race or culture is through the study of their folklore narratives and traditions. This programme has not only helped me to explore the world of folklore studies, but it has also been a self-exploring journey, discovering our roots, culture, and traditions. It was an amazing experience to be part of the Folklore Studies Course. The study materials were really very helpful, and so were the sessions.

SUKANYA BANERJEE

I could learn more about the evolution of folklore. I could also acquaint myself with the digital aspects, which to be honest, I was not aware of. I have attended so many online courses during the pandemic, but so far I have found this course comprehensive and complete in all respects, whether it be the content or the mode of imparting the lectures. I am more than ready to be a part of the next cycle.

Insha Qayoom Shah.

The programme discusses various aspects of folklore and my own culture has also been discussed. I feel blessed to be present at such a programme. I look forward to seeing more of this in the future. Such programmes should be organised more.

Biplab Tudu

Besides these, we have received many recommendations. They are as follows:

Most of them requested to share the recordings of the lecture so that they could listen to it again for their own in-depth knowledge if possible.

Such courses must be conducted again without interruption, phase wise.

Many other specific courses like Ethnomusicology, Folklore Theory, or Digital Humanities may be organised in the near future.

As an outcome of this course, the director of the School of Humanities suggested publishing an edited volume of this assignment submitted by the participants. Dr. Ali was directed to take the initiative by the Director of SoH. Dr. Ali assured him of publishing an edited volume on the specific topic and that, in that case, only selected articles would be reviewed and published according to the guidelines of the director.

A special thanks to Pooja Sharma, Kanika Chauhan, and Beenish Mir for their in-depth reporting of each session as an assignment. Adopting their comprehensive assignments, the current report has been compiled.

Sd/-

**Dr. Md Intaj Ali**  
**Course Coordinator,**  
**Folklore Studies in the Digital Age**  
**SoH, Netaji Subhas Open University**  
**Date: 12<sup>th</sup> MAY, 2022**