

Y 4
R 86/2
F 71

1046
19344
R86/2
F71

AMERICAN FOLKLIFE CENTER

GOVERNMENT

Storage

DOCUMENTS

JAN 14 1976

THE LIBRARY
KANSAS STATE UNIVERSITY

HEARING BEFORE THE SUBCOMMITTEE ON THE LIBRARY OF THE COMMITTEE ON RULES AND ADMINISTRATION UNITED STATES SENATE NINETY-THIRD CONGRESS

SECOND SESSION

ON

S. 1844

TO PROVIDE FOR THE ESTABLISHMENT OF AN AMERICAN
FOLKLIFE CENTER IN THE LIBRARY OF CONGRESS, AND FOR
OTHER PURPOSES

MAY 8, 1974

Printed for the use of the
Committee on Rules and Administration



U.S. GOVERNMENT PRINTING OFFICE

WASHINGTON : 1974

34-446 O

AUTHENTICATED
U.S. GOVERNMENT
INFORMATION

GPO



COMMITTEE ON RULES AND ADMINISTRATION

HOWARD W. CANNON, Nevada, *Chairman*

CLAIBORNE PELL, Rhode Island

MARLOW W. COOK, Kentucky

ROBERT C. BYRD, West Virginia

HUGH SCOTT, Pennsylvania

JAMES B. ALLEN, Alabama

ROBERT P. GRIFFIN, Michigan

HARRISON A. WILLIAMS, New Jersey

MARK O. HATFIELD, Oregon

WILLIAM MCWHORTER COCHRANE, *Staff Director*

HUGH Q. ALEXANDER, *Chief Counsel*

JOSEPH E. O'LEARY, *Professional Staff Member (Minority)*

JOHN P. CODER, *Professional Staff Member*

SUBCOMMITTEE ON THE LIBRARY

HOWARD W. CANNON, Nevada, *Chairman*

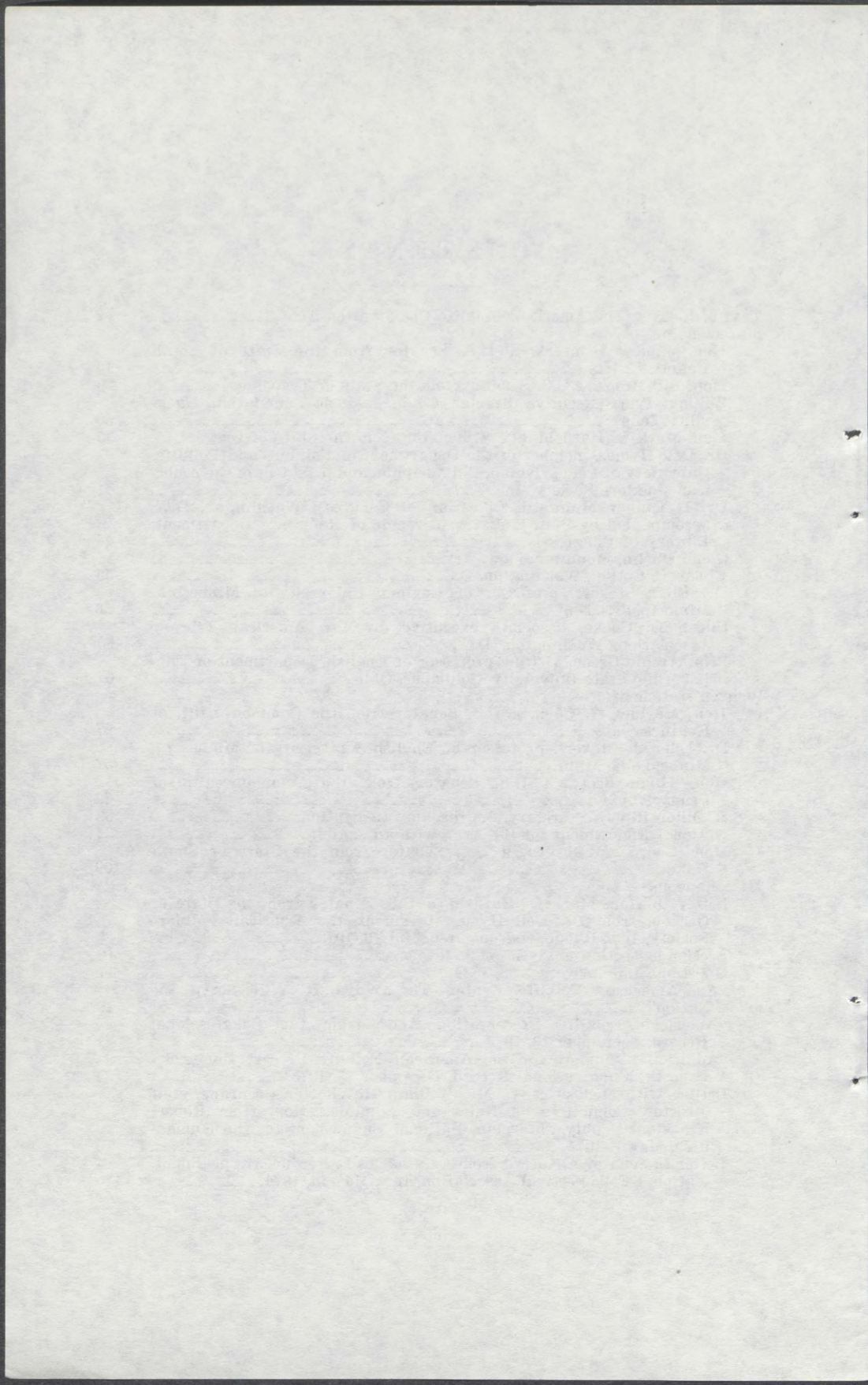
CLAIBORNE PELL, Rhode Island

MARK O. HATFIELD, Oregon

(II)

CONTENTS

	Page
Text of S. 1844, The American Folklife Preservation Act.....	2
Statement of—	
Hon. James Abourezk, a U.S. Senator from the State of South Dakota	15
Hon. Bill Brock, a U.S. Senator from the State of Tennessee.....	29
William Ivey, executive director, Country Music Foundation, Nashville, Tenn.....	30
Hon. Mark O. Hatfield, a U.S. Senator from the State of Oregon.....	35
Dr. Dell Hymes, member of the Department of Folklore and Folklife, University of Pennsylvania, Philadelphia, and president of the American Folklore Society, Inc.....	41
Dr. L. Quincy Mumford, Librarian of Congress, Washington, D.C., accompanied by Paul L. Berry, Director of Reference Department, Library of Congress.....	44
Glenn Ohrlin, Mountain View, Ark.....	53
Elizabeth Cotten, Washington, D.C.....	55
Dr. Ellen Stekert, professor of English, University of Minnesota, Minneapolis, Minn.....	56
Eileen D. Cooke, associate executive director, American Library Association, Washington, D.C.....	60
Prof. Archie Green, visiting professor of English, Department of English, Ohio State University, Columbus, Ohio.....	61
Written statement of—	
Hon. Marlow W. Cook, a U.S. Senator from the Commonwealth of Kentucky	27
Dr. Ellen J. Stekert, professor of English, University of Minnesota, Minneapolis, Minn.....	57
Hon. Hugh Scott, a U.S. Senator from the Commonwealth of Pennsylvania	62
S. Dillon Ripley, Secretary, Smithsonian Institution.....	63
National Endowment for the Arts, with an exhibit.....	64
Hon. George McGovern, a U.S. Senator from the State of South Dakota	109
Miscellaneous—	
Letter to Hon. Mark O. Hatfield, a U.S. Senator from the State of Oregon, from Dr. Dell Hymes, president, the American Folklore Society, Inc., Rhododendron, Oreg., July 6, 1973.....	35
Section-by-section analysis of S. 1844.....	16
Questions and answers on S. 1844.....	17
"An American Folklife Center—The Ways It Will Serve the Nation"	19
"American Folklife Preservation Act," from the Congressional Record, September 13, 1973.....	21
"Additional Support for the American Folklife Preservation Act," from the Congressional Record, December 13, 1973.....	25
Letter, with enclosures, to Mr. William McWhorter Cochrane, staff director, Committee on Rules and Administration, from Robert Kingston, Deputy Chairman, National Endowment for the Humanities, May 7, 1974.....	76
Letter to Senator Abourezk from Dr. Charles L. Perdue, Jr., president, National Folk Festival Association, Inc., May 14, 1974.....	110



AMERICAN FOLKLIFE CENTER

WEDNESDAY, MAY 8, 1974

U.S. SENATE,
SUBCOMMITTEE ON THE LIBRARY OF THE
COMMITTEE ON RULES AND ADMINISTRATION,
Washington, D.C.

The subcommittee met, pursuant to notice, at 10:07 a.m., in room 301, Russell Senate Office Building, the Honorable Howard W. Cannon (chairman of the full committee and of the subcommittee) presiding.

Present: Senators Cannon, Cook, and Hatfield.

Also present: Senators Abourezk and Brock.

Staff present: William McWhorter Cochrane, staff director; Hugh Q. Alexander, chief counsel; Joseph E. O'Leary, professional staff member (minority); John P. Coder, professional staff member; Jack L. Sapp, professional staff member; Raymond N. Nelson, professional staff member; Peggy Parrish, assistant chief clerk; and James S. Medill, minority counsel, Subcommittee on Privileges and Elections.

The CHAIRMAN. The hearing will come to order.

The Subcommittee on the Library of the Committee on Rules and Administration is meeting this morning to hear testimony on S. 1844, introduced by Senator Abourezk and cosponsored by many other Senators,¹ which would establish an American Folklife Center in the Library of Congress.

Without objection, I will insert the text of S. 1844 in the hearing record at this point.

[The text of S. 1844 follows:]

¹ As of July 1, 1974, the sponsor and cosponsors of S. 1844 were as follows: Mr. Abourezk for himself, Mr. Brock, Mr. Cook, Mr. Case, Mr. Gravel, Mr. McGovern, Mr. Fulbright, Mr. Cranston, Mr. Talmadge, Mr. Percy, Mr. Randolph, Mr. Hatfield, Mr. McGee, Mr. Johnston, Mr. Baker, Mr. Bayh, Mr. Bible, Mr. Eagleton, Mr. Fong, Mr. Huddleston, Mr. Humphrey, Mr. Inouye, Mr. Kennedy, Mr. Mondale, Mr. Stevenson, Mr. Tunney, Mr. Williams, Mr. Mathias, Mr. Domenici, Mr. Church, Mr. Goldwater, Mr. Ervin, Mr. Scott of Pennsylvania, Mr. Schweiker, Mr. Stevens, Mr. Hathaway, Mr. Metcalf, Mr. Chiles, Mr. McClellan, Mr. Montoya, Mr. Bennett, Mr. Packwood, Mr. Muskie, Mr. Taft, Mr. Bentsen, Mr. Nelson, Mr. Bellmon, Mr. Long, Mr. Javits, Mr. Biden, Mr. Burdick, Mr. Clark, Mr. Dominick, Mr. McIntyre, Mr. Dole, Mr. Stafford, Mr. Hart, Mr. Helms, Mr. Hartke, and Mr. Moss.

93D CONGRESS
1ST SESSION

S. 1844

IN THE SENATE OF THE UNITED STATES

MAY 17, 1973

Mr. ABOUREZK (for himself, Mr. BROCK, Mr. CASE, Mr. COOK, Mr. CRANSTON, Mr. FULBRIGHT, Mr. GRAVEL, Mr. HATFIELD, Mr. JOHNSTON, Mr. MCGEE, Mr. MCGOVERN, Mr. PERCY, Mr. RANDOLPH, and Mr. TALMADGE) introduced the following bill; which was read twice and referred to the Committee on Rules and Administration

A BILL

To provide for the establishment of an American Folklife Center in the Library of Congress, and for other purposes.

1 *Be it enacted by the Senate and House of Representa-*
2 *tives of the United States of America in Congress assembled,*
3 That this Act may be cited as the “American Folklife
4 Preservation Act”.

DECLARATION OF FINDINGS AND PURPOSE

5 SEC. 2. (a) The Congress hereby finds and declares—
6 (1) that the diversity inherent in American folk-
7 life has contributed greatly to the cultural richness of
8 the Nation and has fostered a sense of individuality and
9 identity among the American people;
10

25 SEC. 3. As used in this Act—

1 (1) the term "American folklife" means the tradi-
2 tional customs, beliefs, dances, songs, tales, sayings, art,
3 crafts, and other expressions of the spirit common to a
4 group of people within any area of the United States, and
5 includes music (vocal and instrumental), dance, drama,
6 lore, beliefs, language, humor, handicraft, painting, sculp-
7 ture, architecture, other forms of creative and artistic ex-
8 pression, and skills related to the preservation, presenta-
9 tion, performance, and exhibition of the cultural heritage
10 of any family, ethnic, religious, occupational, racial, re-
11 gional, or other grouping of American people;

12 (2) the term "Board" means the Board of Trustees
13 of the Center;

14 (3) the term "Center" means the American Folklife
15 Center established under this Act;

16 (4) the term "group" includes any State or public
17 agency or institution and any nonprofit society, institu-
18 tion, organization, association, or establishment in the
19 United States;

20 (5) the term "Librarian" means the Librarian of
21 Congress;

22 (6) the term "State" includes, in addition to the
23 several States of the Union, the Commonwealth of Puerto
24 Rico, the District of Columbia, Guam, American Samoa,
25 and the Virgin Islands; and

1 (7) the term "workshop" means an activity the pri-
2 mary purpose of which is to encourage the development
3 of skills, appreciation, or enjoyment of American folklife
4 among amateur, student, or nonprofessional participants,
5 or to promote scholarship or teaching among the
6 participants.

7 ESTABLISHMENT OF CENTER

8 SEC. 4. (a) There is hereby established in the Library
9 of Congress an American Folklife Center.

10 (b) The Center shall be subject to the supervision and
11 direction of a Board of Trustees. The Board shall be com-
12 posed as follows—

13 (1) four members appointed by the President from
14 among individuals who are officials of Federal depart-
15 ments and agencies concerned with some aspect of
16 American folklife traditions and arts;

17 (2) eight members appointed by the Librarian of
18 Congress from among individuals from private life who
19 are widely recognized by virtue of their scholarship,
20 experience, creativity, or interest in American folklife
21 traditions and arts;

22 (3) the Librarian of Congress;

23 (4) the Secretary of the Smithsonian Institution;

24 (5) the Chairman of the National Endowment for
25 the Arts;

1 (6) the Chairman of the National Endowment for
2 the Humanities; and

3 (7) the Director of the Center.

4 In making appointments from private life under clause 2,
5 the Librarian shall give due consideration to the appoint-
6 ment of individuals who collectively will provide appropri-
7 ate regional balance on the Board.

8 (c) The term of office of each appointed member of the
9 Board shall be six years; except that (1) (A) the members
10 first appointed under clause (1) of subsection (b) shall serve
11 as designated by the President, one for a term of two years,
12 two for a term of four years, and one for a term of six years,
13 and (B) the members first appointed under clause (2) of
14 subsection (b) shall serve as designated by the Librarian,
15 two for terms of two years, four for terms of four years,
16 and two for terms of six years; and (2) any member ap-
17 pointed to fill a vacancy occurring prior to the expiration
18 of the term to which his predecessor was appointed shall be
19 appointed for the remainder of such term.

20 (d) Members of the Board who are not regular full-
21 time employees of the United States shall be entitled, while
22 serving on business of the Center, to receive compensation
23 at rates fixed by the Librarian, but not exceeding \$100 per
24 diem, including traveltime; and while so serving away from
25 their homes or regular places of business, they may be al-

1 lowed travel expenses, including per diem in lieu of subsist-
2 ence, as authorized by section 5703 of title 5, United States
3 Code, for persons in Government service employed intermit-
4 tently.

5 (e) (1) The Librarian shall call the first meeting of
6 the Board, at which the first order of business shall be the
7 election of a Chairman and a Vice Chairman, who shall
8 serve for a term of one year. Thereafter each Chairman and
9 Vice Chairman shall be elected for a term of two years. The
10 Vice Chairman shall perform the duties of the Chairman
11 in his absence. In case of a vacancy occurring in the chair-
12 manship or vice-chairmanship, the Board shall elect a mem-
13 ber to fill the vacancy for the remainder of the unexpired
14 term.

15 (2) A majority of the members of the Board shall con-
16 stitute a quorum.

17 (f) After consultation with the Board, the Librarian
18 shall appoint the Director of the Center. The basic pay of
19 the Director shall be at a per year rate equal to the rate
20 of pay provided for level V of the Executive Schedule
21 under section 5316 of title 5, United States Code. The Li-
22 brarian upon the recommendation of the Director shall
23 appoint a Deputy Director of the Center. The basic pay
24 of the Deputy Director shall be fixed at a rate not to exceed

1 GS-18 of the General Schedule under section 5332 of such
2 title.

3 (g) (1) The Director shall be the chief executive officer
4 of the Center. He shall carry out the programs of the Center
5 subject to the supervision and direction of the Board, and
6 shall carry out such functions as the Board may delegate
7 to him consistent with the provisions of this Act.

8 (2) The Deputy Director shall perform such functions
9 as the Director, with the approval of the Librarian, may
10 prescribe, and shall serve as Acting Director during the
11 absence or disability of the Director or in the event of a
12 vacancy in the office of the Director.

13 FUNCTIONS OF THE CENTER

14 SEC. 5. The Center and its director are authorized to—

15 (1) enter into, without regard to Federal procure-
16 ment statutes and regulations, contracts with, make
17 grants and loans to, and award scholarships to individuals
18 and groups for programs for the—

19 (A) initiation, encouragement, support, organi-
20 zation, and promotion of research, scholarship, and
21 training in American folklife;

22 (B) initiation, promotion, support, organiza-
23 tion, and production of live performances, festivals,

1 exhibits, and workshops related to American folk-
2 life;

3 (C) purchase, receipt, production, arrangement
4 for, and support of, the production of exhibitions.
5 displays, and presentations (including presentations
6 by still and motion picture films, and audio and vis-
7 ual magnetic tape recordings) which represent or
8 illustrate some aspect of American folklife; and

9 (D) purchase, production, arrangement for,
10 and support of, the production of exhibitions; proj-
11 ects, presentations, and materials specially designed
12 for classroom use representing or illustrating some
13 aspect of American folklife;

14 (2) establish and maintain in conjunction with any
15 Federal department, agency, or institution a national
16 archive and center for American folklife;

17 (3) procure, receive, purchase, and collect for pres-
18 ervation or retention in an appropriate archive creative
19 works, exhibitions, presentations, objects, materials, arti-
20 facts, and audio and visual records (including still and
21 motion picture film records, audio and visual magnetic
22 tape recordings, written records, and manuscripts) which
23 represent or illustrate some aspect of American folklife;

24 (4) loan, or otherwise make available, through

1 Library of Congress procedures, any item in the archive
2 established under this Act to any individual or group;

3 (5) present, display, exhibit, disseminate, commu-
4 nicate, and broadcast to local, regional, State, or Na-
5 tional audiences any exhibition, display, or presenta-
6 tion referred to in clause (3) of this section or any item
7 in the archive established pursuant to clause (2) of
8 this section, by making appropriate arrangements, in-
9 cluding contracts, loans, and grants with public, non-
10 profit, and private radio and television broadcasters,
11 museums, educational institutions, and such other indi-
12 viduals and organizations, including corporations, as the
13 Board deems appropriate;

14 (6) loan, lease, or otherwise make available to pub-
15 lic, private, and nonprofit educational institutions such
16 exhibitions, programs, presentations, and material de-
17 veloped pursuant to clause (1) (D) of this subsection
18 as the Board deems appropriate; and

19 (7) develop and implement other appropriate pro-
20 grams to preserve, support, revitalize, and disseminate
21 American folklife.

22 LIMITATIONS ON GRANTS

23 SEC. 6. (a) No payment shall be made pursuant to this
24 Act to carry out any research or training over a period in

1 excess of two years, except that with the concurrence of at
2 least two-thirds of the members of the Board of the Center
3 such research or training may be carried out over a period of
4 not to exceed five years.

5 (b) Assistance pursuant to this Act shall not cover the
6 cost of land acquisition, construction, building acquisitions,
7 or acquisition of major equipment.

8 (c) No individual formerly in the employment of the
9 Federal Government shall be eligible to receive any grant
10 or other assistance pursuant to this Act, or to serve as a
11 trustee of the Center in the two-year period following the
12 termination of such employment.

13 ADMINISTRATIVE PROVISIONS

14 SEC. 7. (a) In addition to any authority vested in it by
15 other provisions of this Act, the Center, and its Director, in
16 carrying out its functions, is authorized to—

17 (1) prescribe such regulations as it deems neces-
18 sary;

19 (2) receive money and other property donated,
20 bequeathed, or devised, without condition or restric-
21 tion other than that it be for the purposes of the Center
22 and to use, sell, or otherwise dispose of such property
23 for the purpose of carrying out its functions, without
24 reference to Federal property disposal statutes;

25 (3) in the discretion of the Center, receive (and

1 use, sell, or otherwise dispose of, in accordance with
2 clause (2)) money and other property donated, be-
3 queathed, or devised to the Center with a condition or
4 restriction, including a condition that the Center use
5 other funds of the Center for the purpose of the gift;

6 (4) appoint and fix the compensation of such per-
7 sonnel as may be necessary to carry out the provisions
8 of the Act in accordance with the provisions of title 5,
9 United States Code, governing appointments in the
10 competitive service, and the provisions of chapter 51
11 and subchapter III of chapter 53 of such title relating
12 to classification and General Schedule pay rates, ex-
13 cept that the Center may appoint and fix the compen-
14 sation of a reasonable number of personnel without
15 regard to the provisions of title 5, United States Code,
16 governing appointments in the competitive service, and
17 without regard to the provisions of chapter 51 and sub-
18 chapter III of chapter 53 of such title relating to
19 classification and General Schedule pay rates, but no
20 individual so appointed shall receive compensation in
21 excess of the rate received by the Deputy Director of
22 the Center;

23 (5) obtain the services of experts and consultants in
24 accordance with the provisions of section 3109 of title 5,

1 United States Code, at rates for individuals not to ex-
2 ceed \$100 per diem;

3 (6) accept and utilize the services of voluntary and
4 noncompensated personnel and reimburse them for travel
5 expenses, including per diem, as authorized by section
6 5703 of title 5, United States Code;

7 (7) enter into contracts, grants, or other arrange-
8 ments, or modifications thereof, to carry out the provi-
9 sions of the Act, and such contracts or modifications
10 thereof may, with the concurrence of two-thirds of the
11 members of the Board, be entered into without per-
12 formance or other bonds and without regard to sec-
13 tion 3709 of the Revised Statutes, as amended (41
14 U.S.C. 5) ; and

15 (8) make advances, progress, and other payments
16 which the Board deems necessary under this Act with-
17 out regard to the provisions of section 3648 of the Re-
18 vised Statutes, as amended (31 U.S.C. 529) .

19 (b) The Center and its Director shall submit to the
20 Librarian for inclusion in the annual report of the Library of
21 Congress to the Congress an annual report of its operations
22 under this Act, which shall include a detailed statement of all
23 private and public funds received and expended by it, and
24 such recommendations as the Center deems appropriate,

1

AUTHORIZATION

2

SEC. 8. There are authorized to be appropriated to the

3

Center such sums as may be necessary to carry out the provi-

4

sions of this Act.

The CHAIRMAN. We have a number of witnesses scheduled to appear today, including Senators, representatives of Government agencies and institutions, and private citizens distinguished for their interest and work in various aspects of our folklife and culture.

We will be glad to hear from all of you, and if you wish to summarize your remarks, we will be happy to print your prepared statements in the hearing record.

Our first witness will be Senator James Abourezk of South Dakota, author of the bill.

STATEMENT OF HON. JAMES ABOUREZK, A U.S. SENATOR FROM THE STATE OF SOUTH DAKOTA

Senator ABOUREZK. Thank you, Mr. Chairman.

First of all, I want to express my sincere gratitude to you and members of the committee for agreeing to have these hearings.

I have one or two things I would like to say before I give some very brief testimony.

Senator McGovern is supporting this bill, and is sending over a statement, and has asked me to have you hold the record open for that statement, if you will.

The CHAIRMAN. Very well.

[Senator McGovern's statement, subsequently received, is on p. 109.]

Senator ABOUREZK. Secondly, in the audience here today is an old friend of mine, Elizabeth Cotten, who is, I think, in her eighties right now. She is the author and composer of a song called "Freight Train" which I am sure you will remember was a very popular song for many years. She is also the composer of many other songs.

The CHAIRMAN. I wonder if you would identify her for the committee. Among all these young people in the audience I cannot see her.

Senator ABOUREZK. Mrs. Cotten, please stand up.

I do hope that the committee will permit her time to play her guitar and sing "Freight Train."

Mr. Chairman, she taught my daughter guitar lessons for a year.

Also sitting back on this side is the folklore class of the Canterbury School of Accokeek, Md. Abby Seigel is the teacher, and has brought the entire class to this hearing.

Mr. Chairman, I am extremely pleased that the Library Subcommittee has scheduled these hearings on S. 1844, the American Folklife Preservation Act. Since I introduced this bill on May 17, 1973, I have been amazed at the positive reaction both from within and without Congress.

This measure enjoys a very broad range of support, both geographically and politically, as the list of cosponsors of this bill bears out.

I believe strongly in this kind of legislation. I do so because I think the square dance is just as valid an artistic expression as ballet. The country fiddler should not feel embarrassed because his fiddle does not produce a concert tone. The sandpaintings of the Southwestern Indians are artistic treasures as much as a Ming vase from China. The country western balladeer is as valuable as the medieval minstrel. And the American Indian philosopher has something urgently important to say to America today that is as valid as the words of the ancient Greeks.

I am not trying to say that one form of artistic expression is more valuable than another. All have intrinsic worth—a value of their own. I would be very distressed if my support for an expanded commitment to our folk culture—the crafts, the music, and the customs that belong to the American people—were interpreted as an attack on other cultural programs. We have done much to preserve and promote the classical culture of Western Europe. We should be proud to have done so.

Our two giant endowments have done a great deal for the arts and humanities in this country. Without question their record is one of achievement in which we have been wise to invest millions of dollars. Likewise, we have done well as a people and as a government to build the John F. Kennedy Center for the Performing Arts right here in Washington to encourage and foster appreciation of fine arts and high culture.

But, Mr. Chairman, if we can expend public money on behalf of this culture, surely we can also support the many homegrown cultures and traditions that had their origin right here in this country.

That is the purpose of this bill. It is intended to preserve our culture—to seek out, before it is too late, the practitioners of our folk traditions, and to save their knowledge.

But, please do not think of this bill as simply an effort to save a few memories from the past. Folk culture, by definition, is the culture of the people. It is a living culture which is shaped by each individual who participates in it. It is, in a very real sense, the soul of the American people.

Yet, this vital area has received almost no attention from the government. There have been sporadic attempts to institute programs in the field of folklore. There has, unfortunately, been little coordination among these programs, and little input from those who are most knowledgeable in the field.

It would be the purpose of my bill to establish that coordination. This is not, I would stress, an entity that would compete with existing programs, but one which would seek to make their efforts more effective.

I do not want to go into the mechanics of this bill. You have it in front of you, and I am going to attach some further explanatory materials to the end of my remarks.

However, I want to emphasize again that this bill proposes an investment in the culture of America's common man—an investment that we have been far too reluctant to make. It is time to correct that situation.

Thank you.

The CHAIRMAN. Senator, without objection, the various attachments to your statement will appear in the record at this point.

[The information referred to follows:]

SECTION-BY-SECTION ANALYSIS OF S. 1844, THE AMERICAN FOLKLIFE PRESERVATION ACT

SECTION 1: SHORT TITLE

This Act may be cited as the "American Folklife Preservation Act."

SECTION 2: DECLARATION OF FINDINGS AND PURPOSE

It is the purpose of this Act to establish in the Library of Congress an American Folklife Center to develop, promote, and implement a program of support for American folklife.

SECTION 3: DEFINITIONS

"American folklife" is defined as the traditional customs, beliefs, dances, songs, tales, sayings, art, crafts, and other expressions of the spirit common to a group of people within any area of the United States.

SECTION 4: ESTABLISHMENT OF CENTER

An American Folklife Center is established in the Library of Congress. The Center is subject to the supervision of a twelve-member Board of Trustees, four to be appointed by the President and eight by the Librarian of Congress. A Director and Deputy Director, to be appointed by the Librarian, will be the principal directing officers of the Foundation. Pay levels for the Director, Deputy Director and members of the Board are established.

SECTION 5: FUNCTIONS OF THE CENTER

The Center is empowered to establish and implement a program of contracts, grants, loans, and scholarships with individuals and groups in order to record, promote, support, and otherwise preserve American folklife.

SECTION 6: LIMITATIONS ON GRANTS

No payment shall be made to carry out research or training over a period in excess of two years, except with the concurrence of two-thirds of the members of the Board. No grants can be used to cover the cost of land acquisition, construction, building acquisitions, or acquisition of major equipment.

SECTION 7: ADMINISTRATIVE PROVISIONS

The Center is given the necessary administrative authority to carry out the purposes of the Act.

SECTION 8: AUTHORIZATION

Such sums as are necessary to carry out the provisions of this Act may be appropriated.

QUESTIONS AND ANSWERS ON S. 1844, THE AMERICAN FOLKLIFE PRESERVATION ACT

1. WHAT DOES THIS BILL DO?

This bill would establish an American Folklife Center in the Library of Congress. This would provide a means where folk crafts and artifacts can be exhibited on the same basis as other art. It would provide a means of helping young performers and craftsmen who are keeping the customs, music, and art of their fathers alive.

The purpose is to not only portray facets of American life that are often neglected and in many cases all but forgotten, but at the same time to foster an interest in the modern American folklore and folklife that reveal the multi-faceted creativity and genius of twentieth century Americans as well as those from our earlier years.

The Center would be subject to the supervision of a twelve member Board of Trustees, four to be appointed by the President, and eight by the Librarian of Congress. A Director and Deputy Director, to be appointed by the Librarian, will be the principal directing officers of the Foundation.

The Center would be empowered to establish and implement a program of contracts, grants, loans, and scholarships with individuals and groups in order to record, promote, support, and otherwise preserve and encourage American folklife.

2. WHY IS IT NEEDED?

Folklore and folklife constitute a rich human resource and serve as a reliable index of the country's spirit as expressed in its folk tales and legends, in its beliefs and its customs, in its songs and its ballads, in its games and its dances, no less than in its proverbs and its sayings, and in the range and variety of its material culture and folk arts.

It is in the public interest that a national clearing house be established to husband and preserve the physical and spiritual heirlooms of early America and at the same time to serve as a center where ongoing American folk traditions can be preserved and studied.

There have been other, sporadic attempts to institute programs in the field of folklore. There has, however, been little coordination among these programs and little input from those most knowledgeable in the field.

This Center is needed to provide necessary direction and leadership in promoting American folklife that has been sadly lacking to date.

3. WHAT IS "FOLKLIFE"?

People too often think of folklife as something out of the hills, and they frequently think of it only in terms of folk music. These impressions are incorrect. This legislation is concerned with folklife in the broadest sense. It is concerned with the total lifestyle of people—people everywhere in America—in cities, small towns, and rural countrysides.

The bill itself defines folklife as "the traditional customs, beliefs, dances, songs, tales, sayings, art, crafts, and other expressions of the spirit common to a group of people within any area of the United States, and includes music (vocal and instrumental), dance, drama, lore, beliefs, language, humor, handicraft, painting, sculpture, architecture, other forms of creative and artistic expression, and skills related to the preservation, presentation, performance, and exhibition of the cultural heritage of any family, ethnic, religious, occupational, racial, regional, or other grouping of American people."

It is all of this and more. Most important, this bill considers folklife as a dynamic force in today's society and not simply as something out of the past. Folklife is living and growing and has importance and impact to daily lives of today's Americans.

4. WHY ESTABLISH THE FOLKLIFE CENTER IN THE LIBRARY OF CONGRESS?

There are a number of reasons why the Library of Congress is the ideal location for the Center. For one thing, there are already several Library programs in related fields that have given the Library a great deal of experience. The Archive of Folk Song is a notable example.

In addition, the Library of Congress is adjunct to Congress. It is fitting that the representatives of the people should have a direct and close relationship with the entity that would be doing the most to preserve and promote the culture of the people.

Also, the resources of the Center should be readily available to all Americans. Again, the nature of the Library of Congress has been one of cooperation in making materials and information available to the American public. Libraries, by their very nature, strive to stimulate the use and appreciation of the materials they have available. Libraries have long played an important part in the preservation and appreciation of American traditions.

5. MIGHT NOT THIS PROPOSAL BE DUPLICATIVE OF OTHER FEDERAL AGENCIES WORKING IN CULTURAL FIELDS?

No! It is not the intent of this legislation to set up an entity that would compete with existing programs, but one which would seek to make their efforts more effective.

There have been some small governmental programs in the folklife area such as the Library of Congress efforts previously mentioned. Yet, the degree of interest indicated so far has been miniscule. The two Endowments have done a great deal for the arts and humanities in this country. Virtually none of this has been spent on folk culture. Nor has any other institution provided even a faintly adequate program in this area.

Recently, these giant endowments have begun to expand their interest. But, as the Chairman of the National Endowment for the Arts recently said, "The folk arts, which range from story-telling to music to quilt-making, are an integral part of our national heritage which we have neglected far too long."

That observation is correct and the Endowments should expand their efforts in these areas. But if the average American is ever to get some honor and attention from his government for having preserved the old ways of life, the craft traditions, the intense pride in handwork, and the solidarity of family customs into the modern world, it is through such an agency as the American Folklife Center where these matters can be studied and preserved in proper form.

We have been wise to invest millions of dollars in the proud work of the National Endowments and in such Centers as the John F. Kennedy Center for the Performing Arts here in Washington. We should have the opportunity to appreciate and foster fine arts and high culture. But if public monies are to support a Western European cultural tradition, so should they support the many noble cultures that are homegrown throughout this country.

The existing Endowments that have never devoted as much as 10% of their funds to folklife can hardly be considered appropriate homes for a new and expanded folklife program. Far more appropriate would be the Library of Congress where the Center would receive a warm welcome and where Congress and representatives of the people could help promote the preservation of the culture of the people.

6. WHAT LIMITATIONS WILL THERE BE ON THE CENTER?

It is not anticipated that the Center will become a giant, multimillion dollar endowment. Again, its tasks will be to coordinate the activities of other entities and to seek to make their efforts more effective.

The bill does carry some specific limitations. No payment for research or training can go over a period in excess of two years without the concurrence of at least two-thirds of the members of the Board and in no case can such research or training exceed five years.

No individual formerly in the employment of the Federal Government will be eligible to receive any grant or other assistance in the two-year period following the termination of such employment.

Finally, assistance under this bill cannot cover the cost of land acquisition, construction, building acquisitions, or acquisition of major equipment.

7. WHY IS IT SO IMPORTANT TO HAVE THE CENTER NOW?

The proposal for an American Folklife Center comes at a time when there has been increasing academic and public interest in folklore and folklife. A number of colleges and universities are now offering programs in folklore and folklife, several on the graduate level.

A large number of collectors and researchers are at work, frequently, independent of one another with little awareness of what others are doing. Likewise, festivals and other related events are increasing, but again on an uncoordinated and individual basis without awareness of each other's activities.

The merits of the folklife Center are such that enactment of the bill would be justified at any time. However, the oncoming centennial year of 1976 makes its immediate passage even more urgent. We should not allow the centennial observation to concern itself with the political-historical dimension alone, as important as these are. A Nation's history is cultural as well as political and our citizens are as entitled to a celebration of our folklife and folkculture as much as we are of more traditional historical events.

To quote the Chairman of the National Endowment of the Arts again, "With the nation's approaching bicentennial celebration, the time is right for a closer look at these indigenous American art forms."

AN AMERICAN FOLKLIKE CENTER—THE WAYS IT WILL SERVE THE NATION

There has in recent years been a notable increase in interest in American folklore and folklife in educational institutions, the public media, and among individuals and groups. A number of colleges and universities are now offering programs in folklore and folklife, several on the graduate level. A large number

of collectors and researchers are at work, some individually and privately, others in connection with centers of learning or at local and regional archival institutions. Festivals and related events abound, often with little or no awareness of each other's activities. Several States are investigating the possibilities of supporting folklife activities. An American Folklife Center would provide national awareness and purpose to these varied activities and would open channels of communication and coordination among all concerned with the preservation and flowering of the nation's many folk cultures.

Following is a brief outline of some areas in which government support of folklife activities could make a great contribution to a national appreciation of our folk cultures, both by helping the nation as a whole to understand and value its many constituent cultural strains, and by helping members of each constituent cultural group to understand and value their own particular heritage.

I. SUPPORT FOR THE COLLECTION AND DOCUMENTATION OF INFORMATION ABOUT FOLK CULTURES OF THE UNITED STATES

- A. A national survey of folk cultures through documentary film.
- B. A national survey of folk cultures through sound recordings.
- C. A national survey of folk cultures through still photography.

II. SUPPORT FOR THE PRESERVATION AND ORGANIZATION OF MATERIALS DOCUMENTING FOLK CULTURES IN NATIONAL AND REGIONAL MUSEUMS AND ARCHIVES

- A. Preservation :
 - 1. Acquisition of valuable folk-cultural materials by museums and archives.
 - 2. Physical preservation of perishable documentary materials :
 - a. Nitrate films, b. Sound recordings—wax cylinders, acetate instantaneous discs, wire recordings, early acetate tapes, etc.
 - 3. Valuable manuscripts and other written documents.
 - 4. Items which require special museum servicing.
- B. Organization of folk-cultural materials in museums and archives to make them more accessible to researchers and visitors :
 - 1. Automated cataloging.
 - 2. Other information retrieval systems.
 - 3. Reference copies of films, recordings, photographs of material objects, etc., to make them more readily available to researchers.

III. SUPPORT OF RESEARCH AND SCHOLARSHIP WHICH ADDRESSES ITSELF TO UNDERSTANDING FOLK CULTURES

IV. SUPPORT OF PUBLIC DISSEMINATION OF EDUCATIONAL INFORMATION ABOUT THE FOLK CULTURES

- A. Dissemination of educational films on folk cultures to schools, other national networks, and through other channels.
- B. Dissemination of educational documentary sound recordings of folk cultures.
- C. Publication of educational printed works.
- D. Institutional exchanges of information which, short of publication, make material more available in various parts of the country.

V. SUPPORT OF PRESENTATION PROGRAMS OF FOLK CULTURES WHICH ARE OF SIGNIFICANT MERIT, WHICH MEET STANDARDS OF AUTHENTICITY, AND WHICH WOULD OTHERWISE BE UNAVAILABLE TO MANY PARTS OF THE COUNTRY

- A. Museum exhibits, including traveling exhibits.
- B. Festivals and similar presentation programs.
- C. Direct support of folk artists—musicians, craftsmen, etc.

VI. SUPPORT OF ACADEMIC PROGRAMS WHICH OFFER INSTRUCTION IN THE FOLK CULTURES

- A. Needed assistance to existing programs.
- B. Support of creation of new programs.
- C. Support of public lectures.
- D. Support of students who wish to study or train themselves in folk arts.

[From the Congressional Record, Thursday, Sept. 13, 1973]

AMERICAN FOLKLIFE PRESERVATION ACT

Mr. ABOUREZK. Mr. President, on May 17 I introduced S. 1844, the American Folklife Preservation Act. On that date I was joined by 13 cosponsors. Since then an additional 18 Members of the Senate indicated their support for this measure by becoming cosponsors. Today I am pleased to announce that Senators Schweiker, Scott, Stevens, Hathaway, and Metcalf have also agreed to cosponsor this bill. This brings the total number of cosponsors in the Senate to 37.

In addition, a companion measure has been introduced in the House of Representatives. At this moment 126 Members of the House have cosponsored various equivalent bills to S. 1844. I understand that a number of other Members have indicated their interest and will be added by a further introduction in the near future.

This measure enjoys a very broad range of support, both geographically and politically. As evidence of this, I ask unanimous consent that a list of all cosponsors of this bill by State be printed in the Record at the end of my remarks.

The PRESIDING OFFICER. Without objection, it is so ordered.

[See exhibit 1.]

Mr. ABOUREZK. Mr. President, many of these cosponsors have further developed their interest in this idea through comments in the Congressional Record. For example, on May 22 the Senator from California (Mr. Cranston) said:

"I believe we need a comprehensive program of Federal assistance for the folk arts—a vibrant web of experience and expressions that are basic to who we are, what we do, and why."

And on August 3 the gentleman from Illinois (Mr. Annunzio) stated:

"It is my belief that a better understanding of the contributions of various races and faiths and ethnic backgrounds to our cultural heritage would contribute immensely to lessening tensions, eliminating prejudices and bringing about a better understanding among people."

I would not want to suggest that the only support this bill has is on Capitol Hill. Nothing could be further from the truth. In fact, I have been very pleasantly surprised by the broad-ranging support throughout the Nation that the measure has engendered. For example, the National Folk Festival Association Newsletter for July, 1973, said:

"The National Folk Festival Association feels strongly that public support of this bill is needed if the work of NFFA and similar organizations is to continue."

As further evidence of this support, I ask unanimous consent that a sampling of the letters I have received on this bill be printed in the Record at the conclusion of my remarks.

The PRESIDING OFFICER. Without objection, it is so ordered.

[See exhibit 2.]

Mr. ABOUREZK. Mr. President, let me stress that these letters are a representative cross-section and by no means exhaust the voluminous file of correspondence that I have received in support of S. 1844.

Of the correspondence I have received, none has more accurately expressed the intention of this legislation than the letter I received from the distinguished Professor of English and Folklore, Dr. Francis Lee Utley. Dr. Utley teaches at Ohio State University but is at present on leave teaching at the University of Virginia.

His letter makes seven specific points in regard to the American Folklife Preservation Act. These are:

"(1) This great pluralistic nation (should I remind us of our motto *E pluribus unum*?) has many groups: occupational; rich and poor; well-educated and badly educated in the schools; well-educated and badly-educated in the arts and crafts of life; urban, rural and suburban; WASP, Chicano, Black, Indian (and that of great diversity); Asiatic, European, and Latin American.

"(2) Each of these groups has its own code of values, values which often clash if they are not understood by the other groups. Pride in such values aids men in appreciating other points of view, especially if those who have made a specialty of studying the dangers of ethnocentricity are able through publication, archiving, study, and museum demonstration to show all our citizens the rich variety of their respective cultures.

"(3) Such work, done by individual scholars and universities and museums, needs centralization, and the Washington locale, already well-provided with the

Library of Congress and the Smithsonian, needs to be strengthened by specific mandate and by appropriation.

"(4) In a time like the present, when a hundred unpredictables have led to cynicism, vandalism, and insecurity, we must use all our resources, primarily those of a spiritual and an ethical nature, to strengthen the national ethics—not by a bland melting pot concept, but by the study of the varied elements which in the past and in the present strengthen rather than weaken culture and government.

"(5) The science of folklore has greatly extended itself in recent years, from a somewhat casual earlier study of casually collected folktales, ballads and 'superstitions,' to an extended contextual study of the functions of folk literature and belief, their historical context and meaning for a growing society, their social context and value to the human personality and to the interaction of men and women, their influence on group relationships and on the clashes and co-operation between groups of all kinds.

"(6) In a technocratic society, with all of its blessings and all of its tensions, there is much to be gained by the study of simpler life patterns, rural and urban—a study which appeals not only to scholars but to a broad public old and young. I cite as one simple example the extraordinary interest and popularity in *FOXFIRE I* and *II*, two books conceived in a university community but being sold and read widely as a way to better appreciate the simpler/technical crafts and their value in a society which sometimes thinks of itself on the road to catastrophe.

"(7) These arguments, which merely repeat in part so well expressed in S. 1844, and reinforced by the broad base of support which the bill is acquiring. It appears to have support from honorable men and women in all political parties and in all shades of political opinion—a point not surprising, because the bill is a modest one, a well-thought out one, one not demanding extensive or expensive further bureaucratic structure, one which can command the valuable help of many trained scholars who need financial support and cooperation but need these things only because they are willing to devote a good deal of their busy lives to work with the folk, to the study of the life of the folk and their creative arts, crafts, and letters, and to their meaning for a great nation which has the power of understanding the pride of its diverse parts in order that those parts may better cohere for the goals of the nation. We need peace throughout the world, without question, but the best way of achieving it is to seek in our own microcosm of ethnic units the ways which will lead to peace among them."

I would like to reemphasize Dr. Utley's seventh point. This bill is a modest one. It does not need an extensive or expensive bureaucratic structure. In fact, I have received an estimate from the Library of Congress that the costs of administering the work proposed for the Center would be \$175,000 for the first year and would not exceed a total of \$1,000,000 for the first 5 years added together. This is a modest amount indeed.

I would hope that both Senate and House can give this measure careful, but speedy consideration. The coordination that this bill would provide is desperately needed but it is not costly. I hope that more of my colleagues will see fit to join this effort, and that our effort will be successful.

[Exhibit 1]

SUPPORTERS OF THE AMERICAN FOLKLIFE PRESERVATION ACT BY STATE

(*Senator; D.—Democrat; R.—Republican)

Alabama: Beville—D., Buchanan—R.
 Alaska: *Gravel—D., *Stevens—R., Young—R.
 Arizona: *Goldwater—R., Rhodes—R.
 Arkansas: *Fulbright—D., Alexander—D., Mills—D., Hammerschmidt—R., Thornton—D.
 California: *Cranston—D., *Tunney—D., Moss—D., Burton—D., Delums—D., Edwards—D., Sisk—D., Hawkins—D., Corman—D., Bell—R., Roybal—D., Wilson—D., Veysey—R.
 Colorado: Schroeder—D.
 Connecticut: Sarasin—R.

Florida : Young—R., Lehman—D.
 Georgia : *Talmadge—D., Young—D., Davis—D., Landrum—D., Stephens—D.
 Hawaii : *Fong—R., *Inouye—D., Matsunaga—D., Mink—D.
 Idaho : *Church—D., Hansen—R.
 Illinois : *Percy—R., *Stevenson—D., Derwinski—R., Collins—D., Young—R.,
 Annunzio—D., Anderson—R., Railsback—R., Findley—R.
 Indiana : *Bayh—D., Brademas—D.
 Iowa : Mezvinsky—D.
 Kansas : Sebelius—R., Winn—R.
 Kentucky : *Cook—R., *Huddleston—D., Stubblefield—D., Mazzoli—D., Car-
 ter—R., Breckinridge—D., Perkins—D.
 Louisiana : *Johnston—D., Boggs—D., Treen—R., Breaux—D., Long—D.
 Maine : *Hathaway—D., Kyros—D., Cohen—R.
 Maryland : *Mathias—R., Sarbanes—D., Mitchell—D., Gude—R.
 Massachusetts : *Kennedy—D., Conte—R., Harrington—D., Moakley—Indep.
 Michigan : Conyers—D., Esch—R., Riegle—R., Harvey—R., Vander Jagt—R.,
 Diggs—D., Nedzi—D., Ford, W.—D., Dingell—D.
 Minnesota : *Humphrey—D., *Mondale—D., Quie—R.
 Missouri : *Eagleton—D., Clay—D., Symington—D., Hungate—D.
 Montana : *Metcalf—D., Melcher—D.
 Nebraska : Thone—R.
 Nevada : *Bible—D.
 New Hampshire : Cleveland—R.
 New Jersey : *Case—R., *Williams—D., Howard—D., Thompson—D., Wid-
 nell—R., Roe—D., Rodino—D., Daniels—D.
 New Mexico : *Domenici—R.
 New York : Rosenthal—D., Chisholm—D., Abzug—D., Gilman—R., Dulski—D.,
 Kemp—R.
 North Carolina : *Ervin—D., Jones—D., Preyer—D., Broyhill—R., Taylor—D.
 Ohio : Ashley—D., Miller—R., Seiberling—D., Stokes—D., Vanik—D.
 Oklahoma : McSpadden—D.
 Oregon : *Hatfield—R.
 Pennsylvania : *Schweiker—R., *Scott—R., Eilberg—D., Yatron—D., Mc-
 Dade—R., Moorhead—D., Heinz—R., Johnson—R.
 Rhode Island : Tiernan—D.
 South Carolina : Gettys—D.
 South Dakota : *Abourezk—D., McGovern—D.
 Tennessee : *Baker—R., *Brock—R., Quillen—R., Duncan—R., Baker—R.,
 Evin—D., Fulton—D., Beard—R., Jones—D., Kuykendall—R.
 Texas : Eckhardt—D., Pickle—D., Price—R., Fisher—D.
 Utah : Owens—D.
 Virginia : Wampler—R.
 Washington : Meeds—D., Hansen—D.
 West Virginia : *Randolph—D., Mollohan—D., Staggers—D.
 Wisconsin : Reuss—D.
 Wyoming : *McGee—D.

DELEGATES

Guam : Won Pat—D.
 Puerto Rico : Benitez—D.
 Virgin Islands : de Lugo—D.

[Exhibit 2]

AUGUST 9, 1973.

DEAR MR. ABOUREZK : I've been reading about S. 1844, The American Folk Life Preservation Act which you have introduced, & I am very much in favor of it.

Many Americans are interested in preserving our country's rich heritage of folk traditions which are so varied because of our individual backgrounds.

It's very important that we preserve this, and I am most pleased that you are aware of the need for preservation.

Thanks much!

Sincerely,

ALICE B. NUGENT (Mrs. Carl G.).

LINCOLN, NEBR.,
September 1, 1973.

Senator ABOUREZK,
U.S. Senate,
Washington, D.C.

DEAR SENATOR ABOUREZK: It is with great delight and satisfaction that I note your sponsorship of Senate Bill 1844, "American Folklife Preservation Act." I have spent the past fifteen years working in the area of Plains folklore and folk-life—Sioux log construction in South Dakota, the songs and stories of the Plains, the soddy, round barns, horsetrading stories, the foods and tales of the Omaha Indians, the hammered dulcimer of the German-Russians; I have published four books (*Treasury of Nebraska Pioneer Folklore*, *Sod Walls*, *Folklore Methodology*, and *Shingling the Fog and Plains Lies*) and have four more at publishers and I can assure you that the great mother-lode of Plains folklore remains untouched and richer than we can imagine.

As a student of American folklife and as a plainsman I applaud your work and sincerely wish you the best in this effort.

Sincerely,

ROGER L. WELSCH,
Centennial Fellow,
University of Nebraska.

THE UNIVERSITY OF TEXAS,
TEXAS MEDICAL CENTER,
July 30, 1973.

Senator JAMES ABOUREZK,
Senate Office Building,
Washington, D.C.

DEAR SENATOR ABOUREZK: Senate Bill 1844 on the establishment of an American Folklife Center is one of the finest bills the Congress could pass.

As a social scientist whose personal work deals with mathematical and quantitative models, I have become quite aware of the vast work needed in the non-mathematical side of social science. Establishment of a Folklife Center has great potential for stimulating creative and significant work in vital areas of thought. Its long run importance to the nation for intellectual discovery should not be overshadowed by the obvious benefits in historic or folkloric activities.

I strongly encourage passage of the bill, and congratulate you on your foresight in sponsoring it.

Sincerely,

PAUL BALLONOFF,
Adjunct Assistant Professor
of Population Genetics.

THE UNIVERSITY OF ILLINOIS PRESS,
Urbana, Ill., July 3, 1973.

Senator JAMES ABOUREZK,
Senate Office Building,
Washington, D.C.

DEAR SENATOR ABOUREZK: Since you introduced S. 1844, a bill to provide for the establishment of an American Folklife Center in the Library of Congress, I have followed reports of its growing list of sponsors with much interest. Let me offer you my support and encouragement.

As you point out, scattered governmental agencies have, from time to time, paid serious attention to American traditions. The Library of Congress Archive of Folk Song, for instance, has been extremely helpful to me in my own research. There is so much that could be done, though, and it is going to take more than the random efforts, however energetic, of governmental agencies and private scholars. Hence the need for just the kind of center you have proposed. Other countries recognized this need long ago; the Finnish Literature Society was founded in 1831, for instance, and the Irish Folklore Commission in 1935.

You are right to stress the diversity of cultures in this country. Our citizens, native and immigrant, have a rich variety of traditions, which can give them some sense of identity and worth. One fairly immediate and relatively inexpen-

sive dividend of the American Folklife Center would be the rebuilding of positive values, which have suffered such an erosion of late.

My views are further spelled out in a letter I have sent to Senators Stevenson and Percy, a copy of which I enclose.

Sincerely,

(Mrs.) JUDITH McCULLOH.

CENTER FOR INTERCULTURAL STUDIES
IN FOLKLORE AND ORAL HISTORY,
Austin, Tex., September 5, 1973.

Senator JAMES ABOUREZK,
*Dirksen Senate Office Building,
Washington, D.C.*

DEAR SENATOR ABOUREZK: I am delighted to hear that you have reintroduced the Folklife Preservation Bill. Right now folklore and folklife studies are just beginning to demonstrate their public usefulness, and this bill is especially timely. The Smithsonian Institution, with whom I work, both as a Counselor to Secretary Ripley and as a member of the Folklore Advisory Committee, have made some preliminary moves in demonstrating the applied uses of folklore studies in the past few years, with more than modest success. But this type of thing can and must be carried on throughout the United States, and only an action such as that contemplated in your bill will enable this to be accomplished.

Let me give one example from your state. I have been working with the school system in Stephan, on the Crown Creek (Dakota) reservation. They are trying to put together an appropriate educational approach for Dakota Indians, and are finding it difficult because they have been taught for so many years that anything Indian is no good and must be forgotten. Much has remained, however, and myself and another folklorist, J. Barre Toelken of Oregon have been demonstrating to the staff how to observe these practices, and how to use them in their classrooms and curriculum development. But Sister Charles and Augustus and the other good people there need much more local help (we represent the National Humanities Faculty) and this could be accomplished through this bill.

We are delighted to see that you have been able to garner such broad and multi-partisan support from your fellow senators. Hoping for further successes, I remain

Respectfully yours,

ROGER D. ABRAHAMS.

[From the Congressional Record, Thursday, Dec. 13, 1973]

ADDITIONAL SUPPORT FOR THE AMERICAN FOLKLIFE PRESERVATION ACT

Mr. ABOUREZK. Mr. President, I have been extraordinarily pleased by the support and interest indicated on behalf of S. 1844, the American Folklife Preservation Act. When I originally introduced this bill on May 17 of this year I was joined by 13 cosponsors. Since that time the list of sponsors has grown to 56.

But the support for this bill is not restricted to Capitol Hill. On September 13, I inserted a sampling of my mail on this bill. And since that date, support from professional folklorists, private citizens, and organizations has continued to increase.

Two associations which have added their voice of support are the American Library Association and the American Folklore Society. Both of these are highly respected associations deeply committed to the preservation of American folklore.

Mr. President, as evidence of the support this bill enjoys, I ask unanimous consent that a list of all Senate cosponsors, a letter from the American Library Association, and a resolution adopted by the American Folklore Society at their recent annual convention in Nashville, Tenn., be printed in the Record.

There being no objection, the material was ordered to be printed in the Record, as follows:

COSPONSORS OF S. 1844

Alaska: Stevens, Gravel.
Arizona: Goldwater.
Arkansas: McClellan, Fulbright.

California : Cranston, Tunney.
 Colorado : Dominick.
 Delaware : Biden.
 Florida : Chiles.
 Georgia : Talmadge.
 Hawaii : Fong, Inouye.
 Idaho : Church.
 Illinois : Percy, Stevenson.
 Indiana : Bayh.
 Iowa : Clark.
 Kansas : Dole.
 Kentucky : Cook, Huddleston.
 Louisiana : Long, Johnston.
 Maine : Muskie, Hathaway.
 Maryland : Mathias.
 Massachusetts : Kennedy.
 Minnesota : Mondale, Humphrey.
 Missouri : Eagleton.
 Montana : Metcalf.
 Nevada : Bible.
 New Hampshire : McIntyre.
 New Jersey : Case, Williams.
 New Mexico : Montoya, Domenici.
 New York : Javits.
 North Carolina : Ervin.
 North Dakota : Burdick.
 Ohio : Taft.
 Oklahoma : Bellmon.
 Oregon : Hatfield, Packwood.
 Pennsylvania : Scott, Schweiker.
 South Dakota : McGovern, Abourezk.
 Tennessee : Baker, Brock.
 Texas : Bentsen.
 Utah : Bennett.
 Vermont : Stafford.
 West Virginia : Randolph.
 Wisconsin : Nelson.
 Wyoming : McGee.

AMERICAN LIBRARY ASSOCIATION,
 Washington, D.C., November 20, 1973.

Hon. JAMES ABOUREZK,
 Dirksen Senate Office Building,
 Washington, D.C.

DEAR SENATOR ABOUREZK : We have noted with great interest your introduction of S. 1844, the American Folklife Preservation Act, and the large number of co-sponsors of the measure in the Senate, as well as the introduction of a counter-part measure by many Members of the House of Representatives.

Our interest in S. 1844 and similar legislation is two-fold. First, it would authorize further development by the Library of Congress of those activities which foster the preservation, study and appreciation of the folk traditions of the American people. As you know, these activities include outstanding folk music and unique collections of manuscripts, documents, books and other publications as well as photographs and other graphic materials.

The contributions of the Library of Congress to the study, preservation and appreciation of the American past, that is, American folklife, are not fully appreciated. Your bill would augment the resources available to the Library for these purposes. Since the Library of Congress is in many ways a keystone of the intricate structure of library services throughout this country, strengthening the Library of Congress, as your bill would do, would thus have the potential effect of promoting the improvement of library services generally.

The second reason for our interest in S. 1844 is that, in addition to the Library of Congress, many other libraries maintain an abiding concern for the varied manifestations of the folk culture of the American people. Most public library systems consider the collection of local history materials a particular respon-

sibility. Such collections typically include the tales, legends and lore of the community from its earliest days, the origins of its place names, the development of its pastimes and celebration, the correspondence, diaries or other recollections of its citizens of a bygone day, and similar information.

As educational institutions, public, academic and other specialized libraries strive to stimulate the use and appreciation of the materials on their shelves and in their files. Libraries sponsor exhibitions, lectures, performances, broadcasts, publications, and other efforts to inform their patrons. Naturally, these efforts often present aspects of American folklife, such as folksinging, story-telling sessions, demonstrations by craftsmen, examples of the creative traditions of local ethnic groups, and many other comparable events.

Because libraries have long played an important part in the preservation and appreciation of American traditions, in short, the American Library Association endorses S. 1844, and would appreciate having an opportunity to testify in support of the bill when Committee hearings are conducted. One suggestion for possible improvement of the bill in its present form is that you may wish to consider amending Section 5 to include "libraries" in the list of cultural institutions whose work could be aided by the proposed American Folklife Center. Even though libraries would seem to be included among the nonprofit educational institutions mentioned in Section 5, Subsection (6), you may wish to make their potential eligibility more explicit.

Speaking also from the point of view of a library educator, I would like to emphasize the need for such a Center for those of us who work with folk material in our library materials courses such as storytelling and development of children's literature. The impact of American folk material is a significant part of such study. The development of a Center which could be used for research and study would be most valuable.

In conclusion, we are grateful to you for your enlightened sponsorship of this bill, which we will commend to your colleagues for their support, and we are pleased to register our endorsement of the American Folklife Preservation Act.

Sincerely,

JEAN E. LOWRIE,
President, American Library Association.

RESOLUTION ADOPTED BY AMERICAN FOLKLORE SOCIETY

Whereas, The diverse and unique expressions of the American tradition and experience that are defined as folklife must be studied and appreciated if they are to be fostered or preserved; and

Whereas, The support for folklife research, training, collection, and preservation by various agencies of the Federal Government has in the past been uncoordinated and hence sporadic and ineffective; and

Whereas, Finland, Ireland and other nations have demonstrated for many decades that selective and sustained attention to folklife by the national government can strengthen the traditions of the people and thereby augment their pride and dignity; and

Whereas, Congress now has before it the American Folklife Preservation Act which has received the manifest support of a broad cross-section of the entire Congress; Now, therefore, be it

Resolved, That the American Folklore Society respectfully memorializes the 93d Congress of the United States to enact the American Folklife Preservation Act; and be it further

Resolved, That the Secretary of the Society transmit copies of this Resolution to the Speaker of the House of Representatives and the President of the Senate.

The CHAIRMAN. Senator Cook, do you have a statement?

Senator COOK. I have a statement that I will put into the record at this point, Mr. Chairman.

[The prepared statement of Senator Cook follows:]

STATEMENT OF HON. MARLOW W. COOK, A U.S. SENATOR FROM THE
COMMONWEALTH OF KENTUCKY

Mr. Chairman: As one of the co-sponsors of S. 1844 when it was introduced just a year ago this month, let me congratulate you on these hearings. I am

most impressed by the list of witnesses who have asked to present testimony, and I add my personal welcome to the committee hearings.

In Kentucky, we are celebrating our two-hundredth birthday this year and are pleased that these ceremonies have been included in the national celebration of the two-hundredth anniversary of the American Revolution which will begin within a few months.

Folklife has always been an important part of our Kentucky heritage. The Kentucky Historical Events Celebration Commission has created an excellent program to portray this folklife to the rest of the Nation. The State is blessed with a wealth of attractions that will be the envy of every State of the Union. Let me just mention very briefly one which I think fits the occasion of these hearings today—Boonesborough.

Daniel Boone occupies a place in American folklore which is without equal. Historical facts surrounding this legendary character and his homesite have been portrayed in motion pictures and television for many years. We have now developed plans to reconstruct Boonesborough and portray life on the frontier as our forefathers knew it. The plans are to have a fort with day-to-day activities as they took place when Boonesborough was built. These plans include craftsmen and folk activities of the surrounding region. Adjacent to the reconstructed fort would be a sizeable interpretive center which would tell the full story of the opening of the Kentucky territory and its impact on national history.

In these times when we take for granted the precious gifts of freedom and independence that are so great a part of our heritage, we tend to forget the basis upon which this precious heritage was built. What better way to keep this phase of our history before the public than the establishment of an American folklife center in the Library of Congress. We must preserve this heritage, and I assure you that this legislation has my full support.

I would add that many of the roots of our folklife were transplanted from foreign lands. This was brought home very clearly in 1958 when the United States world's fair director in Brussels decided to feature American square dancing at the U.S. pavillion during the United States day of the world's fair. As Europeans were quick to realize, many of the steps and movements were taken from foreign folklore.

However, here the similarity ceased because, like America itself, the American square dance—from many became one. We put all the different dances and movements together—and like America itself—it worked.

The CHAIRMAN. Are there any questions?

Senator Cook. Jim, I am delighted to be a cosponsor of this bill. I come from a part of the country that has adapted itself well to folk-music, and fortunately for us we now hear about blue grass all over the place.

Eastern Kentucky as you well know is full of great upper highlanders, as we know them. I remember so vividly, Jim, in 1958 when they had the United States Day at the World's Fair in Brussels, one of the things they did to celebrate that day was to put on a fabulous display of square dancing. Many people all over Europe were quick to realize that many of the steps and the movements were taken from European folklore.

Here, I think the similarity ceased, because like this country's motto—"out of the many one"—the American square dance from many steps became one dance. We put all of the European dance steps together, and we made the American square dance. I think this is what we are talking about as far as America is concerned.

I do appreciate your remarks, and I congratulate you for introducing this bill. I guess, that this is kind of nostalgic, but I recall that as a county executive in my own community I remember going to an auction one time, and buying an old fashioned steamboat. I paid \$34,000

of the community's money for a steamboat that was almost 200 feet long and four stories high.

I was then sued in a taxpayers' suit by a lawyer with the name of Daniel Boone. That vessel is now the *Belle of Louisville* that races with the *Delta Queen* every year just before the Derby.

In the Western Waterways System there are only two stern wheel steamboats that are left in the United States. They ought to be preserved.

As a matter of fact, one of the nicest things about that old fashioned paddle wheel steamboat, it lends itself to banjo players and base fiddle players, and the kind of music that is traditional of middle America.

Senator ABOUTREZK. Well, I thank you for your remarks.

If I might make one more brief comment about the psychology of this legislation, I think throughout America people who sing Indian songs out in South Dakota and Nevada, and fiddlers and the guitar players and the banjo players down in Kentucky, and wherever people who do this kind of thing throughout the United States, somehow feel that their music is inferior, because there is no great big endowment to look after it and sponsor it, and to sponsor shows as in the Kennedy Center, and you do not see it on television, except in a humorous light. It is never taken seriously.

There is a danger of that kind of music dying out, because when people get that kind of psychology attached to it, that is that it is inferior and not worthy, then it will die out, but I think passage of this legislation, and establishment of the preservation center in the Library of Congress would give it some legitimacy that would encourage the expansion of American music.

Again, I thank you very much.

Senator COOK. You know, Mr. Chairman, I think we ought to get one of our committee members, that is Senator Byrd over here, someday with his fiddle. I think Bob says he knows at least 50 verses of "Going Up Cripple Creek."

Senator ABOUTREZK. I heard him sing it.

Senator COOK. And I think there are probably about 50 more.

The CHAIRMAN. Thank you very much, Senator.

Senator Brock?

STATEMENT OF HON. BILL BROCK, A U.S. SENATOR FROM THE STATE OF TENNESSEE

Senator BROCK. Mr. Chairman, I am grateful for the opportunity to be with you today to begin hearings on S. 1844.

I suppose it is only natural that I should be here, but I do want to express my hopes that this legislation can be enacted into law.

As you know, Tennessee is one of the richest of these United States in folklife. My State's heritage is almost as old as that of our Nation, but for many years before that, the folklife that has become connected with Tennessee was evolving.

This legislation that you are considering would establish the American Folklife Preservation Act, which would help us to retain forever the crafts, the music, and the customs which belong to the American people.

Unfortunately, we have already lost too much of this heritage, but we can move toward preserving what we still retain. We can seek out those who possess the knowledge and the ability to pass on to our future generations that which has played such a major role in developing this great Nation.

We are not seeking to salvage a few memories, but we are seeking to retain a part of us—our strength, our weakness, our success, our failure—all of which has contributed to making us the Nation that we are today.

The establishment of a center for the preservation of our American folklife is very important to me. What an asset it would be for our future generations to have the opportunity to know many of the cultures which guided us in our early days of freedom, and have contributed to the freedom that we now share.

I do very much hope that this committee act favorably on S. 1844.

We have with us today someone who can present the need for such an act much more eloquently than I, and I know the committee members will gain much from his remarks.

Mr. William Ivey is the director of the Country Music Foundation in Nashville, Tenn., the home of country music today. But the issue which you are considering today goes much further than that. Bill is truly one of the experts that we have in our Nation today on American folklore, and I am sure his comments will reflect upon his vast knowledge.

I might point out that Mr. Ivey is not originally from Tennessee, but I think from Michigan.

STATEMENT OF WILLIAM IVEY, EXECUTIVE DIRECTOR, COUNTRY MUSIC FOUNDATION, NASHVILLE, TENN.

Mr. IVEY. I am from Michigan, and have a bit of Indiana in me. Senator BROCK. That, too, reflects the diversity of our interest in this subject matter.

I commend him to you.

Mr. IVEY. Mr. Chairman, I appreciate this chance to be with you.

Senator COOK. Before he starts, Bill, you are not going to have an amendment on the floor to have this center in Nashville, are you?

Senator BROCK. Well now, I can think of no place that would be more appropriate.

Senator COOK. Well, I cannot, either.

Senator BROCK. We will discuss that later, Senator.

The CHAIRMAN. Mr. Ivey?

Mr. IVEY. I would like to begin by thanking Senator Brock for that very kind introduction, and thank the committee for granting me the opportunity to speak with you concerning Senate Bill 1844, a bill to provide for the establishment of an American Folklife Center. I would particularly like to thank Senator Bill Brock for his kind introduction.

I speak to you from a somewhat peculiar position this morning, in that I am neither a participant in the folk culture of a significant minority, nor am I a university scholar immersed in the study of American folklife. I am the Executive Director of a private research

foundation operated by the leadership of the country music industry. This unique private sector educational structure operates both a museum—the Country Music Hall of Fame—and a large research library in Nashville, Tenn.

By training I am a folklorist, and by inclination I am a fan and student of American popular music. Through my activities with the Country Music Foundation I have come into close contact with one of the most dynamic segments of the American musical tradition—country music.

Country music, of course, is not a sub-genre of American folksong *per se*. Rather, it is a form of popular music which is based upon our rich Anglo-American folksong heritage. Country music has spread across the world with an impetus made spectacular because it is derived from the basic yearning of people everywhere for the simple songs of everyday life.

The music had its genesis in the ballads and folksongs of 17th and 18th Century Britain. The music came to the American continent with some of our earliest settlers, and was nurtured in the soil of the mountainous Southeast. Here older traditional songs were altered to fit conditions in the New World, and new songs and ballads sprang from the American experience and were added to the already vigorous oral tradition.

In the 1920's, the commercial recording business—itsself a fledgling industry—took notice of the vigorous Anglo-American folksong tradition in Kentucky, Tennessee, Virginia, and Georgia. Pioneering record men like Art Satherly and Ralph Peer traveled through the South recording traditional music and marketing it on commercially sold discs.

Country music—and it has been called "Hillbilly," "Old-Time," and "Country and Western"—has always been closely connected with the Anglo-American folksong tradition and with the folklife of the rural South. It is fair, in fact, to characterize country music as a commercialized form of folk music. The degree of "traditionality" or "commercialization" in any one performance varies from period to period and from performance to performance, but the connection between country music and folklore is strong. Thus it is possible to draw a line linking the original Carter Family and Jimmie Rodgers with modern artists such as Johnny Cash, Charley Pride, and Merle Haggard. This music of the rural South has moved to the city, and has become the music of the workingman—the middle American.

The music is traditional in its origins, and is typically American in its growth and commercialization. The road from folksong, to record, and then to sophisticated urban performance has also been followed by jazz and by the blues. The full range of styles present in country performance are well-rooted in American history, in American folksong, and in the culture of the South.

It is probably not necessary to note that for many years country music was not accepted by fans of "good" music. It seems, in fact, that the sudden "discovery" of the country music tradition illustrated by Time cover stories, network television programs, and the like parallels the growing interest of all Americans in native American culture. We have suddenly awakened to find that there was no melting

pot, that American culture is best described as a mixture—not a blend—of diverse ethnic, racial, and religious communities. Certainly our musical heritage reveals this diversity as jazz tunes, country songs, and midwestern polkas. It is this diversity which has finally gripped the American imagination, and of course country music—our rich Anglo-American heritage—is a major part of this new interest.

For years—for generations—we have imported all that was considered good and beautiful in art, music, and letters. Intellectual movements of the 1930's gave impetus to the study and appreciation of native American literature, but despite the teachings of American studies scholars, the strong impression remained that native American culture—particularly in its folkloric aspects—was something a person escaped from; from ethnic ignorance into the bright world of imported art and music.

Historians and sociologists may profitably speculate upon the reasons for our longstanding rejection of our native culture and ethnic identity—I only acknowledge it as fact, and stress again that until very recently, art and music was either imported from Europe, or was rather slavishly copied from European models. Certainly, it is a healthy sign that we can now admit—and here I paraphrase an October 1973, speech by Senator Bill Brock—that “for most of us, the Grand Ole Opry has more significance than Grand Opera.”

Federal, State, and private funding in the arts—particularly in music—has largely reflected this emphasis upon the European fine art tradition. Training in commercial music, research and collecting in American folksong, jazz and blues research, the archiving of country music—all of these fields, and many others, have scarcely been funded by private and public grant-giving organizations.

Beyond the field of music, many other aspects of American folklife have been equally ignored. Though it is tempting to view this lack of financial support as part of a devious plot by the “high-culture snobs,” this is simply not the case. Generations of Americans have spelled art with a capital “A”, and have blithely assumed that music, with a capital “M”, was something played by a symphony orchestra in a concert hall. Our newfound awareness of American folklife was won for us on university campuses during the past 40 years, as anthropologists, sociologists, and folklorists taught us to spell art and music with lowercase letters, and taught us to find meaning and beauty in music and art which relates to our everyday existence. We can scarcely blame those who administer grants for participating in what was a generally hierarchical approach to the arts. It is crucial that we begin to support American folklife and folk art with the same enthusiasm once lavished upon the fine art tradition.

Of course, it can be argued that we need an entirely separate structure to support the preservation of American folklife. On the face of things, when past neglect in this important area is stressed, it would seem appropriate to create a large Federal agency to deal directly with folklife research. I am not convinced that this is necessary, however.

The sense of this bill, as I see it, is to create a national coordinating center for folk arts—a center which would cooperate with and advise all existing agencies dealing with education and the arts. This advisory function would be most important, for the materials of folklore and

folk music are particularly susceptible to distortion at the hands of well-meaning but unknowledgeable enthusiasts. The proposed Folklife Center will also collect and catalog the materials of American folk culture.

Surely this is a laudable goal—one worthy of support, and one which does not duplicate the activities of any existing agency. In short, I feel that the structure of the Folklife Center proposed in this bill is appropriate to the problem of presenting, studying, and preserving our traditional heritage. The Center will focus and direct the efforts of existing agencies, will coordinate research efforts, and will establish an archive of basic research materials. Certainly this is a restrained and realistic response to years of neglect in folklife studies.

I can immediately sense ways in which the proposed Folklife Center will assist the activities of my own organization, the Country Music Foundation. A small, private research organization such as ours can do only so much. Our budget is limited, our physical plant and staff cannot be infinitely expanded.

We attempt to cover, through our museum and library programs, a single segment of the American popular music scene. Were we to multiply our effort a thousandfold, we could still not cover all of the American popular music, nor all of American folk music, to say nothing of the wealth of nonmusical cultural items which exist. The existence of a center which would coordinate our activities with those of other museums and archives, and which could assist us in locating much-needed sources of financial support would be of the utmost value to the Country Music Foundation. I can only assume that the Center will have equal value to other private and public research organizations throughout the country.

It is always pleasant to discuss a so noncontroversial a subject. A bill to grant our native cultural products the status they have always deserved can certainly offend no one. Country music, and the people who perform and enjoy it, have much to gain from the passage of this bill. The American Folklife Center, however, will not focus upon one cultural group or one genre of folk art. It will serve all Americans, of all backgrounds, and is surely a worthy institution for a government to bring to its people.

I would like to thank the committee for its courteous attention to my remarks, and would again like to express my appreciation to Senator Bill Brock for taking the time from his busy schedule to introduce me here.

Thank you.

The CHAIRMAN. Thank you, Mr. Ivey.

Senator Hatfield?

Senator HATFIELD. No questions.

The CHAIRMAN. Senator Cook?

Senator COOK. I have some questions.

In your foundation in Nashville do you have a collection?

Mr. IVEY. Yes, sir, we have two kinds of collections, a large museum collection of instruments, and costumes.

Senator COOK. I am particularly thinking of recordings.

Mr. IVEY. We have 52,000 disc recordings, covering country music, from about 1922 to the present, 5,000 books, all kinds of manuscripts, and primary sources, fan club publications, again covering a broad

spectrum of country music styles in a broad period of time, and we also have a good deal of film, audio and video tape.

Senator Cook. As a foundation, do you particularly have tapes and film available?

If this is established, would the Library of Congress find it difficult to get recordings, that is, to get 52,000 recordings? Will they find a sympathetic ear when they call on your organization for copies?

Mr. IVEY. Yes, it is hard to be specific about the kind of arrangement that could be worked out.

Senator Cook. Because I think we are going to have trouble, and I think we ought to discuss it.

Mr. IVEY. One of the areas, of course, that would be entered into that has historically been a problem is a relationship between the library as an archive and research center, and the commercial music industry, which produces the music on record.

We are fortunate to be a music industry institution and therefore, we are provided all country recordings at no charge as they are released for our archives.

Senator Cook. But I am talking about the ones that are no longer available, and I am sure you have some that are the only copies, or at least you think they are the only copies.

Mr. IVEY. Yes, we have some that are the only copies. We have a fairly open policy about making tape copies of rare materials available for other institutions.

For individuals, we have more of a problem, but for other institutions, we operate within the fairly liberal interpretation of the "fair use" provisions of the copyright laws, and pass material around from institution to institution.

Senator Cook. I have a notion that this is one of the ways we may get some research funds to your institution, so that we can get in the Library of Congress all the things I really think they ought to have.

I am sure that you would agree with me, Senator. When you are starting from scratch, it just seems to me that if we are going to try to have an adequate library, or I should say more than adequate library, then we are going to have to make arrangements with your organization. I am sure with other organizations throughout the United States, and maybe even in Europe, because of the continuity of some of this cultural material. For instance, the music as it came to eastern Kentucky by way of the Upper Highlands, and the various instruments. It seems to me that your testimony is important, first, because you are here to support it, and secondly, by reason of your support you and your institution must realize that we need you very badly.

Mr. IVEY. Yes, it is a two-way street, because the Archive of Folksong of the Library of Congress now has various extensive holdings of the kind of material we don't have—that is field recordings.

Senator Cook. Correct.

Mr. IVEY. Noncommercial recordings, the type of material which we do not have, so one of the finest benefits of this act, as I stress in my testimony, is coordinating the activities of the various diverse and rather geographically scattered institutions that are now working in one aspect of folklife or another.

Senator Cook. Thank you very much.

Thank you, Mr. Chairman.
 The CHAIRMAN. Thank you very much, Mr. Ivey.
 Thank you, Senator Brock.
 Senator Hatfield?

STATEMENT OF HON. MARK O. HATFIELD, A U.S. SENATOR FROM
 THE STATE OF OREGON

Senator HATFIELD. Mr. Chairman, I am pleased to be here today to say a few words in behalf of S. 1844, which would establish an American Folklife Center in the Library of Congress.

As an Oregonian, I take particular interest in the folk arts, and folklife generally. Everyday life in Oregon is enriched by its association with Indian culture, pioneer traditions, migrant influence, cowboy lifestyles, and much more.

I am particularly concerned about Indian culture in my own State. Too often we have robbed the native Americans of their own oral and traditional culture, replacing it with confusion and poverty. Hand skills passed down through hundreds of generations have been lost, or are being lost.

For example, I know of university people who are engaged in re-teaching the art of basketweaving to Indians. Without further help other traditional arts will be lost, or relegated to scholarly study.

There is a wonderful story about the New Mexican Pueblo Indian, Maria Martinez, who rediscovered an ancient Indian pottery process. Maria found that by using manure in her glazing process, she could produce black pottery, instead of the more commonly known red variety. Maria is a folk Michelangelo, her materials, although more earthy, are her carrara marble. But for every Maria who rediscovers, or who continues the traditional arts of her ancestors, scores of other Indians are ignorant of their splendid culture.

Indian language arts and traditional stories and myths are being lost as well. Since these are passed from generation to generation through an oral tradition, we have almost no way to recover this heritage. This is why it has become so vital for us to develop and train people who can recover this tradition.

Dell Hymes, president of the American Folklore Society, professor at University of Pennsylvania, and, Mr. Chairman, I would like to present this person later; an Oregonian and a witness here today, wrote to me last year about the problems involved in trying to recover Indian culture.

I would like to ask that this letter be made a part of the hearing record, but I would also like to quote from part of it.

The CHAIRMAN. Without objection, it will be made a part of the record at this point.

[The letter referred to follows:]

THE AMERICAN FOLKLORE SOCIETY, INC.,
Rhododendron, Oreg., July 6, 1973.

Senator MARK HATFIELD,
*Senate Office Building,
 Washington, D.C.*

DEAR SENATOR HATFIELD: I write in appreciation of your sponsorship of Senate Bill 1844—The American Folklife Preservation Act.

This is a new step for our country—but it is really shameful that it has taken so long to take it. Much smaller and poorer countries, such as Finland and Ireland, have for years provided national support for the preservation of folklife. I believe the bill is long overdue, and hope very much that you will do everything you can to secure its enactment, and to see to the appropriation of the necessary funds.

The provisions of this Bill are of importance to me, personally, not just as the President of a scholarly society concerned with the study of folklife. For many years I have worked with the traditions and languages of some of the Native American peoples of Oregon. (Although currently Professor of Folklore and Linguistics at the University of Pennsylvania, I was born and raised in Oregon, as were my parents, and lived here until graduated from Reed; and come back each summer). Trained as a linguist, anthropologist and folklorist, first at Reed, then elsewhere, I have been able to do something to help preserve knowledge of Indian traditions and languages—as I thought, at first, for the “world” and scholarship, but as I have learned, for the descendants of American Indians themselves. My own involvement has been most with the Wasco people at Warm Springs, and I am now writing a practical grammar of Wasco for some of the people there to use themselves in maintaining and learning about their traditional language.

I am editing and analyzing texts of traditional myths, collected years ago, which turn out, on close scrutiny, to contain verse-structures, to be really a special kind of oral poetry—belying the rambling appearance of the pages of scholarly monographs. A young printer in Portland and I hope to be able to manage to publish a few of these myths, in poetic format, in both languages, to show their true nature. From this scholarly and practical side, one realizes how much more there is to be done, and learned, with regard to what already exists.

But in all this one feels the crushing waste of knowledge and insight year after year, as people die without what they know being passed on or recorded. One sees a young man, invited to learn the repertoire of an aged woman, her traditional songs, but unable to do so because he must earn \$800 during the summer for school the next year; and no one seemingly able to find \$800 to maintain that portion of tradition for use in the community itself in future years. One feels the shame of knowledge that has been recorded, but lies far from the communities from which it came, communities which now want it but cannot get it. One notices the frequent lack of knowledge of the existence of such material, or of its location, on their part.

A national center, able to obtain and coordinate information, and to meet often modest but crucial needs for preservation of materials, could go far to remedying such situations. The needs of work in this area often are small financially, compared to many fields of endeavour, and compared, of course, to the cost of a bomber or bomb. But these sums can mean a very great deal to people in our country.

I should not pretend that this effort is an entirely innocent and “safe” one. This is more than a matter of decorating national life. If I thought that the only purpose of such a bill and center was to adorn ceremonial occasions for sentiment, I would not support it. I would attack it as offensive to the true situation and needs of many people.

The truth of the matter is that folkloristic research not only preserves traditional ways of life, their artifacts, languages, and the like, but also enters as a factor into what we take our present way of life to be. We can admit into folklife only those things which seem safe to us, and which add charm; or we can recognize that there are interests in the preservation of traditional ways of life, of parts of them at least, that are uncomfortable. I am speaking for the uncomfortable part.

It is really something to remark that the best of what we can know of many American Indian traditions in Oregon is through the work of Franz Boas and his students, Edward Sapir, Leo Frachtenberg, and Melville Jacobs—men trained in painstaking, accurate recording of native tradition, wherever possible in the native language—men whose concern came not from being from Oregon, but from the scientific concern of a great German-born and trained scholar, who themselves came from Germany and New York City. Today to a very large extent our museums along the Columbia and elsewhere in Oregon preserve in visibility only the memory of pioneer culture (one can tell some amusing, some bitter stories from the Indian side about this). So far as I know, only one Oregon State Highway marker speaks favorably about Indians—the one on the Columbia for Memaloose Island (/mimalús/ in the original Wasco). By the Dalles

Dam a sign speaks of "Ancient Indian Fishing Grounds". Ancient? They were not ancient when I was there in 1951, fishing from scaffolds with Indian friends. They became "ancient" when the dam was built, destroying them.

Therein, I think, lies a clue to much of the present situation. We—Oregonians and anthropologists, folklorists, linguists as well—have tended to think of what is Indian only as what is safely gone—the romantic, or romanticizable remote past; no embarrassment, no sense of guilt there, in what cannot be changed. What living Indians remember as highpoints of their lives—the salmon fishing at Celilo, lost now—is transmuted by a highway marker into a safely ancient past. For the current problems, efforts, struggles of Indian people—people confusingly partly traditional, partly modern, partly exotic, partly like us—are an uncomfortable reminder, a "social problem", not a romantic idea.

But these people are in fact partly traditional, partly modern; and part of their "social problem" is exactly in their relation to tradition. Many of them, increasing numbers of them, are concerned to preserve, maintain, restore, recreate, revitalize traditions, often in new viable forms within a contemporary context. They wish neither to return to the lost past or to become just like non-Indians; they wish to maintain what they find to be the best of both cultures.

There is a tremendous outpouring of desire for this today, in many very young people as well as in others more fully part of traditional communities. It is a matter of an inescapable question of the meaning of their lives, of their senses of personal identity. Young Native Americans find themselves to be Indian, willy-nilly, however much they may have for a time forgotten or dismissed the fact. As one young man I know said, when at his high school he was chided for wearing nothing Indian to an Indian day, "I brought my skin." That one is Indian cannot be forgotten, even if one tries to forget. One meets a young man who was a model student, a college graduate, a graduate student, headed into the orbit of a profession (and professions seem always to teach people in ways that require them to leave their communities, rather than permitting them to return to them), who suddenly becomes as traditional as he can. One finds dances long lapsed being revived by young people, and everywhere a desire to learn as students a language that was not learned as children. One finds a desire to accumulate information, from whatever source, about one's own people and culture—to learn not just about the famous tribes in school, but one's own community.

There is a tremendous outpouring of desire for such things. There is a clear breakdown in the traditional mode of transmission. Pressures from without and within have disrupted the contexts of learning and identification that in the past insured the continuity of traditional ways and understandings. Indians themselves turn to scholarly skills for help in bridging the gap, scholarly resources, where they have the chance to know of them and to acquire them. Such skills and resources can indeed help to create what is wanted, a basis for what is distinctively valued in traditional ways to remain part of a more complex contemporary way of life, and to inform new creative activities. And there are non-Indians who are eager and willing to help and in many individual cases, are helping. But there is great lack of information from one effort to another, and within the communities themselves. And there is great lack of effective support for what is needed.

One hears again and again of desire for a museum, of help in building one, of help in training local people to handle one. One meets a brilliant high school student who has begun trying to write and analyze his traditional language on his own. There is concern that so many artifacts perish in fires, or remain where sold and bought in stores. One finds local people wishing to tape and transcribe what is valuable to them from older people, but without skills to do so. One also finds people and money coming from the outside, especially in connection with efforts in education and curriculum development, where, despite good intentions, the role of collectors and scholars is taken on in ignorance of what is already known, and how one goes about learning and handling such knowledge. Local people may even be mis-trained and given quite false experiences as to what such work is like, because training in curriculum, say, leaves one ignorant as to writing languages or interviewing about traditions. (I am experiencing such a situation now. In this case, the outcome will probably be all right, at least with regard to what is done about the native languages in the schools, because my wife and I (she is expert in the other main language of the community) happen to be here this year and able to help; but that is chance, so far as the educational project is concerned).

What particularly is not happening in more than a few cases in the country is the training of Indian people themselves in skills for dealing with their traditions, dealing with them in the partly scholarly, partly analytic way that is necessary today.

It may seem odd and wrong to talk about preserving and maintaining something that needs emergency efforts, special expertise, for its maintenance. If the Indians have not managed by themselves, why interfere "artificially"? But Indians do want to manage, and the reasons for not doing so in the past have a great deal to do with forces from outside the Indian communities. And the situation is not so foreign to our own experience as one might first think.

We do not have immediate access to the life of the community around Jesus in Palestine, nor a direct continuity of its way of life in any simple or obvious sense. We don't dress like Palestinians then or eat like them in normal meals, any more than many Indians dress or eat normally like their forebears of a century ago. We depend mightily on scholarship, on skills in archeology, philology, history and the like, to maintain and enhance what we can know and consistently believe about a tradition we value. We do not think that it invalidates Christianity to have it pointed out that Christians no longer live as did the community around Jesus. We think that there are truths and values and practices that survive even quite drastic changes in the content and circumstances of civilization.

There is an exact parallel for members of communities such as those of Native Americans, and especially Native Americans where a religious element (not necessarily in conflict with Christianity) is so often important. There is no question of returning to the aboriginal ways of life as such. There is very much in question the survival of truths and values and practices that are meaningful, to them, and ultimately, I think, to all of us, through them. There is a great surge of the wish and will to do this, but too little in the way of means and opportunity to accomplish it. A bill such as this, if it takes into account the active participation of members of the communities whose folklife is of concern, can do a great deal to provide means and opportunity.

I have stressed that it is a question, not only of objects and traditions themselves, but of meaning in personal and community lives, of senses of identity. The identities of non-Indians are ultimately involved as well. It will be a much healthier state of Oregon, and United States, when we can bridge the gap between legitimate "white" history and Indian history, white cultural tradition and Indian. When we can accept the *continuation* of aspects of Indian tradition and values in contemporary society—not manifested perhaps in a Plains Indian head-dress or war dance—but perhaps in a distinctive way of recounting personal experience in English (one of the most moving experiences in my life was to hear Larry George, a Yakima, recount in Portland the meaning of growing up and being expected to war dance at white occasions—a long intricate story, circling perfectly upon itself at the end with repetition of the phrase, "But I don't want to war dance"). The continuation will be a selective preservation of feelings for land and ceremonies that express it, of modes of mutual support, expressed in certain rituals of exchange, of use of traditional languages in certain contexts; and in a creative vitality, manifested in forms of course not part of Indian aboriginal life—film strips, videotape, drawings, etchings, paintings, poetry—but all expressions not possible out of other than an Indian experience. We will all be the richer for these things, and understand our own places, Oregon in this case, better.

This letter is not the letter one would write solely as president of a concerned scholarly society. Folklorists take in the full range of American traditions and ways of life, the native American being just one of those I am writing to you now, about this, because of my involvement and concern with native American traditions within Oregon. In the Folklore Preservation Act, I see hope for a help in meeting a great and pressing human need.

Sincerely yours,

DELL HYMES.

Senator HATFIELD. Mr. Chairman, it reads in part as follows:

Today to a very large extent our museums along the Columbia and elsewhere in Oregon preserve in visibility only the memory of pioneer culture (one can tell some amusing, some bitter stories from the Indian side about this). So far as I know, only one Oregon State highway marker speaks favorable about Indians—

the one on the Columbia for Memaloose Island (/mimalus/ in the original Wasco). By the Dalles Dam a sign speaks of "Ancient Indian Fishing grounds." Ancient? They were not ancient when I was there in 1951, fishing from scaffolds with Indian friends. They became "ancient" when the dam was built.

It is indeed unfortunate that the Dalles Dam displaced Indians along the Columbia River; but it is even more unfortunate that we can face that reality only by placing it deep in the past.

Dr. Hymes, and many others, have addressed themselves to the question of how we begin to bring traditional Indian life into the present. He is working on a practical grammar of the Wasco language so that Indian people on the Warm Springs Indian Reservation in Oregon have some way to maintain and learn their traditional language.

There is an Indian festival of arts in LaGrande, Oreg. which helps to bring Indian skills to public attention. The Warm Springs Indians have turned their reservation into a fashionable spa resort. While this does not preserve traditional life, it does offer a showcase for some arts, while keeping the people independent.

In Oregon, we also have an immense timber industry whose folk skills are celebrated every year with the world championship timber carnival, where lumberjacks compete at cutting down trees, tree-top-ping, tree-climbing, and more. We have gold rush stories to pass down to each generation, and there are still people in southern Oregon who can teach you how to pan for gold, and find it.

Every summer cowboys from around the country come to Oregon for the Pendleton roundup. And the Pacific University, a program, unique in the country, has been established to preserve, study and perform barbershop quartet music.

For too many years all these wonderful native and traditional forms of work and expression have been considered somehow inferior to the more developed and sophisticated arts and crafts. More and more we are becoming aware that folklife, while different, is no less valuable to our total society.

It is really tragic that it has taken us so long to begin to have an appreciation for the native American arts and folklife. That I enjoy Handel's Messiah in no way robs me of my pleasure in folk gospel music—that someone enjoys ballet does not mean they cannot appreciate square dancing—and so on.

Folklife is a term that extends beyond what we call the arts and crafts; it embraces a whole way of life. For that reason, carpenters, loggers, farmers, and others bring to all of us a special well of skills, knowledge and attitudes. I am reminded of my wife's father who is a Yugoslavian emigrant, he has enriched our homelife with his wonderful stories, songs, traditions, and recipes.

Other nations' customs have mingled with local ones to produce a new world in every sense of the word. I am told that Scotch-Irish folk traditions have been more faithfully preserved in many of the southern Appalachian States than in Scotland and Ireland.

In Oregon we have a Scandinavian festival, a Bohemian festival, an Ocktoberfest, and a Mexican fiesta. A settlement of Basque in eastern Oregon continue their centuries-old lifestyle while herding sheep, and ignoring tourists who flock to observe their simple customs. Amish settlers drive into towns in their horse-drawn buggies.

All of this adds enormously to the quality of life for us, especially in an age of mass production and computerization where human values are often lost. If we are not to succumb to the age of technology, we must hold fast to the values and skills of a simpler age and lifestyle.

We have more than a superficial need to preserve folklife, it is more than being artsy-crafty. It is keeping us in touch with ourselves, our heritage, and our hope that life in all its manifestations has value.

I really believe that the technical problems facing the establishment of an American folklife center are few. The cost is projected at about \$200,000 a year, which is an extraordinarily small amount of money in these days of billion dollar budgets. The problems of overlap, if there are any, between the endowment projects and the Folklife Center research could be resolved to the betterment of both agencies.

I have always supported the work of the endowments, and I will continue to do so. But their work has largely been directed toward urban high culture—this is fine, we need this kind of help for local symphonies and ballet companies and museums and so on. This does not negate the requirement for scholarly preservation and wider dissemination of native folklife. The small unit of folklorists installed in the Library of Congress would have little impact, if any, on the much larger endowments. These fine projects should not be thought of as competitors, but as co-contributors to American life. We need the arts and the humanities.

We need folklife. We have been neglectful of these areas for much too long. Let us not choose this time to cut back in any way from arts, humanities, folklife, but to expand in an exciting new way.

The United States has spent the last decade torn apart by internal and external problems. I do not need to enumerate the many crises that have plagued us, as we are all too aware of them, and of the polarization they have created in our society.

Folklife speaks to the common wellspring in American society—to the traditions, past and present, and that bind us together. What a pleasure it is to speak in behalf of something that cuts across all the differences and divisions, and what better time to concentrate on such things than just as we approach the Bicentennial celebration.

Mr. Chairman, I thank you for your interest in holding these hearings.

As a member, with you, of the Library of Congress Subcommittee of the Rules Committee, I am glad to be in a position to work for the passage of this bill. Fifty-eight cosponsors here in the Senate share my view that it should be enacted as quickly as possible. So do the "Folk."

Now, at this time I would like to have the pleasure, Mr. Chairman and Senator Cook, of presenting to the committee Dr. Dell Hymes.

As I indicated, he is not only an Oregonian, of whom we are very proud, and a professor at the University of Pennsylvania of folklore and folklife, but is coming today as the president of the American Folklore Society.

He will have a panel of other witnesses that I would ask that he introduce and bring with him at this time to the witness table.

The CHAIRMAN. Dr. Hymes, you may proceed.

STATEMENT OF DR. DELL HYMES, MEMBER OF THE DEPARTMENT OF FOLKLORE AND FOLKLIFE, UNIVERSITY OF PENNSYLVANIA, PHILADELPHIA, PA., AND PRESIDENT OF THE AMERICAN FOLKLORE SOCIETY, INC.

Dr. HYMES. Thank you very much, Senator Hatfield and Senator Cannon. I am very grateful for the opportunity to testify before you this morning.

The members of the American Folklore Society, of which I am president, are enthusiastic in support of S. 1844, and of the American Folklore Center which it would establish in the Library of Congress.

We are grateful that the bill has been endorsed by so many Members of the Senate, and I should like to add parenthetically that having listened to the hearings this morning I realize I am somewhat in the position of carrying coals to Newcastle, since so many of the Senators here have made themselves authorities in this field, and have said so many of the things I was prepared to say this morning.

I should like to speak briefly to reasons for support of the bill, and to indicate briefly experiences of my own which bear on it.

Our country has a rich and diverse cultural heritage, in which we have often taken pride and found strength: Traditions of the native Americans, who first domesticated this land; traditions of those who have come here in recent centuries; and traditions that have grown up out of experiences unique to the history of our country itself, and that reflect its regions, occupations, and characteristic values.

Yet, as we approach the Bicentennial of our country's birth, we find no national center for the study and preservation of this heritage.

Permit me to say that the fact is a little embarrassing, even shameful. Countries such as Finland and Ireland, countries much smaller and less wealthy, have provided national support for study and preservation of folklife for many years. The establishment of such a center seems long overdue.

The passage of S. 1844 would have then, great symbolic importance. We believe that it would have great practical value as well. Its distinctive benefit would be to provide sustained, scholarly attention to folklife in the Nation's Capital, responsive to Congress.

The National Endowments for the Arts and for the Humanities have provided, and no doubt will continue to provide, valuable aid to applicants for their fellowships and other programs. I myself am indebted to the National Endowment for the Humanities for a senior fellowship which enabled me to pursue work with the Wasco Indian language and culture of Oregon 2 years ago. The Smithsonian Folk Life Festival does valuable work in calling attention to our folk heritage each summer on the Mall, and I am glad to have been able to cooperate with it in an advisory capacity.

But in the very nature of the missions of these agencies, none is in a position to initiate and maintain sustained scholarly attention to folklife, and to serve as a central, national scholarly resource. This is what the American Folklife Center would do.

Let me note that the relatively small amount of money involved in the Center is desirable, a healthy thing. Folklore is one of the longest

established scholarly professions, the AFS having been founded in 1888, but it is also one of the smaller. There are relatively few people who could take on the responsibilities of work in such a center with the requisite combination training and devotion.

Given this fact, itself perhaps a reflection of the long lack of central national attention to folk culture, we would not be happy, but very disturbed, if a generous Congress were to lavish exceptionally large sums of money on the launching of such a Center.

It is not that there is not ultimately a great deal to do. But it is important to establish the principle that the Center is a scholarly resource and service. We believe that the Center will make its impact through the quality of its work, and the example it will set, and that the present bill is well tailored to the circumstances.

Mr. Chairman, my own work in folklore has been with the Indian languages and cultures of my native State of Oregon. It is through this work that I have been able to share in the experience that is, I believe, the enduring motivation of those who work in this field.

Succinctly put, we believe that the capacities for aesthetic experience, for the shaping of deeply felt values into meaningful forms, are found among all people, and will find a means of expression among all.

We do not disdain concert halls, art museums, quiet libraries—far from it—most of us are university scholars, and that is part of our life. But another part of our lives is rooted in the recognition that beauty, form and meaningful expression may arise wherever people have a chance, even half a chance, to share what they enjoy or must endure.

To speak only of Oregon: I have long thought that the true problem of aesthetic experience as part of life would be posed by a study of the state of the arts in Florence—not Florence, Italy, but the small fishing town on the Oregon coast where my wife and I once spent part of a summer with the last speakers of the Indian language after which the Siuslaw River and Siuslaw National Forest are named. Or by an accounting of the satisfaction in the voice of Mrs. Blanche Tohet of Warm Springs Reservation, Oregon, when, having finished fixing eels to dry one evening in the traditional way, she stood back, looking at them strung on a long line, and said, "There, in't (sic) that beautiful?"

In work with the language and mythology of the Chinookan Indians, I have discovered only recently that myth texts have not only great symbolic meaning, but also a subtle and varied organization into what can be properly called poetic verses. Some of these myths, recorded from people living in relative poverty, and need, begin when properly known, to be recognized internationally as significant works of art.

It is very likely that the list of great Oregon authors will ultimately include a high proportion of those few of the State's Indian people from whom we are fortunate enough to have authentic texts. But it is very sad to realize that we have already lost so much of this part of our State's cultural heritage, and have so much to do in order to preserve it and properly make it available, under modern conditions—for all our citizens, but especially for younger Indian people, who seek to recover and preserve the best parts of their cultural traditions as part of personal identity and self-respect.

Mr. Chairman, this same desire to preserve the best of a tradition, as part of a sense of who one is, as part of respect for the people and place one comes from, is manifest throughout our country among people of every kind of background.

This kind of concern for tradition is, I believe, a strength for the future, for what we want our country to be.

I respectfully urge a favorable vote on S. 1844.

That completes my prepared statement, Mr. Chairman.

I should like to add that Mrs. Clydia Nahwooksy is here with me this morning, and is in the audience.

Thank you.

The CHAIRMAN. Thank you very much, Dr. Hymes, for a very fine statement.

Senator Hatfield, any questions?

Senator HATFIELD. No, Mr. Chairman.

I only wish to express my appreciation to Professor Hymes for his fine contribution today, and to say that Professor Hymes is typical of much of the help we have received from people in the academic community.

In fact, Mr. Chairman, even though he is not a witness here this morning, Prof. Archie Green of Ohio State University is a folklorist, and author of a book called, "Only a Miner," and has been one of the major contributors to the bill. He is in the room, and I would like to recognize him for his contribution, along with Professor Hymes.

Senator COOK. Doctor, let me ask you what you envision. You said there are national institutions in other countries. We are kind of diversified in this country.

I recall when we, in our community, rebuilt Locust Grove, which was the home of George Rogers Clark. It was really a difficult thing to get old stone masons that could put back the kitchen, and find the foundation.

We got people from Williamsburg, and we went to New York, and went to Europe to get copies of the wallpaper that was on what was known as the ballroom upstairs, and we did this on an individual basis.

I am thinking, for instance, of my old Kentucky home in my State.

How do we reflect these things into a national institution? Do we do it by film? Do we do it by booklet?

How do we go about getting all of this collection of information into one place?

I digress just a minute again, because last year during the folklife festival Kentucky was featured. We had all of the gentlemen making the fish nets, and fixing sorghum and so on. Where do we put all of this if we are talking about a national institution?

You do not start something unless it gets much, much bigger, and I am for it, and want to get it bigger, but give me your ideas of what you have in mind.

Dr. HYMES. There are two things.

Of course, we conceive of the Center as not bringing all American folklife to Washington and keeping it away from the rest of the country, but as being a resource that could be called upon by people

throughout the country, and the reason we are particularly interested is because we do at least exist as a major network of people who in their various interests know one another, and know the resources, the various libraries, and the various parts of the country, and are in communication, and can be tapped, and can pool that kind of information for the benefit of those who want it.

I know from just recently working with the Smithsonian Folk Festival, some of the young Indian people who are taking part this year from California, Nevada and Utah, have new kinds of questions, new kinds of things they would like to present, and they have very good ideas.

It is a great problem for them to find out where they can get the materials which will enable them to show what it is they want to project, and they are getting help from the people at the Smithsonian, but this is the natural kind of thing for such a center. They would be trained people who can spend a day with such people.

What you want is here, and what you want is there, and these things perhaps do not exist, but they can be found.

I think it is basically an information and communication resource for all of these local kinds of interests.

Senator Cook. Your suggestion there gives me the idea that probably as far as literature is concerned there are thousands of books over at the Library of Congress right now that are probably not designated as American folklore. They are in the Library, but somehow there is not the facility.

I ran into Jessie Stewart in Lexington the other day, who had just written his latest book entitled, "Thirty-Two Votes Before Breakfast," and probably there is nobody in our part of the country that has put so much of the mountain fables and the tales together as Jessie has.

I guess you do not win a Pulitzer Prize for not doing the best you can do, and I suspect he will write 35 more books if the good Lord will let him stay around long enough. But they ought to be put together in that context so we know where they are, and they represent that kind of particular attitude and responsibility in regard to our American history.

Dr. HYMES. I certainly would agree.

Senator Cook. Thank you very much.

Dr. HYMES. I believe it is my opportunity now to introduce to you two other members of this panel.

The CHAIRMAN. I wonder if we could just hold for a minute.

I believe this is a good time to call on Doctor Mumford, Librarian of Congress, because he has great expertise from a working aspect, and some of the problems involved.

If you will just step back momentarily, we will hear from Dr. Mumford.

Good morning, Doctor, glad to have you here.

STATEMENT OF DR. L. QUINCY MUMFORD, LIBRARIAN OF CONGRESS, WASHINGTON, D.C.; ACCOMPANIED BY PAUL L. BERRY, DIRECTOR OF REFERENCE DEPARTMENT, LIBRARY OF CONGRESS

Dr. MUMFORD. Mr. Chairman, members of the subcommittee, I appreciate this opportunity to appear here today to speak to S. 1844 to

provide for the establishment of an American Folklife Center in the Library of Congress.

For over 40 years, the Library of Congress has made an attempt, through its Archive of Folk Song, to preserve an important aspect of American culture often neglected by librarians and educators.

The collection maintained by the Archive includes recorded folk and ethnic music on cylinders, discs, magnetic tape, and wires, as well as numerous related manuscripts. The Archive includes sound recordings of over 150,000 examples of songs, chants, dances, tales, and the like from throughout the world.

To a large extent, individual gifts and foundation grants have made this collection possible.

Primary attention has been focused on the native culture of the United States. All regions of the country are well represented.

The collections are especially strong in the music of North American Indian tribes, the American Negro, and the descendants of early settlers.

In order to share some of these treasures with the general public, the Library of Congress has issued a series of recordings of its holdings, the latest of which has been the very popular "Hammons Family of West Virginia."

The American Folklife Center bill before you would provide for a greatly enhanced program to preserve American folklife.

As we envision it, the Center will serve the twin purpose of helping the Nation as a whole to understand and value its many constituent cultural strains and of helping members of each such cultural group to understand and value their own particular heritage.

An American Folklife Center in the Library of Congress could advance these purposes in several ways. It would encourage, coordinate and, in part, support:

- (1) The collection and documentation of information about America's folk cultures through national surveys of folklife on film, recordings, photographs, and other means.

- (2) The preservation and organization of materials documenting folklife in national and regional museums and archives.

- (3) The research and scholarship which addresses itself to understanding American folk cultures and communicating that understanding through educational channels.

- (4) The public dissemination of educational and cultural information about American folklife through quality films, recordings, publications, and other means.

- (5) The presentation of programs and meetings on folk arts and folklife, including exhibits and festivals.

- (6) The encouragement of academic programs which offer instruction in American folk arts and folklife.

There are several reasons why this legislation is particularly timely.

One obvious one, of course, is the current interest in folklore and folklife. There is, as you know, a greatly increased emphasis on ethnic studies, both in the academic and social research fields.

As we move toward the Bicentennial of this Nation's beginnings, we are all more aware of the various constituencies that have contributed to American thought and culture. An increased emphasis on American folklife and folk art should imbue our citizens with a deeper understanding of what their heritage is.

As we conceive the Center at the Library of Congress, we would expect that it would not duplicate or replace the activities of national bodies such as the Smithsonian Institution or the National Endowments for the Arts and the Humanities, or of State and local folk groups. It would, instead, complement, supplement and encourage activities already being carried on in the area of folklife and folk art.

Such a Center could also provide a national awareness and purpose to the various activities now being carried on, and would open channels of communication among all concerned with our Nation's folk cultures. With increased financial resources and with the occupation of the Library of Congress James Madison Memorial Building—where modern facilities, including an extremely sophisticated recorded sound laboratory, will be available—the Library of Congress would be in a position to devote new energies to the study of and dissemination of information about American folklife and folk art.

I should like to point out that the Library of Congress is extremely rich in resources other than those contained in the present Archive of Folk Song relating to American folklife.

Our holdings in manuscripts, prints and photographs, motion pictures, maps and charts, local history and general books on the subject, journals and other writing are unique in this country. These materials would be available to the staff of the Center for utilization in carrying out the functions I have outlined above.

Finally, Mr. Chairman, I have presented to the subcommittee staff some suggested amendments—mostly technical in nature—which, we believe, would be helpful to the Library in administering such a Center.

My colleague and I would be pleased to answer any questions you may have.

The CHAIRMAN. Thank you very much, Dr. Mumford.

The question occurs to me, in light of your testimony here and in view of the resources that you do have available, would it be possible for the Library to carry out the essential purposes of this bill without any new legislative mandate?

Dr. MUMFORD. I would rather doubt, sir, that we would be able to obtain an appropriation unless we had some kind of further authorization.

The CHAIRMAN. Well, is that the only thing that you would lack?

It seems to me that you have quite extensive resources available, and based on what you envision the Center would do, it would just seem to me that perhaps the only thing lacking is additional money to be spent in that area.

Dr. MUMFORD. Our Archive of Folk Music was established in 1928 from private funds. And our recording laboratory was established in 1940 with a grant from a foundation.

It is a basic function, of course, to acquire materials, books, journals, and other materials for the Library, but to go beyond that, to cover the scope of this bill, I think we should have specific authorization.

The CHAIRMAN. Well, what do you envision that you would do that you are not doing now if this bill were passed?

Dr. MUMFORD. Well, we would certainly intensify what we are doing and expand what we are doing in the matter of acquisition of materials, in reference and research on folk materials. We would be facili-

tating research, extending our efforts to coordinate and be in communication with folklife groups, and we would assist in coordinating their efforts throughout the country.

The CHAIRMAN. Have you made an estimate of what your budgetary requirements would be if this bill were passed?

Dr. MUMFORD. We have made a rough estimate, Mr. Chairman. It is not easy to attempt to do it at this point.

We have estimated, and I think this is a very conservative estimate, that for the first half year of fiscal 1975, we would need \$81,116.

As we visualize such a Center, it would move off gradually. There would not be a tremendous dramatic increase in appropriations or staff overnight. It would, of course, depend upon whether the matter of grant authority is left in the bill. We have suggested, since the Library of Congress has not been a grant-making agency, that this part be taken out of the bill.

Now, if that were included for the first half of fiscal 1973, it would be \$163,000, and over the years would increase greatly.

We think that grant-making is more properly a function of perhaps the National Endowment of the Arts.

The CHAIRMAN. It would seem that would be more properly their function, because the Library is not in the business of administering grants, to the best of my knowledge.

Dr. MUMFORD. No, sir, we have never been in that position.

The CHAIRMAN. What is your estimate for fiscal year 1976 and fiscal year 1977?

Dr. MUMFORD. For 1976, without the grant-making authority, \$262,000.

For fiscal 1977, without the grant-making authority, \$302,000.

For fiscal 1978, without the grant-making authority, \$352,000.

For fiscal 1979, it would be \$362,000.

The CHAIRMAN. Now, would you give us your estimate with the grant authority for those years?

Mr. MUMFORD. For the first half of 1975, \$163,000.

For fiscal 1976, \$710,000.

For fiscal 1977, \$1,716,000.

For fiscal 1978, \$2,241,000.

For fiscal 1979, \$3,241,000.

The CHAIRMAN. Well, then, as I listened to your testimony, it seems that overwhelmingly the bulk of the money required for the carrying out of the purposes of this bill would be involved in the making of grants.

Dr. MUMFORD. I think as we progress, it would be the larger part of it, but this is not to minimize the cost of the other activities such as more intensive acquisitions and reference services, the dissemination of information about the collection, coordination with other groups, and general administration of the program.

The CHAIRMAN. What sorts of grants do you envision if that grant authority stays in the bill if you are estimating as much as \$3 million a year?

Dr. MUMFORD. It refers to grants and scholarships to individuals and groups. I am not sure which page that appears on.

Senator Cook. Starts on page 7 of the bill under "Functions of the Center."

Dr. MUMFORD. On page 7, "Functions of the Center," and says:

The Center and its Director are authorized to:

"(1) Enter into, without regard to Federal procurement statutes and regulations, contracts with, make grants and loans to, and award scholarships to individuals and groups for programs * * *.

And then there is an (a), (b), (c) and (d), the purposes for these grants and scholarships.

The CHAIRMAN. Senator Hatfield?

Senator HATFIELD. Thank you, Mr. Chairman.

I would like to follow up, Dr. Mumford, a little bit on this question that the Chairman has raised as to grants.

Before I do that, though, do you not also perceive in this bill, unlike your present in-house operation in which you have brought focus upon American folklife, that you have the advantage under this bill, not only of authorization for expanding that work, but also having a board of trustees which would bring into the Library an infusion of outside expertise. After all, your existing staff must have great demands placed on it.

Would this be true?

Dr. MUMFORD. Yes, sir, that is an important point.

Senator HATFIELD. Second, Mr. Mumford, I am sure you are aware that under the grant program that we have in the Endowment of the Arts, we have various wide-ranging possibilities. These have manifested themselves in such things as grants to a Shakespearean Festival association to develop an educational program to take to high school students. Before this, people who have enjoyed the festival have had to go to a single place to see the performance, whereas, with this grant, a broader base of involvement, appreciation and understanding of the drama is developed.

This is but one example under the endowment.

Do you foresee that this can be an educational kind of grant under this bill, as well as for schools?

Dr. MUMFORD. Yes, sir, I do.

We would like to see remain in the bill the authority to make contracts for exhibition services of various sorts. But, on the other hand, the institution receiving the exhibit might receive a grant from one of the endowments to cover that, but we certainly see an educational role in the part that the Center would play.

Senator HATFIELD. Now, besides educational, as I read the bill and as I understand the bill, where it says:

Initiation, promotion, support, organization, and production of live performances, festivals, exhibits and workshops related to American folklife;

Purchase, receipt, production, arrangement for, and support of, the production of exhibitions, displays and presentations which represent or illustrate some aspect of American folklife.

Do you also visualize that in this the authority to acquire artifacts and perhaps documents and other such materials?

Dr. MUMFORD. I cannot profess to be a complete authority on the interpretation of the bill, but I rather assume the authority to acquire is there.

We certainly would not want to duplicate, however, what the Smithsonian is doing. We might work out arrangements with the Smith-

sonian or other institutions in respect to collecting and preserving artifacts.

The Library of Congress has never been a museum or attempted to collect artifacts or crafts or paintings.

Senator HATFIELD. But you could utilize State and local institutional facilities through which grants could be funneled for acquisition.

I mention this because the United States is losing many fine collections of Indian artifacts.

The West German Government has become very interested in this type of folklore and there have been purchases made through auction houses.

The Canadian Government has also been very much interested.

We find today that some of the finest basket collections in Indian folklore and folklife have left this country, not just left my State or the region, but have actually left this country through the auction houses in New York City.

The Japanese have been greatly intrigued by American folklore.

This is only one part of the problem, as I see it, but also the possibility of halting some of that flow from this country of valuable artifacts and museum pieces by not collecting it in the Center of the Library of Congress but by providing assistance to those other facilities, and stop the flow from this country.

Do you see that as an important part of this?

Dr. MUMFORD. Well, I am not sure that we should seek appropriations to purchase such material and turn them over to some other institution.

But I do think the Center could certainly assist in stemming this flow abroad by working with other organizations and with the endowments.

Senator HATFIELD. Well, I am asking the questions, really, to bring out the basic point that in this bill you do have an added dimension of opportunity that you do not now have.

Dr. MUMFORD. Yes, sir.

Senator HATFIELD. Therefore, I want to understand your testimony clearly. Thus, you are enthusiastically supporting the proposition incorporated in this bill and find it as an opportunity to expand what you are already committed to doing.

Dr. MUMFORD. We are supporting the bill and the need for it.

Senator HATFIELD. Thank you very much.

The CHAIRMAN. But you do not want the grant authority?

Dr. MUMFORD. That is correct.

The CHAIRMAN. Senator Cook?

Senator COOK. Well, I will not get into cross purposes with what the Senator from Oregon asked you, so let us pursue it.

First of all, Doctor, do you have a division that handles all the things that you have talked about in your testimony?

Can you give me what that provision costs the Library of Congress now?

Dr. MUMFORD. I do not have the figure readily available.

I will ask Mr. Berry, the Director of the Reference Department, to respond.

Mr. BERRY. I think this would cost, at the present time, somewhere in the range of \$55,000 or \$60,000 for the Archive of Folk Song that we are now operating as a separate entity in the Library of Congress.

Senator Cook. Have you transferred the \$55,000 into the \$46,000, or how did you get the \$46,000?

I am going to your fiscal year 1975 salary benefits, communication.

Mr. BERRY. The \$46,000 is the estimated additional cost the bill would bring to us. It does not include what we are now funding.

Senator Cook. These are estimates?

Mr. BERRY. Yes, sir.

Senator Cook. Even your grants are just purely guesswork.

The fact that you start off with \$100,000 for grants and then you go to \$1 million, and then go to \$1.5 million, and then \$2 million, and finally you go to \$3 million.

Mr. BERRY. This would depend on how the Center's Board of Trustees saw the program and how they advised the Director of the Center and the Librarian to proceed.

We are just guessing as to the order of magnitude.

Senator Cook. Let us take 1978, the difference between \$2,241,000 and \$352,000 is anybody's guess.

Mr. BERRY. That is right.

Dr. MUMFORD. Senator, while we agree in principle on the desirability of a Folklife Center, I think there are many details that would have to be worked out on this. And the cost is something, as you say, which is a guesstimate at the present time.

Senator Cook. Well, what I am really trying to get at is, I think you ought to have a grant procedure in the Library of Congress, and I would just hope that the figures were not put in here to make it look good.

What is your total overall budget at the Library of Congress?

Dr. MUMFORD. For fiscal 1975, it will be \$97 million.

Senator Cook. I think what your budget will be, well in excess of \$120 million in 1979, and you are talking about at the outside a figure of \$3 million in grants to maintain and preserve a tremendous segment of the history of this country.

Dr. MUMFORD. I am not sure that \$100,000 would go very far in grants for this purpose.

Senator Cook. Well, you have \$100,000 in 1975, and in 1979 you estimate \$3 million.

Dr. MUMFORD. In addition to the money itself, the whole machinery of making grants involves considerable personnel and procedures.

Senator Cook. Well, I do not disagree with you, but I do not think it takes very many personnel to disburse \$3 million in grants.

The CHAIRMAN. One person could give that away.

Senator Cook. Around here they could give it away with no problem.

My point is, if it is agreed, and 58 Senators have agreed, that it ought to be in the Library of Congress, and you agree it should be in the Library of Congress, why should we dissect it and give the grants to somebody else that might make it incompatible with the program you really want to foster in the Library of Congress.

Senator HATFIELD. Would you yield?

Senator Cook. Yes.

Senator HATFIELD. I have sat on a three-member committee that has dispensed hundreds of thousands of dollars in scholarship funds for many applicants. This was done by three people working, not full time, but merely part time handling scholarship money.

I do not foresee this as a great problem unless there is a bureaucratic mentality that says we have to have 100 people to do one person's job. And I do not think the Library of Congress has adopted that mentality.

I have confidence in your ability to assimilate personnel to do that and to do it without a great deal of added effort.

As Senator Cook has said, it is a natural part of your whole program that you adopt this Folk Center concept.

Senator COOK. My problem is, if you do not want the grant authority, there is no continuity of the program, and have we picked the right place to put it?

Dr. MUMFORD. I can cite as an example, Senator, we administer the national program for the blind and physically handicapped. Moneys are appropriated to the Library of Congress for the purpose of furnishing talking book machines, cassettes, and recordings.

We distribute them to regional libraries.

Senator COOK. Many of them you have given to Louisville.

Dr. MUMFORD. Through regional centers throughout the country which provide the direct service.

There, again, there has been some money available through the Library Services and Construction Act to assist the local libraries through their State libraries, but the Congress has not seen fit to put us in the position of making grants to these local regional libraries for this.

Senator COOK. But is that not the key?

Do you not now, for instance, in the Kentucky School for the Blind, which does tremendous recordings in both books and braille and so on, you make contributions to that facility, do you not?

Dr. MUMFORD. We purchase the materials for them.

Senator COOK. And you give them some money for the machines?

Mr. BERRY. No, sir. We would give them the machines. We would not give them any operating funds.

Senator COOK. But if we convert the machines into money, you give them a contract, is that not what you are really saying?

Dr. MUMFORD. I do not wish to take issue with the chairman or you, Senator Cook, on the grantmaking thing.

However, it seems to us that since there are organizations like the National Endowment on the Arts and Humanities that are doing this, it does not seem particularly wise for us to assume also the responsibility for it.

The CHAIRMAN. Well, I must say that I agree with you, Dr. Mumford.

If there is one thing we have done in Congress is have a proliferation of efforts to the point that we have a number of organizations going off in different directions with the same objective in mind.

Now, Public Law 89-209, which was established in 1965 by the Congress, set up the National Foundation on the Arts and Humanities, and contained in that definition section a definition pertaining to the words "folk art."

Now, folk art was described as an area for the National Endowment for the Arts to support, and the Endowment has, pursuant to the authority of the Congress, the authority to make grants and enter into contracts to support the arts, groups and individuals.

Now, that is the same thing, same type of thing that is being suggested here that would be given to the Library of Congress when we have already given that precise authority to some other organization.

Senator COOK. Well, Mr. Chairman, my only remark is, if that facility has functioned this long and neglected this tremendous segment of the arts of folklore and the crafts, then that is why we are here. The fact that it is more interested in other fields indicates that maybe if we gave them the same function in this particular field, it again would be neglected.

I am not debating the point with you, but I think maybe we ought to get them in here and ask them.

The CHAIRMAN. Maybe that is a very good suggestion: to proceed on the basis of an oversight hearing and find out.

It may be because the Congress has not given them enough money to operate with—and that is what Dr. Mumford is suggesting here—if we give them that authority, they are going to go from \$100,000, or they suggest \$100,000 for a half year in 1975, and go to \$3 million a year in 1979.

I would venture to say if we gave the National Foundation on the Arts and Humanities \$3 million to use for this purpose, they would be tickled to death.

Senator COOK. How much did they get this year?

The CHAIRMAN. He suggested \$100,000 for a half year of fiscal year 1975.

Senator HATFIELD. Mr. Chairman, outside of the Defense Department, I know of no agency in the Federal Government that has been more generously funded than the Endowments. They have probably had a higher percentage of increase than any agency outside of the Department of Defense.

Having coming from the field of education, I know for years State boards of education were charged with the responsibility of the total educational program.

But, there was such a commitment to liberal arts or college prep programs that the very boards that were charged with total education neglected vocational-technical education. This was due to a great deal of educational snobbery.

I want to say as one who sits on the budget committee for the Endowment, we have been very generous, because it has done an extraordinary fine job. But where it might take \$500,000 in financial support to help a symphony, you could do many things with \$50,000 in the area of folklore?

It is a totally different ball game.

If you look at the Endowment, it is dominated by and preoccupied with the so-called fine arts, namely symphonies and opera and ballet. And I love all of these. But the Endowment tends to look, if at all, upon folklore as sort of a stepchild.

I feel very definitely as long as it remains a part of the Endowment, folklife is not going to get the attention this bill proposes. The

Librarian of Congress can very well implement the legislation, including the grant authority.

Senator COOK. May I say, Mr. Chairman, I have been told the budget for the Endowment for the next 3 years is \$160 million and \$3 million would get lost in there.

The CHAIRMAN. Do you not believe the best approach is for Senator Hatfield, when he has the appropriations hearing for them, to put the finger on them and say put more effort in this direction?

They have submitted a statement for this hearing, and it is obvious they do have some effort in this area and some authority.

Senator HATFIELD. Mr. Chairman, I would be very happy to put the finger on them.

But this is not the way to plan and program for the development of folklife.

Mr. Chairman, you need the continuity that a Board of Trustees vested with authority can provide.

I do not know how long I will be here and I do not think the folk-life of America should be dependent on one Member of Congress putting the finger on the Endowment each year.

Nancy Hanks has been very cooperative, but I do not know if she will be there forever.

Senator COOK. I am just wondering. I think we have come to the conclusion—at least many of us—that there is not the kind of facilities, at least with their present orientation, and we can conceivably separate them and encompass this Board into the Endowment Board and see that a percentage went to it.

Maybe that would help, but I still am concerned about the coordination of it, Mr. Chairman.

I thank you, Mr. Chairman.

The CHAIRMAN. Thank you very much. Dr. Mumford.

Dr. MUMFORD. Thank you, Mr. Chairman, and members of the committee.

The CHAIRMAN. While we are on that, for the record, I wish to state that the Administration's budget request for the arts and humanities program for the next fiscal year is \$164 million, and the Congress has authorized \$200 million.

Now, Dr. Hymes, will you resume?

Dr. HYMES. Mr. Chairman, we have three people on this panel that we would like to present to you.

First is Mr. Glenn Ohrlin from your own State of Nevada, presently in Mountain View, Ark., who has had a great deal of experience as a cowboy and rancher, and recently author of a book called "The Hell-bound Train."

STATEMENT OF GLENN OHRLIN, MOUNTAIN VIEW, ARK.

Mr. OHRLIN. Mr. Chairman and gentlemen, I guess you could say I am kind of a folk music token cowboy, the only one they know about. I have worked a lot of festivals and college concerts, and so on, and Archie Green and others have prodded me into putting this book together—a hundred songs and poems of cowboys. Some are new, and some personal friends of mine have put together in the past few years.

I finished my work on this 4 years ago. I knew of some stuff in South Dakota, Nebraska, and eastern Montana. I could not afford to leave

Arkansas to go gather up this material, and I got a grant from the Newport Folk Festival Foundation to cover some traveling.

I made two trips up there and I found some things that I knew about and some other things that I did not know about. So I feel like I kind of scratched the surface and I still know of things I could find, but it is not something that is real easy to do in a hurry. Some of these guys are out where you cannot reach them so easily. Even if you get to the ranch, they might be 40 miles off in a pasture some place.

I know this stuff is still being made up all the time by guys who work at it. I did not know 10 years ago that anybody was interested in it at all. I think it takes somebody with some discipline in folklore.

I am not a folklorist myself, but I know enough of them to know how they think. And it takes some discipline in that you have to understand what is coming across or if it has any value.

I would like to see something done so it would be possible to go and do studies like that, maybe not just for myself but for a lot of people—if they knew it could be done and were interested.

The CHAIRMAN. Now, the grant that you received was from a private foundation?

Mr. OHRLIN. Yes, sir; a private foundation, the Newport Folk Festival.

The CHAIRMAN. Did you attempt, at any time, to get support from the Arts and Humanities?

Mr. OHRLIN. No, sir; I did not know about it.

The CHAIRMAN. Senator Cook?

Senator Cook. When did you publish that book?

Mr. OHRLIN. It just came out this year.

Mr. Chairman, I would like to present this copy to you.

The CHAIRMAN. Thank you very much.

Mr. OHRLIN. If there are any other questions, I will try to answer them.

The CHAIRMAN. Thank you.

Senator Cook. How long did it take you to compile all this?

Mr. OHRLIN. Some of the stuff in here I started learning 40 years ago, and some stuff I collected as a collector, just over the long haul.

Senator Cook. Where did most of it come from?

Mr. OHRLIN. A lot of it from Arizona and the Southwest, and some from Nevada, not too much in songs actually, but there was one from the U.C. Ranch and a lot from South Dakota and North Dakota, and a lot from Arkansas.

We have a lot of cowboys and ranchers there now and have had for the last 20 years that have come there from other places. The land used to be cheap.

Senator Cook. We say in our State, Mr. Chairman, when you come from bluegrass and you go up in the mountains, you ask somebody why they did not keep going until they got to the bluegrass, and the fellow will say, "I guess this is where the mule died."

The CHAIRMAN. Thank you very much.

Mr. HYMES. Mr. Chairman, I would next like to introduce Mrs. Elizabeth Cotten. She is from Chapel Hill, N.C., presently living in Washington, D.C., and is a folk singer.

The CHAIRMAN. Just sit right there next to Mr. Hymes, Mrs. Cotten, and we will be delighted to hear from you.

STATEMENT OF ELIZABETH COTTEN

Mrs. COTTEN. What should I talk about, my 81 years?
I guess you want me to talk about the song "Freight Train."

Senator COOK. When did you write it?

Mrs. COTTEN. I could not tell you exactly at what age, because I was a child, but I know it was before I was 12 years old.

The CHAIRMAN. Before you were 12 years old?

Mrs. COTTEN. I cannot tell you the year or anything, but Chapel Hill, N.C., is my home, and my brother and everybody worked at home. But my youngest brother and me had to do night work. Chopping wood and picking up the chips and doing the kindling was done at night.

While doing that, we could see the trains going and coming. There was one track. The passenger train and the freight train would come on the same track.

Well, we two kids started to sing songs and watch the freight train passing. We used to wave. I do not think they had screens in the passenger cars then. I know they did not, because we would see something white at the window as we waved.

I do not mean this railroad was right close to home, but we could see it very well. We would go out to the station there. I think it is called Carberry now. It was not Carberry at that time, just something else.

Well, we would play out there. The conductor, the brakeman, the fireman and the ticket agent knew my mother and father, so we were out there playing one day and this man, Mr. Sparrow—he was the one taking the tickets on the train—ask us, "You little fellows want to ride?"

Of course that is just what I wanted. I always wanted to ride on the train. I did not know where I wanted to go, but I just wanted to ride on the train.

That pleased me very much. And we said, "Yes, sir." And he says, "Well, get on."

Well, we got on this passenger train. It had about three coaches, maybe four, and he would back them up and shift them around.

Well, that was my first train ride. Since I was so little and wanted it so bad, I felt like I was just floating somewhere; I was so pleased.

Then we decided to write songs about the freight train, because when the train came in there—there is a trestle right over on the track almost where we could see it, not quite—but when the train got there, it would stall and sit there for hours, and all you could hear was the "choo, choo, choo." And sometimes in the night my mother would say, "I believe they got the train coming. I hear it rolling." And you could hear it rolling to the station.

I do not know, but I just love trains. I used to go to Durham, N.C. My brother lived there. He worked for the Duke Tobacco Co. And we used to go see him, and he would go to the station. We could not get on the train, but when the trains came in, we would just dance and carry on, because we liked it so well.

Senator COOK. How many songs have you written?

Mrs. COTTEN. Oh, I do not know. Several—8, 9, or 10.

Senator COOK. I guess the trains have gone. The conductors have gone.

Mrs. COTTEN. I was there about a month or 2 months ago, and I went over to the old railroad track and the old home place is gone. The little trees around the old home place have grown up so you cannot see the house any more. We went over to the track, and I tried to see where the old home place was, but I could not figure out because the trees had grown so.

The CHAIRMAN. Did you ever copyright that song?

Mrs. COTTEN. Well, the ones I have written since that; not "Freight Train," because I did not know anything about copyrighting.

The CHAIRMAN. But you have copyrighted others you have written since then?

Mrs. COTTEN. Since then, yes; but not "Freight Train."

Senator COOK. Mrs. Cotton, do you believe we ought to keep all these things and maintain them?

Mrs. COTTEN. Yes, sir; because when I was a child and wrote this, I did not understand all the words that I was putting in this song, but since I have been grown and thought about it, I just said, "Well, it is a gift from God that he gives you. It is something that is in your heart, and when your mouth opens it comes out."

It is just like going to church and singing. They call you to pray. Well, if you get up and you mean good, when you start praying, God puts words in our mouth. You put up a good prayer.

Some people study the prayer, get them out of a book, and when they get to church and you call on them, they are so frightened, they cannot say what they studied. But this is just a gift that God gives you in your voice for you to use it the way you want it.

You use it for joy and for many other things, I would say.

Senator COOK. When we do things that way, we all become fundamentalists, do we not?

Mrs. COTTEN. Yes, sir.

Senator COOK. Thank you.

The CHAIRMAN. Thank you very much.

Mr. HYMES. Senator, if the committee has time, after the formal part of the hearings, Mrs. Cotten and Mr. Ohrlin will be glad to demonstrate a little bit for you.

Our third and final witness is Dr. Ellen Stekert, professor of English, University of Minnesota.

She is a recording secretary of the American Folklore Society.

The CHAIRMAN. Miss Stekert, we will be pleased to hear from you at this time.

STATEMENT OF DR. ELLEN J. STEKERT, PROFESSOR OF ENGLISH, UNIVERSITY OF MINNESOTA, MINNEAPOLIS, MINN.

Miss STEKERT. First of all, let me say it is a great honor to be here and I am pleased to be able to speak emphatically and strongly in support of Senate bill 1844.

I am not going to read my presentation that you have Xeroxed with all of its misspellings.

The CHAIRMAN. Your full prepared statement will be made a part of the record at this point.

Miss STEKERT. Thank you.

[The statement referred to follows:]

STATEMENT OF DR. ELLEN J. STEKERT, PROFESSOR OF ENGLISH, UNIVERSITY OF MINNESOTA, MINNEAPOLIS, MINN.

It is with great pleasure that I appear here today as a witness in support of the American Folklife Preservation Act, S. 1844. As a professionally trained folklorist who has twenty years of field work experience, and as an American citizen, I only can say that I am relieved to find that this country has at last begun to take steps to preserve its folk heritage—steps which already have been taken by other countries before us.

In order for me to make the emphatic comments I wish to place on the record in support of this bill it is probably best that I introduce myself to you and acquaint you with some of the work I have been doing in my chosen field of study. I come to you from the University of Minnesota in Minneapolis, where this past September I accepted a position as Professor of English, hired for the express purpose of teaching folklore. The rich traditions of Minnesota; the traditions of the lumbering industry, the mining industry, the traditions of the Native Americans and other ethnic Americans; all of this helped attract me to this State where I intend to continue my work. But like many other Americans I come to you from many other places: I come to you from New York City where I was born and from its suburbs where I was raised; I come to you from Upstate New York where I received my B.A. degree at Cornell University and also did my first intensive field collecting of rural and lumbering lore; I come to you from southern Indiana, where for four years I lived and collected throughout the State and down into the Kentucky Mountains and where, from Indiana University, I received my M.A. in folklore; I come to you from Pennsylvania where I received my Ph. D. in folklore from the greatest combination of teachers in my specialized field, the ballad, who have ever met under one university roof: MacEdward Leach, Tristram Coffin, and G. Malcom Laws; I come to you from Michigan where I taught in a State University in Detroit for nine years, collecting ethnic and urban traditions, scouring the State for its folklore and building and administrating a folklore archive containing one of the most extensive collections of ethnic and urban lore, traditions which now must be made available to the people, hopefully with the help of this bill; I also come to you from California where as a visiting professor I taught folklore for a year, learning vast amounts about ethnic groups new to me from the directed collections of my students at the University of California at Berkeley.

By now you might realize that my major concern as a professional folklorist is with American folklore. My field work has been done throughout this country but I have worked most closely with the Appalachian culture and with ethnic groups, especially in urban environments. I chose my field because I knew that although I would always have to work with my mind that I never wanted to be out of touch with human beings. That is perhaps why I have developed the particular methodology of field work most strongly. And it should not surprise you to learn that as a youngster I was one of those 1950's professional folksingers who made some fairly poor recordings before I learned how to sing, but who has never regretted the fact that I learned to practice—albeit second hand—a tradition. In short, I am the product of the grey suburbs of West Egg, Long Island; my identity and my contribution while I inhabit this earth will be through studying and then creatively and accurately communicating what I know about folklore to others. I believe that is what this bill, S. 1844, is all about to this country.

I would like to point out why it is important for us to preserve our American traditions accurately and with academic integrity. The emotional dislocation which occurs when people of different traditions interact in cramped environments such as cities can be explosive; we saw that in our cities in the late 1960's. In 1968 I studied the considerable southern mountain in-migrant population in the city of Detroit to find out why expectant mothers of this cultural group seldom used the available free medical services which would have all but insured a healthy baby. I discovered that the alarmingly high infant mortality rate among this population—the highest in Detroit—was the result of tradi-

tional belief and behavior patterns and folk medicine which settled like a net over these medically indigent women, immobilizing them. The suggestions I made in that study have been implemented in at least one health delivery system of which I know, and with heartening results. Hopefully the traditions which will be preserved by this bill, S. 1844 will not only help us in retaining what has been positive to the groups which perpetuated the traditions but will also assist those groups to alter circumstances in which they find themselves and which they want to change. All the traditions of southern mountain women point to concern for the unborn child, yet few medically indigent Detroit mountain immigrants could put that concern into practice in the alien surroundings of a city whose values and traditions were different and often destructive of self-esteem.

In order for anything to become folklore, that tradition must be accepted by the people who perpetuate it. As accepted ideas reflect the world view of a people, so do the traditions which encapsulate those ideas. One step toward becoming a nation of people who respect themselves and their country is to assist groups to preserve their folklore. Just as in the problem of infant mortality, so the United States ranks behind other nations (such as Finland and Ireland) in the funding of the preservation of its rich traditions. We must not wait longer.

Americans often think of themselves as unique as a nation and unique as individuals. Indeed this might be one of the reasons for this country's alarming lack of concern in the past for the systematic and accurate preservation of its folklore. This nation *is* unique and each of us *is* also unique, but that which is singular requires tradition through which to express itself—we have no language once we have lost our traditions. We are a multi-ethnic nation, each group bearing the marks and creative potential of the American experience. Each of us belongs to many tradition-bearing groups: we are ethnics; we have religious lore; we have traditions of our leisure time groups; we have occupations lore.

Tradition means a sense of identity and identity is a necessity for self-esteem. Throughout our history the American people have sought a pride and sense of worth to show the rest of the world: one means of coping with pressures from within and without our nation is for each person to feel proud of his special kind of American traditions. There is no better way to learn respect for others than to learn respect for one's self. This bill is a modest beginning. Scholars are also folk, just as Senators are, and the proper problem to which we now should address ourselves is how we can cooperate in developing an institution, long needed in the United States, which will bear the best fruits of what this country and our disciplines can produce.

The CHAIRMAN. You may proceed.

Miss STEKERT. I would like to speak to some of the things that have been said.

First of all, I think what most importantly should be emphasized is that so far the Government has shown some interest in the preservation of American folklife and folklore.

The problem, as I can see it, and I am a trained folklorist; although at one time I think I gained a great deal from the American folksong revival by being known as a professional folk singer in the 1960's; my perception is that there has been no concentration in this country of the efforts to focus on the preservation of folklore and folklife.

The Library of Congress certainly has done a fine job.

Certainly, the enabling legislation of the National Endowments do give them the potential for attending to this area, but I have not seen very much done.

I think the thing to do is to create a new Center, as has been proposed in the bill, where the specialists will be.

It is important to remember that we have \$200 million which will be allocated the National Endowments. How much of it will be spent on folklore? I would be very interested to see that.

I think the only answer is to create a new institution and that is why I support this bill.

My current concern is with an area of folklore that has not been talked about today but which I think this bill will address itself to. I am interested in the study of folklore and how folklore can be of importance to this Nation, to everybody in it, not just scholars. Although I am a trained ballad expert and a person who studied the southern Appalachian and urban ethnic groups as an archivist in an urban university for 9 years, my concern has been primarily with how folklore can be utilized to solve social problems which currently plague the country.

When you gather different people together in crowded situations and environments, such as in urban centers, people come together with different assumptions, different folk traditions; emotional dislocations and conflicts are bound to result. Folklore is not simply a matter of beautiful things, and there are many beautiful things about folk traditions; folklore is also a matter of conflicts.

Currently, I am concerned with the dislocation of some groups of southern mountain people in Detroit, and how they seem to be having a tremendous amount of difficulty with legal problems; in this case their folk traditions conflict with the law.

I am in Minneapolis right now. I am currently at the University of Minnesota. So it is somewhat awkward to travel from one city to the other to do these kinds of studies, but they are necessary.

I want to end by saying that in studying folklore you not only attend to those things which preserve and glorify our many-cultured Nation's life, but we can also attend to the problems that subcultures have and perhaps help them solve the things they see as problems.

THE CHAIRMAN. Thank you very much.

Senator COOK. Professor, you are aware of the fact that many of those people from the Appalachian area went to Detroit during the war?

Miss STEKERT. Right.

The book, "The Doll Maker," is a fine novel to read.

Senator COOK. You know, as a matter of fact, you find many references to a lot of them coming home on weekends and so forth. And Harry Candill's book, where they migrated up to Detroit to get a job in the factories during the war, and many of the communities are getting a lot of these people back, very frankly, because of the Appalachian program.

Miss STEKERT. I think it is quite important for any kind of a health agency or legal agency that wants to deal with "problems," and I hope these are problems the group themselves perceive, have interstate agencies to keep track of what is going on back home.

Senator COOK. By the way, if you are in Detroit again, in the spring, if I am not mistaken, as late as June, there is a Kentucky day care facility outside of Detroit, and they have the names of the counties all over this park where people get together.

Miss STEKERT. I will be interested in talking to you about that.

Senator COOK. I have been there one time.

THE CHAIRMAN. Thank you very much.

Next is Miss Eileen D. Cooke, associate executive director, American Library Association.

STATEMENT OF EILEEN D. COOKE, ASSOCIATE EXECUTIVE DIRECTOR, AMERICAN LIBRARY ASSOCIATION, WASHINGTON, D.C.

Miss COOKE. Thank you, Senator, for the opportunity to appear here this morning.

In the interest of saving time and giving Mrs. Cotten a chance to demonstrate her skills, I would like to request that the letter from our president, Dr. Jean Lowrie, to which I refer to in my statement, be made a part of the hearing record, and simply indicate that the American Library Association wants to go on record in support of this legislation, and that our interest in S. 1844 and similar measures are two-fold.

First, it would authorize further development by the Library of Congress of those activities which would encourage the appreciation, study and preservation of the folk traditions of the American people.

Second, many of the libraries are concerned about preservation and access to the wide variety of media dealing with American folk culture.

Most public libraries consider it one of their particular responsibilities to collect local history, including legends, lore, music and tales from the early days of the community.

As educational institutions, all types of libraries, public, academic, and special libraries work to stimulate the use and appreciation of such materials.

Since there has been a good deal of attention paid to the value of this legislation from the scholar's point of view and from the laymen's point of view, I would like to point out, too, that our service to children is particularly important and really relies very heavily on folklore.

We have 13 divisions in the American Library Association, but two divisions that work most effectively with children, Children's Services Division and the Association of School Libraries, are quick to recognize the value of this bill. They contend with great force and enthusiasm that you could not have a collection of children's material without folklore, storytelling, folk records, and film collections. Children's librarians, in the course of taking their more specialized training, take courses in folklore. And if we were to get into library education per se, we would get into the more scholarly aspect of the subject.

But folklore and tales and all the media that has grown with these traditions are part of the lure or appeal that brings children into the libraries, I think.

Many of them find this the drawing card that brings them back again and again. For example, last week I was looking at the annotated Mother Goose, and if you were to start paging through this book, you would find it very difficult to put it down, I'm sure.

Again, we want to thank you for this opportunity this morning and ask that our president's letter be made a part of the record.

The CHAIRMAN. Without objection, it will be made a part of the record at this point.

[The letter referred to above, which also was submitted for the hearing record by Senator Abourezk, is on pages 26-27 of this hearing.]

The CHAIRMAN. I may say, very recently, two young ladies from my own State came out with a picture book for the Indian youngsters to help them learn the background on Indian folklore, and it was very

well done. They had a most difficult time getting financing to have the book published. They have now done so, but it was a very difficult problem.

Miss COOKE. This is one of the things we found in our so-called outreach programs where we are trying to bring library service into communities.

I am sure Senator Cook knows how proud we are of the bookmobile service, not only in Kentucky, but throughout the United States. But we are finding there are whole areas of the population, in remote sections all over the country, like the Southwest, where librarians are working with the Indians, making oral history tapes. This is one of the values of audiotapes that are now flourishing.

But having children make their own books has been of great appeal in tempting children to want to read, to give it an air of adventure.

Senator COOK. You are familiar with the fact that many of the bookmobiles in the rural areas have started exhibits along with the operation of the library itself?

Miss COOKE. Yes.

Senator COOK. That would encompass exhibits of various things abroad, so to speak, so they could present this added service.

Miss COOKE. The bookmobile service has really been a dramatic introduction of library services to many people.

I think too often adults think bookmobiles serve only schools.

The CHAIRMAN. Thank you very much.

Next we will hear from Prof. Archie Green of the Ohio State University.

**STATEMENT OF PROF. ARCHIE GREEN, VISITING PROFESSOR OF
ENGLISH, DEPARTMENT OF ENGLISH, OHIO STATE UNIVERSITY,
COLUMBUS, OHIO**

Mr. GREEN. Thank you, Senator Cannon and Senator Cook.

I do not have a formal statement. I had not planned to talk today, but I cannot sit here as a citizen without making a few pertinent comments that go to the heart of our problem.

Permit me, in introducing myself, to say that by trade I am a ship worker, a blue-collar worker, from San Francisco, in an old and honorable trade. I learned my trade from old country mechanics from Glasgow and Hamburg and from Malta, and know what it is to be taught a traditional craft by hand, by word of mouth. At that level, I am a member of folk society.

I had the advantage, along with many children of immigrant families, to be well educated and to graduate from the University of Pennsylvania in folklore, so that I have had the advantage in this great country of ours of living at two levels—at the blue-collar folk level and at the elite intellectual level.

It must be said, Senator Cannon, that our Government has been fantastically generous to the endowments to high culture. We have the facilities to support ballet companies, symphonies, Shakespearean festivals; the best culture that has come from the old world is supported here.

No agency in the last 4 years has been treated as generously as the endowments by the Congress. The percentage increase was 800 per-

cent, Mr. Chairman. As you know, the President made a special commendation of Nancy Hanks in pointing out to her the importance of her work and the generosity of Congress.

Now, it is absolutely imperative that Congress accept its responsibility to folk culture. Mr. Chairman, it does not really matter where the agency is housed or how the agency is staffed or how modest its budget is. We want a commitment on the part of Congress to the folk in 435 districts and 50 States.

We want each Senator and each Representative to take some representative, like Mrs. Elizabeth Cotten, and like Glenn Ohrlin. If their values are not preserved, our country will emerge as a hollow shell. We cannot go on putting all of our efforts and energy into high culture without some recognition of the rank and file people.

Mr. Chairman, we must tune our ears to the understated voice. We must begin to reach out to very ordinary people doing ordinary things at a quiet level—the Tarheel banjo picker, the rodeo rider in your State. You know these people cannot be stranded. Without their strength, our country will not live.

The whole purpose of our bill is to help Congress focus attention on this area of responsibility. Congress is wise enough to work out the mechanics.

Somehow, Senator Cannon, it is shocking to know what has been going on in this area, that somehow the notion has been developed that we challenge high culture, or we challenge the endowments.

Elizabeth Cotten cannot challenge Miss Hanks. But, as folk lovers, we have had the skill to work with these people, but we do not have the support.

We appeal to you in considering this bill to think of it in terms of your commitment to the American scene.

I realize that I am overwrought today, but one cannot work for 7 years on a bill and come before the Senate and then get some kind of a notion that it is a matter of grantmaking versus contract.

This is not a mechanical thing. We are dealing with the soul of our society, and you must understand that.

Thank you very much.

The CHAIRMAN. We have prepared statements from Senator Scott of Pennsylvania, Secretary S. Dillon Ripley of the Smithsonian, and the National Endowment for the Arts, and a letter from National Endowment for the Humanities.

Without objection, the statements and the letter will be made a part of the hearing record at this point.

[The documents referred to follow:]

STATEMENT OF HON. HUGH SCOTT, A U.S. SENATOR FROM THE COMMONWEALTH OF PENNSYLVANIA

Mr. Chairman, I very much appreciate this opportunity to express my full support for S. 1844, a bill providing for the establishment of an American Folklife Center in the Library of Congress. The Library of Congress, which endorses this bill, notes that "(T)he Center will serve the twin purpose of helping the nation as a whole to understand and value its many constituent cultural strains, and helping members of each constituent cultural group to understand and value their own particular heritage".

My Commonwealth of Pennsylvania is richly endowed with such "cultural strains" and the proposed Center would enable other sections of the country to appreciate them. I am a sponsor of S. 1844 and also a member of the full Committee on Rules and Administration. In that capacity, I intend to urge prompt and favorable action on this bill.

A great deal of work on this bill has been done by my distinguished colleague from Oregon, Senator Mark Hatfield. He deserves the credit for focusing the Committee's attention on the importance of America's cultural heritage and the need to involve the whole nation in a meaningful program of cultural recognition. He deserves our thanks.

During the past year, I have been privileged to work with two distinguished Pennsylvanians who are in the forefront of this cultural recognition effort. Mr. Dell Hymes, President of the American Folklore Society and Mr. Robert Byington, Executive Secretary of the Pennsylvania Folklore Society are both to be congratulated for their fine work. Mr. Hymes, incidentally is a Professor of Folklore and Linguistics at the University of Pennsylvania, one of our nation's finest schools. The folklore program there is extremely well-developed and is aimed at educating young people to the values of their own particular heritage.

Mr. Chairman, S. 1844 deserves the full support of Congress and the President. I hope it can be expedited through this Committee and the Senate in order to bring closer the day when all Americans can be aware of their cultural roots. This is particularly important as we approach 1976, the bicentennial year.

STATEMENT OF S. DILLON RIPLEY, SECRETARY, SMITHSONIAN INSTITUTION

Mr. Chairman, I appreciate this opportunity to testify on behalf of the Smithsonian Institution in support of the purpose and concepts embodied in S. 1844.

We believe there is a need to coordinate the highly diverse efforts in the study of American folk cultures, because this field crosses so many disciplines—anthropology, sociology, cultural history, musicology, to name but a few—that within the American academic world it has become something of a homeless orphan, receiving great sympathy from all, but real care from few, with the notable exception of universities. There is no question that American folk studies could benefit from a survey and assessment of our present state of knowledge and of areas requiring further investigation.

In addition to coordination and support of research, there is an almost equal need for support of interpretation and presentation of American folklife. Although the Smithsonian has long been engaged in research on folk cultures, through its Departments of Anthropology and Cultural History, and through its Center for the Study of Man, it is only since 1967 that we have attempted a living display—a living museum, really—of American folk ways.

The Smithsonian's Festival of American Folklife has drawn ever increasing audiences, and public attention throughout the nation has multiplied several times. Now we are preparing for a three-month-long Festival as a major activity in the celebration of the Bicentennial in 1976, and the Smithsonian has been joined by the National Park Service as a co-sponsor of the event.

As the Bicentennial draws near, we are receiving daily requests from state and local organizations for assistance in the planning and presentation of festivals based on the Smithsonian model. With the help of the American Revolution Bicentennial Administration and the National Endowment for the Arts we are providing what assistance we can, while recognizing that the Smithsonian's primary responsibility for 1976 in Washington.

Our experiences have taught us that folklife studies cannot be removed from sources in the field. They cannot be conducted by federal programs alone. They must have grass roots attention. Research, such as the Smithsonian and a number of American universities pursue, is highly valuable, but it can stagnate without constant interaction with our diverse peoples and communities.

I cannot comment in detail on the specifics of the legislation before the subcommittee, and defer to the Congress and to the Administration with respect to the best method of providing support for American folklife.

However, I must point out that the Board of Regents of the Smithsonian Institution has taken the position in the past that it may be inappropriate for Smithsonian officials to participate in policy or management functions of governmental entities. Therefore, I would request that the Secretary of the Smithsonian Institution not be included on the Board of Trustees of the American Folklife Center.

The Smithsonian would, nonetheless, be happy to assist and to serve in an advisory capacity, and to cooperate with the Center in encouraging increased recognition of the enduring values of American folklife. We believe that its study can preserve the rich cultural diversity of America and assure the sense of individual identity that is at the heart of our nationhood.

STATEMENT OF NATIONAL ENDOWMENT FOR THE ARTS

The National Endowment for the Arts welcomes this opportunity to comment on the importance of the folk arts in American life, on existing and potential Federal efforts to preserve and enhance our rich folk heritage in cooperation with other public and private organizations, and on the possibilities for strengthening the Federal effort in this field.

As the proposed Act says most eloquently, "the diversity inherent in American folklife has contributed greatly to the cultural richness of the Nation and has fostered a sense of individuality and identity among the American people." These hearings on the proposed American Folklife Preservation Act (S. 1844 and H.R. 8770, 93rd Congress, 1st Session) are one manifestation of an important contemporary development in America's consciousness of herself. After two centuries of effort to mold a cohesive nationhood with a sense of shared culture and commonality of purpose, a sense of the strength inherent in cultural diversity seems to be asserting itself more forcefully in our national consciousness. Americans increasingly value those varied cultural strands that connect each individual to the nation as a whole, enriching his experience and offering him unique channels for self-expression. We also seem to be perceiving more and more the larger meaning

of "the arts" which begins with the thousands of expressive acts in our daily lives. Thus it is that our folk cultures have come to seem more important, and their fostering more essential, to the general well-being of the nation. The folk arts, seen from this vantage point, are not only a priceless heritage but an active force in the present and a living resource for the national future.

"Folk arts" are among the areas of concern which the Congress has set out in the Arts Endowment's enabling legislation. As with many other important areas of responsibility, initial activity in folk arts developed cautiously with limited funding within many program divisions. A pilot program in jazz, initiated four years ago, has developed into a major effort of national significance and has recently been broadened into a more comprehensive program of assistance to "jazz/folk/ethnic music," with a Fiscal 1974 budget of \$436,000. The Expansion Arts Program, initiated in Fiscal 1971, has grown rapidly into one of the Endowment's most exciting efforts, helping community groups to foster artistic expression arising out of the diverse cultures and traditions of the many ethnic groups in our cities and rural areas. In Fiscal 1973 the Visual Arts Program added a special component to provide support for crafts, a field which involves folk art to a considerable degree.

Many state arts agencies have also used Endowment grants to support a variety of folk arts projects.

These and other Endowment involvements in the general area of American folk arts have proven to be an important beginning. With the interest attracted by these limited efforts, the National Council on the Arts recommended the development of a more comprehensive Endowment response to the needs of folk arts. This pattern and style of cautious growth from small beginnings has been typical of other program development over the past several years.

Beyond some immediate program actions such as expansion of the Jazz Program to include folk-ethnic music, the Endowment responded to this recommendation with a program planning effort in order better to focus its efforts in folklife. The planning effort consisted of: a) a review of past Arts Endowment grants in support of projects related to folklife; b) extensive staff assessments of both substantive and management questions critical to successful expansion of efforts in this field; and c) discussions with folk artists, folklorists, and others in the field.

The review of past Arts Endowment grants in support of folklife projects was broad and inclusive in order to survey the full spectrum of related Endowment activities. Staff discussions provided recommendations from each program's

vantage point and identified outside experts whose advice would be most valuable. Practicing folk artists, folklorists, and other professionals were consulted in order to assist the National Council on the Arts and the National Endowment for the Arts in understanding the general needs of the field. A day-long meeting was held on December 8, 1973, with sixteen consultants. Exhibit "A" is a list of those who attended. The meeting identified several areas of need, such as:

- a) folk festivals, drawing upon local resources (the Smithsonian Institution Festival of American Folklife and some state festivals were cited as models);
- b) ethnographic films on all areas and cultural groups in the United States;
- c) field recordings and the making available of these recordings to the participants and others of similar heritage;
- d) programs in schools, museums, and other cultural institutions to raise the level of appreciation of folk cultures;
- e) the nurturing and support of the "carriers of folk traditions" themselves (performers, craftsmen, etcetera);

- f) a general effort to give folk traditions greater access to modern media at local, regional, and national levels.

The Endowment's planning culminated in a report to the National Council on the Arts recommending that a full-time professional be retained on the staff to develop and administer a program of assistance for folklife activities and to provide expertise to relevant existing programs within the Endowment.

On April 15, 1974, Alan Jabbour, former head of the Archive of Folk Song at the Library of Congress, joined the staff of the Arts Endowment as Director of Folklife Programs. Mr. Jabbour plans to have at least an initial report, including specific pilot projects for funding, to present to the National Council on the Arts at its September 1974 meeting. However, it is already apparent that with the added focus and coordination made possible by Mr. Jabbour joining the staff and by the additional funding projected in Fiscal 1975, there are exciting opportunities for accelerated growth of folklife projects in many of our existing program categories.

In Architecture + Environmental Arts, National Theme (City Options is the most recent theme for which applications were invited) offers unique opportunities to communities to study, among other things, their folk architecture and how it can be used as an integral part of future planning.

The Dance Advisory Panel has expressed interest in cooperating with efforts to encourage quality presentations of folk dance. Since folk dancers are for the most part avocational participants, it is felt that the methods of support should probably be coordinated by the Folklife Program through support of festivals and other events. Another area of possible cooperation is support of documentation of folk dance styles.

At its February 1974 meeting, the National Council on the Arts recommended that staff investigate the possibility of introducing into Artists-in-Schools a component to place folk artists and folklorists in the schools. A report to the Council will be made in September. A special crafts component to Artists-in-Schools was announced earlier this year, and the \$400,000 available was quickly oversubscribed by state arts agencies on a fully matching basis.

A principal guideline for the Expansion Arts Program is the deep involvement of community arts organizations in the cultural expression and traditions of their neighborhoods, communities, and regions. This underlying philosophy will make possible a close working relationship with the Folklife Program.

Many of the Museum Program categories can be of assistance in the presentation and preservation of folk arts.

Relevant program categories include Aid to Special Exhibitions; Museum Purchase Plan, to purchase work of living American artists; Utilization of Museum Collections, for innovative installations of permanent collections; Catalogue, to catalogue underworked collections and publish catalogues on permanent collections; Conservation, to assist in training in conservation, provide support to regional conservation centers, and assist museums in conservation work on collections; Visiting Specialists, to provide temporary consultation services; Fellowships for Museum Professionals, to engage in projects to improve professional qualifications; and Wider Availability of Museums, to help museums serve a broader cross-section of the public than may have previously benefited from a museum's programs. As an example, support has been provided to the Lowie Museum, Berkeley, California, to transcribe cylinders, tapes, and disks in the Museum's audio archive of original ethnographic materials onto magnetic tape.

In Music, the Jazz/Folk/Ethnic Program is geared specifically to respond to folk projects. In recommending guidelines for Fiscal 1975, the National Council on the Arts at its May 1974 meeting reaffirmed its strong support for this effort. Among other things funds are provided for jazz/folk/ethnic presentations, community celebrations,

regional and national tours, and travel/study fellowships to enable musicians and qualified students to study and/or tour with individual artists or ensembles.

Revisions in the Jazz/Folk/Ethnic Program Guidelines recommended by the National Council on the Arts at its May 1974 meeting illustrate the changes which the Arts Endowment is making in its programs to provide more effective assistance to folk arts. The Council recommended support for community celebrations which serve a large regional area and present folk-ethnic music and elimination of a requirement that Arts Endowment support be used only for "specialists fees and their travel." In regard to broadening the guidelines to include Endowment support for costs other than fees and travel, it was pointed out that folk-ethnic musical presentations often have little or no costs for these items but are in need of financial assistance for other expenses. Also, a pilot program in documentation and archives which has concentrated on senior jazz artists will investigate how to expand the program to include folk-ethnic traditions. Finally, the Music Program in cooperation with Folklife and Public Media Programs will search for ways to encourage expanded media presentation of jazz/folk/ethnic musics.

In Public Media, Programming in the Arts provides matching grants to support production, research, and

development designed to improve the quality of nationwide arts programming on film, television, and radio.

In Visual Arts there are four program categories which specifically offer support for craft activities. They are:

- a) Craftsmen's Fellowships, to enable craftsmen to set aside time and/or purchase materials, and generally to advance their careers as they see fit;
- b) Artists, Critics, Photographers and Craftsmen in Residence, to make it possible for art schools, university art departments, and other institutions to invite among others craftsmen of national reputation for short-term residencies;
- c) Crafts Workshops, to encourage artists to test ideas and media, and to devise modes of working together (new pilot effort recommended by the National Council on the Arts at its May 1974 meeting);
- d) Master Craftworkers Apprenticeship Program, to enable master craftworkers to impart their skills to an apprentice (new pilot effort recommended by the National Council on the Arts at its May 1974 meeting).

There are now state arts agencies in all 50 states and five special jurisdictions, and their role in the support of

folk arts and crafts will become increasingly important. With Endowment assistance, many already are devoting substantial funds to folk projects. Alaska, Arizona, Maine, Massachusetts, New Mexico, New York, Tennessee, and West Virginia have particularly active programs. Others are increasing their efforts. For example, the Maryland Arts Council, with assistance of an Arts Endowment Special State Grant, has recently hired Dr. George Carey, a professional folklorist, on a full-time basis. The growth of Arts Endowment leadership and programming in the folk area will encourage other state agencies to increase their activities.

While the exact shape and scope of the commitment of the National Endowment for the Arts to folk arts will depend upon the total funds available and the number of applications of quality receiving panel and National Council on the Arts recommendation, it is our best estimate that given full funding in Fiscal 1975 (\$82,000,000) the Endowment will fund folklife projects totalling at least \$2,000,000. It is important to note that this estimate does not include folklife projects which will be supported by state arts agencies from their basic state agency grants. It is estimated that these grants will total \$11,000,000 in Fiscal 1975.

In conclusion, the National Endowment for the Arts is pleased to be able to undertake a major programming effort

for the fostering of American folk arts and folklife. It will require great sensitivity and reflection to evolve the methods and instrumentalities for effective support, for folk groups are not always visibly organized. But the challenge, coming appropriately at the time of our bicentennial reappraisal of our nation's traditions and future directions, is well worth our profound and lasting commitment.

Exhibit "A"

PARTICIPANTS
FOLK CULTURE DISCUSSION

December 8, 1973

Dr. Roger Abrahams
 Director, African and Afro-
 American Research Institute
 University of Texas at Austin

James Backas
 Executive Director
 Maryland Arts Council

Dr. Richard Bauman
 Director, Center for Intercul-
 tural Studies in Folklore
 and Oral History
 University of Texas

Maurice D. Coats
 Executive Director
 Texas Commission on the Arts
 and Humanities

James Comstock
 Editor, West Virginia Hillbilly

Jimmy Driftwood
 Ozark Folk Center

Dr. Henry Glassie
 Associate Professor
 Folklore Institute
 Indiana University

Dr. Archie Green
 American Folklore Society

Dr. Alan Lomax
 Director, Cantometrics and
 Choreometrics Project
 Columbia University

Dr. Bessie Moore
 Ozark Folk Center

Marilyn Moosnick
 Expansion Arts Panel and
 President, Living Arts
 and Science Center
 Lexington, Kentucky

James Morris
 Director, Division of
 Performing Arts
 Smithsonian Institution

Bernice Reagon
 Research Fellow
 Howard University

David Voight
 Legislative Director
 Office of Sen. James Abourezk

William Strickland
 Director, Allegheny Center
 and Member Expansion
 Arts Panel

Dr. Alan Jabbour
 Head, Archive of
 Folk Song
 Library of Congress

Phyllis Sheridan
 Office of Planning and
 Analysis
 National Endowment for
 the Humanities

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506



May 7, 1974

Mr. William McW. Cochrane
Staff Director
Committee on Rules and Administration
Room 305, Russell Senate Office Building
Washington, D. C. 20510

Dear Mr. Cochrane:

Pursuant to your request, we enclose fifty copies of two documents:

- 1) A letter dated September 17, 1973, from Ronald S. Berman, Chairman of the Endowment, to Senator James Abourezk commenting on S. 1844. This letter states the position of this Endowment, and the Office of Management and Budget has advised us that it has no objection to its submission.
- 2) A list entitled "National Endowment for the Humanities - Folklife, Folklore Awards, FY 1966-1973."

The National Endowment for the Humanities is limited by its basic legislation to supporting the "humanities," a term which is defined as including the study of a number of disciplines, among which are languages, history, comparative religion, ethics, certain social sciences and the history, criticism, theory and practice of the arts. We support "American folklife" (as that term is described in Section 3(1) of S. 1844) within this area of the "humanities."

Sincerely

A handwritten signature in dark ink, appearing to read "R. Kingston".

Robert Kingston
Deputy Chairman

Enclosures

NATIONAL ENDOWMENT FOR THE HUMANITIES

WASHINGTON, D.C. 20506



September 17, 1973

The Honorable James Abourezk
United States Senate
Washington, D. C. 20510

Dear Senator Abourezk:

This is in response to your letter of September 7th asking for my comments on the proposed American Folklife Center.

First, I agree with you that folklife is an area which can profit from more serious attention than it has heretofore received. In addition, it seems to me that more dissemination of existing work on the subject should be undertaken, specifically spreading information via exhibits and the media about the folklife and customs of one region to the other regions of the country.

You will be pleased to know that this agency--since our first operating year in 1967--has been in the business of supporting a variety of projects--including education, research, film, and museum exhibit projects--concerned with American folk art and folklife. I have been particularly pleased to see that so many young people (as well as scholars and teachers in our colleges and universities) are today interested in learning more about the roots of American culture by studying the traditional ways of the people in their region.

Our "Youthgrants" program, which supports youth-initiated and conducted projects, has funded several collections of regional music (including bluegrass, rural black, and Cajun music), an oral history project on Appalachian life (which, as you may know from the newspapers, Caroline Kennedy worked on as a volunteer), a study of a New England folk sculptor, and many local history studies which, of necessity, touched on local ethnic folklife.

As an example of one highly successful folklife project funded by our Education Division involving young people, I am forwarding for your information (and, I believe, enjoyment) The Foxfire Book.

This work, which stems from grants made by the Endowment in 1970 and 1971 for a high school curriculum project in Rabun Gap, Georgia, describes the way people in a rural area of Appalachia dealt (and deal today) with the everyday problems of life. The book has been acclaimed by both book review journals and the broad public itself. Over 350,000 copies have been sold, with the proceeds being used to expand the project and build a community center to house materials collected in the area.

On the specific bill, S. 1844, I offer the following comments:

1. As defined in Section 3 of the bill, the term "American folklife" covers fields and concerns which--pursuant to the National Foundation on the Arts and the Humanities Act--have long been supported by this Endowment and, to some extent, by the National Endowment for the Arts. In addition, the Smithsonian Institution through its various programs of research, exhibition, and particularly its annual American Folklife Festival, has also devoted substantial resources to this area. The question automatically is raised, therefore, as to how and whether duplication and overlap may be avoided between the Center and the three Federal agencies already providing support on behalf of activities relating to American folklife.

2. The potential for overlap and duplication becomes very strong when one reviews the specific functions of the Center as listed in Section 5 of the bill as these include many activities undertaken by us: The Endowment's Division of Fellowships and Research Grants, for example, support research and scholarship on American folklife; our Museum Program supports exhibits; our Media Program supports production and distribution of films; our Education Division supports educational and classroom projects dealing with folklife.

3. On the other hand, the Endowment does not itself collect, maintain, or circulate archival material, which the bill would also authorize the Center to undertake. This function would appear to be very much in keeping with the established mission of the Library of Congress, where the Center would be housed. It is in this archival area, I think, where the proposed Center might be useful and make a distinctive contribution.

4. Whether a separate administrative structure, including a Board of Trustees, would be necessary to direct an exclusively archival activity or whether such activity can be incorporated within the Library's existing structure is a matter on which I can make no judgment. I hope these comments are helpful. Should you have any questions about the above, please let me know.

Sincerely yours,

Ronald Berman
Chairman

Enclosure

OPA

12/73

National Endowment for the HumanitiesFolklife, Folklore Awards, FY 1966-1973

	<u>Number</u>	<u>\$</u>
FY 1966	-	-
FY 1967-68	8	85,751
FY 1969	24	562,732
FY 1970	32	510,792
FY 1971	50	991,174
FY 1972	74	1,527,687
FY 1973	104	2,720,362
<u>TOTAL</u>	292	\$6,398,498

FY 1967 - 1968Fellowship Division

Sam Silberman: Metropolitan Pittsburgh Educational Television, Pittsburgh, Pennsylvania. Black Man's Search for Self Through Arts.

H-68-O-141
\$14,971

TOTAL

\$14,971

FY 1967 - 1968

Research Division

David Phelps: Florida State University, Tallahassee, Fla. <u>Investigation of Prehistoric Ceremonial Sites in Florida.</u>	H-67-0-71 \$12,000
Richard M. Dorson: Indiana University Foundation, Bloomington, Indiana. <u>Ethnic Research Survey of Northwest Indiana.</u>	H-67-0-90 \$12,000
Harold B. Allen: University of Minnesota, Minneapolis, Minn. <u>Linguistic Atlas of the Upper Midwest.</u>	H-67-0-13 \$18,728
James W. Van Stone: Field Museum of Natural History, Chicago, Ill. <u>Ethnography and Recent Prehistory of the Nushagak River Eskimos, Alaska.</u>	H-67-0-51 \$7,110
Mody C. Boatright: University of Texas, Austin, Texas. <u>Expansion of the Archive of Folklore and the Training of Folklorists.</u>	H-67-0-78 \$12,000
Howard Suber: University of California, Los Angeles, California. <u>Oral History of the Motion Picture in America.</u>	H-68-0-71 \$8,420
Roger L. Welsch: Nebraska Wesleyan University, Lincoln, Nebraska. <u>Collection of Wolga-German Folklore in North Central Enclaves.</u>	H-68-0-82 \$522.37
<u>TOTAL</u>	\$70,780

FY 1969

Education Division

John J. Johnson: Stanford University: Stanford California. <u>Seminars on the Mexican-American.</u>	H-69-0-76 \$25,000
Richard A. Long: Atlanta University, Atlanta, Georgia. <u>Summer Workshops in African-American Culture.</u>	H-69-0-103 \$25,065
Blyden Jackson: Southern University, Baton Rouge, Louisiana. <u>Workshop on Negro Literature and Art.</u>	H-69-0-104 \$23,653
Robert A. Corrigan: University of Iowa, Iowa City, Iowa. <u>Summer Institute in Negro History and Culture.</u>	H-69-0-106 \$34,500
Roland C. McConnell: Morgan State College, Baltimore, Maryland. <u>Workshop on Negro History on Materials.</u>	H-69-0-107 \$8,800
Herbert Carson: Ferris State College, Big Rapids, Michigan. <u>The Image of the Negro in American Films.</u>	H-69-0-108 \$18,324
Frank Untermyer: Roosevelt University, Chicago, Illinois. <u>The Afro-American Experience.</u>	H-69-0-115 \$28,326
Henry A. Bullock: University of Texas, Austin, Texas. <u>Summer Institute for Black Studies.</u>	H-69-0-116 \$23,686
Adelaide Hill: Boston University, Boston, Massachusetts. <u>Afro-American Studies Center.</u>	H-69-0-159 \$48,000
Thomas Burton: Eastern Tennessee State University, Johnson City, Tennessee. <u>Beech Mountain Folklore Training Program.</u>	H-69-0-171 \$8,193
Chief Andrew Dreadfulwater: Seven Clans Society, Bunch, Okla- homa. <u>Cherokee Traditional History Project.</u>	H-69-0-184 \$10,000
Altona T. Jones: Virginia State College, Virginia. <u>The Black Man in American Music.</u>	H-69-0-186 \$27,838
Clarence Simmons: Mary Holmes College, West Point, Missis- sippi. <u>Oral History Project.</u>	H-69-0-100 \$42,840
Wesley K. Morgan: Southern Illinois University, Carbondale, Illinois. <u>The Historical Anthology of Music in Sound.</u>	H-69-0-72 \$8,836.76
Byrd H. Granger & Charles E. Davis: University of Arizona, Tucson, Arizona. <u>Folklore and Cultural Awareness in the Junior High School.</u>	H-69-0-122 \$25,741.87
<u>TOTAL</u>	\$358,803.63

FY 1969

Public Division

Curtis W. Davis: National Educational Television, New York, New York. <u>The Cherokee: Trail of Tears.</u>	H-69-0-172 \$87,000
Charles E. Brill: Kent State University, Kent, Ohio. <u>Portrait of the Chippewa.</u>	H-69-0-148 \$5,580
Kenneth Clarke: Western Kentucky University, Bowling Green, Kentucky. <u>A Regional Experimental Program: Kentucky Heritage.</u>	H-69-0-73 \$34,710
Ewel Cornett: West Virginia Arts and Humanities Council, Charleston, West Virginia. <u>Mountain Heritage Program.</u>	H-69-0-195 \$17,740
<u>TOTAL</u>	\$145,030

FY 1969

Research Division

Dominique De Lerma: Indiana University, Bloomington, Indiana. <u>Contemporary American Negro Composer Project.</u>	H-69-0-38 \$6,000
Carl Gorman: Office of Navajo Economic Opportunity, Fort Defiance, Oklahoma. <u>Navajo Culture Center Program.</u>	H-69-0-200 \$9,351
Bernard Barrow: Brooklyn College, Brooklyn, New York. <u>Research in American Ethnic and Immigrant Theatre.</u>	H-69-0-157 \$24,840
William Russell: New Orleans, Louisiana. <u>Project on New Orleans Music.</u>	H-69-I-1 \$9,759.31
Michael E. Krauss: University of Nebraska, Fairbanks, Alaska. <u>Part I of the Alaska Native Languages Project.</u>	H-69-0-65 \$8,948.41
<u>TOTAL</u>	\$58,898.72

FY 1970Public Division

James E. Alvis: Texas State Historical Association, Austin Texas. <u>Documentary Motion Picture Project</u> (to document passing aspects of Southwestern life and culture as reflected in the rapid transition from a rural, agrarian society to a technologically oriented urban society.)	PO-57-70-4251 \$5,956
Curtis W. Davis: National Educational Television, New York, N.Y. <u>The Cherokee: Trail of Tears</u> (a one-hour documentary on Indian-White relations in the U.S., focusing on the Cherokee Nation.	H-69-0-172-3141 \$7,000
Ludwig J. Rowinski: University of Alaska, College, Alaska. <u>Modern Alaskan Native Material Culture.</u>	PO-60-70-3762 \$49,670
Kenneth Duchac: Brooklyn Public Library, Brooklyn, New York. <u>Voices of Brooklyn</u> (a series of programs on various ethnic cultures in New York).	PO-206-70-3949 \$34,961
Donald Collier: Field Museum of Natural History, Chicago, Illinois. <u>Festival on Mexican Art, Culture and History</u> (to acquaint Chicagoans with their local Mexican culture).	PO-14-70-3888 \$7500
Curtis W. Davis: National Educational Television, New York, N.Y. <u>The Menominee</u> (a one-hour film describing the history and culture of the Menominee tribe of Wisconsin).	PO-115-70-4151 \$60,000
Joseph Benthall: Hampton Association for Arts and Humanities, Hampton, Virginia. <u>Community Involvement Archeological Project</u> (to recover and disseminate information of Hampton's long and unique past).	PO-159-70-4240 \$50,000
Peter Selz: University of California, Berkeley, California. <u>Peter Voulkos, Sculptor: A Film Portrait.</u>	PO-103-70-3958 \$32,300
Jack W. Marken: South Dakota State University, Brookings, South Dakota. <u>Summer Program in Cultural Enrichment II</u> (with emphasis on the region's Indian and Pioneer history and culture).	PO-248-70-4511 \$32,900

Education Division

James G. Newbill: Yakima Valley College, Yakima, Washington. <u>Pacific Northwest, Today and Yesterday.</u>	EO-166-70-4134 \$7,670.
Henry E. Fritz: St. Olaf College, Northfield, Minnesota. <u>American Minorities Studies</u> (offering courses in the cultural backgrounds of American minorities).	EO-267-70-4134 \$30,000
B. Eliot Wiggington: Southern Highlands Literary Fund, Inc., Rabun Gap, Georgia. <u>Foxfire Folklife Training & Research Program</u> (to preserve the vanishing folk arts of the North Georgia Mountains).	EO-98-70-4208 \$10,000
William R. Weinberg: Alice Lloyd College & Lees Junior College, Pippa Passes & Jackson, Kentucky. <u>Oral History of Appalachia.</u>	EO-211-70-4205 \$1,190
Robert Corrigan: University of Iowa, Iowa City, Iowa. <u>Summer Workshop in Negro History, Literature, and Culture.</u>	EO-95-70-4194 \$14,633
Jean Paul Hubbard: Southern University and A&M College, Baton Rouge, Louisiana. <u>Workshop in Negro Literature, Art, and Music.</u>	EO-92-70-4123 \$13,723
Altona T. Johns, Undine S. Moore: Virginia State College, Petersburg, Virginia. <u>The Black Man in American Music.</u>	H69-0-186(3831) \$26,338
William Huntley: Westminster College, Fulton, Missouri. <u>Afro-American Experience and the African Heritage.</u>	EO-130-70-4135 \$28,920

Fellowships

James A. Gross: Cornell University, Ithica, New York. <u>The History of the Black Worker.</u>	SS-35-70 \$1,500
Donald G. Mathers: University of North Carolina, Chapel Hill, North Carolina. <u>The Myth of the Saintly Slave in the Old South.</u>	SS-61-70 \$1,500
Ronald T. Takaki: University of California, Los Angeles, California. <u>Black Thought in America.</u>	FY-170-70 \$9,500
Mary V. Jackson: University of Missouri St. Louis, Missouri. <u>Afro-American Literature from 1850 to the Present.</u>	FY-144-70 \$7,500
William B. Gravely: University of Denver, Denver, Colorado. <u>The Black Experience in America as Interpreted by Negro Churchmen.</u>	SS-32-70 \$1,500
James L. Hill: Paine College, Augusta, Georgia. <u>Relevance of Traditions in Black Literature.</u>	SS-44-70 \$1,500
Idus A. Newby: University of Hawaii, Honolulu, Hawaii. <u>A Brief History of South Carolina Negroes Since 1895.</u>	SS-66-70 \$1,500
David G. McComb: Colorado State University, Fort Collins, Colorado. <u>Urban History in Texas.</u>	FY-153-70 \$9,500
James C. Downey: William Carey College, Hattiesburg, Mississippi. <u>Patterns of Acculturation in the Popular Religious Music of White and Negro Communities in the South.</u>	FY-119-70 \$6,500
Roald D. Tweet: Augustana College, Rock Island, Illinois. <u>Literature and Culture of the Upper Mississippi Valley.</u>	SS-94-70 \$1,500
James L. Funkhauser: Forest Park Community College, St. Louis, Missouri. <u>Translating Negro Dialect into Standard Dialect.</u>	SS-27-70 \$1,500

Research

Edward Kahn: John Edwards Memorial Foundation, Los Angeles California. <u>Compilation of Discography of Hillbilly Record- ings.</u>	RO-27-70- 3321 \$5,450
Benjamin F. Williams: North Carolina Museum of Art, Raleigh, North Carolina. <u>Visual Arts at Black Mountain College</u> (an institution which played a significant role in the American art scene from its founding in 1933 to its dissolution in 1956).	RO-273-70 4456 \$18,000
Elizabeth Balanoff: Roosevelt University, Chicago, Illinois <u>Oral History Project in Labor History.</u>	RO-229- 70-4354 \$14,081
Rudolph J. Vecoli: University of Minnesota, Minneapolis, Minnesota. <u>Research Facility on American Ethnic Groups.</u>	RO-239 70-4395 \$17,000

Total FY 1970

\$510,792

FY 1971

Public Division

John Chandler: Museum of the City of New York, New York, <u>East Harlem History Project.</u>	PO-5155-71- 233 \$42,210
Alan Lomax: Columbia University, New York, N.Y. <u>Filmed History Project</u> (presentation of the geography of mankind in terms of dance, movement and song traditions, and how they came together in North America.)	PO-5237-71- 298 \$79,000
Curtis W. Davis: Educational Broadcasting Corporation, New York, N.Y. <u>The Menominee</u> (a one-hour film describing the history and culture of the Menominee tribe of Wisconsin).	PO-115-70- 4151 \$30,000
Ludwig J. Rowinski: University of Alaska, College, Alaska. <u>Modern Alaskan Native Material Culture.</u>	PO-5130-71- 146 \$53,900
Kenneth W. Clarke: Western Kentucky University, Bowling Green, Kentucky. <u>Kentucky Heritage.</u>	PO-4634-71- 35 \$34,969
Domingo N. Reyes: National Mexican-American Anti-Defamation League, Washington, D.C. <u>A Chicano History of the Americas.</u>	PO-4577- 71-37 \$20,000
Warren M. Robbins: Frederick Douglass Institute of Negro Arts and History/Museum of African Art, Washington, D.C. <u>Five Year Development Program.</u>	PO-271- 70-4586 \$107,000
Peter Selz: University of California Berkeley, California <u>Peter Voulkos, A Film Portrait: A Sculptor at Work.</u>	PO-103-70- 3958 \$4,777

Education

Dominique de Lerma: Indiana University Foundation, Bloomington, Indiana. <u>Center for Black Music.</u>	EO-4112-71-7 \$43,639.15
T. Harry Williams: Louisiana State University, Baton Rouge, Louisiana. <u>Institute of Southern History and Culture.</u>	EO-4673-71-74 \$88,915
Bruce Barton: University of Montana, Missoula, Montana. <u>Master of Arts Degree in American Indian Art for American Indians.</u>	EO-5229-71-274 \$25,000
Charles J. Vento: Valley Instructional Television, Association. <u>"The Californian" - two 30-minute Pilot Films.</u>	EO-4508-71-95 \$10,000
Ernest F. Dyson: Afro-American Music Opportunities Association, Minneapolis, Minnesota. <u>Afro-American Music Project.</u>	EO-5289-71-173 \$35,000
B. Eliot Wiggington: Southern Highlands Literary Fund, Inc., Rabun Gap, Georgia. <u>The Foxfire Folklife Training and Research Program</u> (to preserve the vanishing folk arts of the North Georgia mountains).	EO-5072-71-115 \$9,401
Arthur Palacios: Educational Systems Corporation, Washington, D.C. <u>Development of Social Science Materials on Mexican American Culture.</u>	EO-253-70-4650 \$1,000
Richard Tucker: Mary Holmes Junior College, West Point, Mississippi. <u>Oral History Program.</u>	EO-4614-71-23 \$42,481
Charles Hayes & William R. Weinberger: Alice Lloyd College & Lees Junior College, Pippa Passes & Jackson, Ky. <u>Oral History of Appalachia.</u>	EO-211-70-4205 \$15,000
Byrd H. Granger: University of Arizona Tucson, Arizona. <u>Folklore and Cultural Awareness in the Schools.</u>	EO-4550-71-62 \$33,200
Margaret Bantz Paul: Americans for Indian Opportunity, Washington, D.C. <u>Supplemental Reading Series about Indians for Students Reading Below Grade Level.</u>	EO-4607-71-194 \$45,000
Lionel R. Sharp: Cazenovia College, Cazenovia, New York. <u>Perspectives on Black Literature.</u>	EO-5293-71-167 \$21,262

Fellowships

Carol A. George: State University of New York, Oswego, N.Y. <u>Development of the Independent Black Church Movement, 1790-1840.</u>	F-71-224 \$9,500
Jacob Ornstein: University of Texas, El Paso, Texas. <u>Sociolinguistic Approaches to Mexican-American Subculture & Problems of Bilingual School Youth.</u>	F-71-147 \$15,500
Norman A. McQuown: University of Chicago, Chicago, Illinois. <u>Linguistic Tools & Language Documents for Middle American Indigenous Culture History.</u>	F-71-141 \$15,500
Gary J. Heilsberg: Lees Junior College, Jackson, Kentucky. <u>Theater--Toward Establishing an Appalachian Regional Theater.</u>	F-71-173 \$9,500
Roger Rosenblatt: Harvard University, Cambridge, Massachusetts. <u>Black Fiction in America, 1890 to the Present.</u>	F-71-278 \$9,500
Fuad N. Bahou: Knoxville, College, Knoxville, Tennessee. <u>The Black American Artist: His Vision and Stature.</u>	F-71-188 \$9,500
Luke C. Collins: Moorpark College, Moorpark, California. <u>Ethnic Group Language Transformation.</u>	F-71-165 \$9,500
Donald H. Estes: San Diego City College, San Diego, California. <u>The Asian American.</u>	F-71-168 \$9,500
Larry R. Warkentin: Pacific College, Fresno, California. <u>Music of California Mexicans from 1822-1846.</u>	F-71-106 \$1,500
Mary Ellen Doyle: Spalding College, Louisville, Kentucky. <u>Characteristics of Black American Fiction.</u>	F-71-19 \$1,500
Leon N. Hicks: Lehigh University, Bethlehem, Pennsylvania. <u>The American Negro Artist.</u>	F-71-40 \$1,500
Arthur S. Marks: Bryn Mawr College, Bryn Mawr, Pennsylvania. <u>Benjamin West's School and its Importance for American Art.</u>	F-71-71 \$1,500
William J. Schafer: Berea College, Berea, Kentucky. <u>The Impact of Black Music on White Popular Culture in the 20th Century.</u>	F-71-280 \$9,500
Mary Ewens: Rosary College, River Forest, Illinois. <u>American Painting, Architecture, and Decorative Arts.</u>	F-71-202 \$7,500
Carl A. Newlin: Greater Hartford Community College, Hartford, Connecticut. <u>Artistic Contributions from American Ethnic Minorities.</u>	F-71-177 \$7,500

Fellowships (con't)

Stephen C. Reynolds: University of Oregon, Eugene, Oregon. <u>The Carpatho-Russian Prostop' Inije in North America</u> (a body of ancient chant preserved primarily in oral tradition and folk music among persons of Carpatho-Russian /formerly Eastern Czechoslovakia/ birth or ancestry in the U.S.).	F-71-85 \$1,500
Charles F. Holmes: Union College, Schenectady, N.Y. <u>Oral History as A Vital Methodology for Interpreting the Past.</u>	F-71-236 \$9,500
Daniel B. Shea: Washington University, St. Louis, Missouri. <u>Puritanism and American Literature.</u>	F-71-88 \$1,500
Luis Baez: Phoenix College, Phoenix, Arizona. <u>Multi-media Presentations of Mexican Art and Culture.</u>	F-71-7 \$1,500

Research

Donald C. Miller: University of Montana, Missoula, Montana. <u>Western Ghost Town Philosophy.</u>	RO-4557-71- 141 \$6,328
David S. Brose: Western Reserve Historical Society, Cleveland, Ohio. <u>Study of A Pioneer Settlement in the Western Reserve.</u>	RO-4982-71- 149 \$14,265
Frederick G. Cassidy: University of Wisconsin, Madison, Wis. <u>Dictionary of American Regional English.</u>	RO-4500- 71-66 \$29,481
Wayland D. Hand: University of California, Los Angeles, California. <u>Standard Work on American Folk Medicine.</u>	RO-4750- 71-75 \$13,304
Michael Lynn Flecher: Unaffiliated, Berkeley, California. <u>Origins of Texas Country Blues.</u>	RI-5775A- 71-251 \$5,253
Dena J. Epstein: University of Chicago, Chicago, Illinois. <u>Historical Study of the Development and Emergence of Black Folk Music in the United States.</u>	RO-5719- 71-247 \$4,774
Norman Cohen: John Edwards Memorial Foundation, Los Angeles, California. <u>Compilation of a Discography of Hillbilly Records.</u>	RO-4753- 71-63 \$7,500
Stanley M. Tsuzaki: University of Hawaii, Honolulu, Hawaii. <u>Survey of Pidgin and Creole Languages.</u>	RO-4330- 71-86 \$9,721.44
Howard Suber: University of California, Los Angeles, California. <u>Oral History of the Motion Picture in America.</u>	H-68-0-71 (2030) \$1,447.83
Peter R. Knights: Unaffiliated, Champaign, Illinois. <u>Migration, Urbanization, and Economic Mobility: Boston, 1850 - 1880.</u>	RI-5529-71- 239 \$14,846
Eleanor S. Quandt: Unaffiliated, Washington, D.C. <u>Techniques and Materials in Paintings from the Upper Hudson Valley.</u>	RI-5001-71 127 \$10,000
Total FY 1971	\$991,174 ⁴²

FY 1972Education

Richard D. Tucker: Mary Holmes College, West Point, Mississippi. <u>Oral History Program.</u>	EH-7108-72 294 \$23,300
Byrd H. Granger: University of Arizona, Tucson, Arizona. <u>Folklore and Cultural Awareness in the Schools.</u>	EO-4550-71 62 \$100
Benjamin Zickafoose: Appalachian Film Workshop, Inc. <u>Appalachian Educational Media Project.</u>	EH-6659-72 347 \$33,785
Marrio Barrera, et al. Chicano Film Associates. Berkeley, California. <u>The Founding of San Francisco.</u>	EH-5808-72-17 \$25,190
Marshall McKusick: University of Iowa, Iowa City, Iowa. <u>The Ancient Iowa Film Series.</u>	ES-5998-72 82 \$38,396
Thomas G. Burton: East Tennessee State University, Johnson City, Tennessee. <u>Beech Mountain Film Project.</u>	ES-5194-72 450 \$2,000
Arthur Puotinen: Suomi College, Hancock, Michigan. <u>Finnish Folklore and Social Change in the Great Lakes Mining Region.</u>	EH-6622-72 419 \$180,000
Charles Hayes & William Weinberg: Alice Lloyd College & Lees Juniir College, Pippa Passes & Jackson, Ky. <u>Oral History of Appalachia.</u>	EO-211-70 4205 \$39,000
D'Arcy McNickle: The Newberry Library, Chicago, Illinois. <u>Center for the History of the American Indian.</u>	EH-5461- 72-487 \$20,000
Jeanette H. Costo: American Indian Historical Society, San Francisco, California. <u>Development and Teacher Training in Native American History and Culture.</u>	ES-6083- 72-70 \$64,200
Ralph M. Hudson: University of Alabama, Huntsville, Alabama. <u>Slide Lecture Sets on Afro-American Art.</u>	ES-6601- 72-231 \$16,084
Vada E. Butcher: Howard University, Washington, D.C. <u>Center for Ethnic Music.</u>	ES-5962-72- 492 \$132,400

Education (con't)

Ernest F. Dyson: Afro-American Music Opportunities, Minneapolis, Minnesota. <u>Afro-American Music Project.</u>	EO-5289-71-173 \$16,870
Thomas B. Cousins: Long Island Educational Television Council, Inc. <u>Television Institute for Ethnic Studies.</u>	ES-6430-72-356 \$29,760
Carl Whitman: United Tribes of North Dakota Development Corporation, Bismark, North Dakota. <u>The Development of American Indian Curricula.</u>	ES-7103-72-249 \$96,000
Henry E. Fritz: St. Olaf College, Northfield, Minnesota. <u>American Minorities Program.</u>	EH-5239-72-52 \$30,000
Michael DeMichele, University of Scranton, Scranton, Pennsylvania. <u>Ethnic and Racial Minorities in Northeastern Pennsylvania.</u>	EH-6476-72-243 \$19,992
Thomas L. Charlton: Baylor University, Waco, Texas. <u>The Oral History Curriculum Project.</u>	EH-5633-72-46 \$46,299
Ben E. Bailey: Tougaloo College, Tougaloo, Mississippi. <u>Summer Curriculum Institute in Black Music.</u>	ES-6491-72-256 \$25,620
Bruce Barton: University of Montana, Missoula, Montana. <u>Master of Arts Degree in American Indian Arts for American Indians.</u>	EO-5229-71-274 \$25,000

Public Division

Sue Wilson Abbey: Arizona Historical Foundation, Tempe Arizona. <u>History of La Paz, Arizona Territory and the Colorado River Indian Tribes, 1862-1875.</u>	PS-6358-72-45 \$9,750
--	--------------------------

Fellowships

John W. Blassingame: Yale University, New Haven, Connecticut. <u>Black Images of the City.</u>	F-72-339 \$11,250
Russell L. McIntyre: Bowie State College, Bowie, Maryland. <u>Black American Philosophers and Their Contributions to American Society.</u>	F-72-181 \$2,000
Mary W. McHenry: Federal City College, Washington, D.C. <u>American and Afro-American Literature.</u>	F-72-436 \$11,250
Joseph E. Littlejohn: Southeastern State College, Durant, Oklahoma. <u>The Linguistic-Psychological Development of Children of Ethnic Minorities.</u>	F-72-427 \$11,250
Harold S. McAllister: University of North Dakota, Grand Forks, North Dakota. <u>The Literature, Language, and Culture of the Pueblo Indians of New Mexico.</u>	F-72-429 \$11,250
Alan R. Velie: University of Oklahoma, Norman, Oklahoma. <u>American Indian Literature.</u>	F-72-513 \$8,750
Luis Davila: Indiana University, Bloomington, Indiana. <u>The Influence of Folklore on Contemporary Chicano Literature.</u>	F-72-364 \$11,250
William Hugh Jansen: University of Kentucky, Lexington, Kentucky. <u>Kentucky Legends and Their Relationship to National and International Migratory Legend.</u>	F-72-33 \$18,000
Dell H. Hymes: University of Pennsylvania, Philadelphia, Pennsylvania. <u>Analysis and Edition of the Myths of the Chinookan Indians of Oregon and Washington.</u>	F-72-31 \$18,000
Vincent J. Scully: Yale University, New Haven, Connecticut. <u>1. Pueblo Architecture and Dances. 2. Modern Architecture and Urbanism.</u>	F-72-63 \$18,000
Michael W. Zuckerman: Philadelphia, Pennsylvania. <u>Community and Character in Early America.</u>	F-72-84 \$18,000
Lester C. Lamson: Indiana University, South Bend, Indiana. <u>Negroes in Tennessee, 1900-1930.</u>	F-72-168 \$2,000
Clarence Moorer: University of Kentucky, Lexington, Ky. <u>The "Other" Sense of the Sacred: Impact of Voodoo & Black Folklore.</u>	F-72-184 \$2,000
Craig W. Mishler: Anchorage Community College, Anchorage, Alaska. <u>The Folklore of Alaska's Athabascan Indians.</u>	F-72-293 \$11,250

Fellowships

Donald L. Parman: Purdue University, Lafayette, Indiana. <u>Navajo New Deal.</u>	F-72-460 \$8,750
Thomas W. Brown: West Virginia University Creative Arts Center. <u>Folk Music of West Virginia and Neighboring Regions.</u>	F-72-109 \$2,000
Charles B. Dew: University of Missouri, Columbia, Missouri. <u>The Black Ironworker in the American South.</u>	F-72-121 \$2,000
Inez Cardoza-Freeman: Newark Regional Campus of Ohio State University. <u>The Collection and Study of Chicano Folklore.</u>	F-72-251 \$11,250
Sharlene F. Gillette: Des Moines Area Community College, Boone, Iowa. <u>Influence of Cultural Differences in Ethnic Groups on the Study of Literature in Two-Year Colleges.</u>	F-72-265 \$11,250
Charles W. Dobbins: Longview Community College, Lee's Sum- mit, Missouri. <u>Interdisciplinary Study of American Literature, Art, and Music.</u>	F-72-259 \$8,750
Roland C. Hayes: Tarrant County Junior College, Ft. Worth, Texas. <u>Southern Afro-American Studies.</u>	F-72-272 \$11,250
Michael R. Bradley: Motlow State College, Tullahoma, Tenn- essee. <u>Roots of Afro-American Culture.</u>	F-72-246 \$7,500
Rudolph M. Lapp: College of San Mateo, San Mateo, California. <u>Afro-American in Gold Rush California.</u>	F-72-286 \$6,088
Lewis A. Turlish: Bates College, Lewiston, Maine. <u>Design Argument in 19th Century American Culture.</u>	F-72-225 \$2,000
Patricia W. McGraw: Philander Smith College, Little Rock, Arkansas. <u>Black Literature: A Means to an End.</u>	F-72-435 \$11,250
David A. McCourt: Everett Community College, Everett, Wash- ington. <u>Further Survey of the History and Literature of Ethnic and Peace Studies.</u>	F-72-290 \$11,250
Carlos U. Lopez: Menlo College, Menlo Park, California. <u>History of the Chilenos in California.</u>	F-72-289 \$11,250
Jan K. Cohn: Carnegie-Mellon University, Pittsburgh, Pennsylv- vania. <u>Domestic Architecture in American Literature.</u>	F-72-358 \$11,250

Research

Kenneth Silverman: New York University, New York, N.Y. <u>A Cultural History of the American Revolution.</u>	RO-6416-72- 223 \$19,468
Ann Allen Shockley: Fisk University, Nashville, Tennessee. <u>Black Oral History Program of the Fisk University Library.</u>	RO-5116- 72-75 \$86,377
Elizabeth Balanoff: Roosevelt University, Chicago, Illinois. <u>Oral History Project in Labor History.</u>	RO-229- 72-4354 \$10,000
Vivian Perlis: Yale University, New Haven, Connecticut. <u>American Music Oral History Project.</u>	RO-6375- 72-100 \$9,897
A. Loran Olsen: Washington State University, Pullman, Wash- ington. <u>Ethnomusicology of the Nez Perce Indians.</u>	RO-5610- 72-209 \$10,000
Rudolph J. Vecoli: University of Minnesota: Minneapolis, Minnesota. <u>Research Facility on American Ethnic Groups.</u>	RO-239- 70-4395 \$53,950
Wayland D. Hand: University of California, Los Angeles, California. <u>Standard Work on American Folk Medicine.</u>	RO-4750- 71-75 \$15,162
Richard M. Candee: Old Sturbridge Village, Inc., Sturbridge, Massachusetts. <u>A Three-Year Study of Early New England Vernacular Architecture.</u>	RO-4947- 72-33 \$63,800
Louis Jones: New York State Historical Association, New York, New York. <u>Nation-Wide Sampling of American Folk and Native Arts.</u>	RO-6369- 72-234 \$17,349

Office of Planning (Youthgrants)

Joan W. Cove: Unaffiliated, Potomac, Maryland. <u>Toby Town Historical Research Project.</u>	AY-7425- 72-357 \$8,079
Paul M. Orehovec: Mount Senario College, Ladysmith, Wisconsin. <u>The Study of the Chippewa Indian Tribal Law, Treaties, and Entreaties.</u>	AY-7447- 72-376 \$6,975
Robert E. Mugge: Unaffiliated, Catonsville, Maryland. <u>Frostburg: A Filmic Portrait.</u>	AY-7391- 72-359 \$8,990
Fay Lai Chew: The Basement Workshop, Inc, New York, New York. <u>Chinatown Oral History Project.</u>	AY-7593- 72-414 \$6,835
Wayne R. Larson: Kirkwood Community College, Cedar Rapids, Iowa. <u>From Communism to Capitalism: A Study of the Amana Colonies.</u>	AY-7550- 72-374 \$4,450
Ann Lawrence: Miner's Voice Newspaper, Charleston, West Virginia. <u>Oral History of the Miner's Union.</u>	AY-7445 72-454 \$9,270
Dean T. Lahikainen: Unaffiliated, Syracuse, New York. <u>American Folk Carver Gustaf Nyman: Research and Catalogue Publications.</u>	AY-7551 72-380 \$2,500
M. Leighton: Rounder Records, Inc., Cambridge, Massachusetts. <u>Bluegrass Research and Publication Project.</u>	AY-7616 72-364 \$9,350
David C. Brosch: Illinois Labor History Society, Chicago, Illinois. <u>The Historical Development of Three Chicago Millgates.</u>	AY-7434 72-368 \$4,339
Michael K. Brown: Jefferson County Historical Society, Watertown, New York. <u>The Black River Canal, an Artery to the North Country.</u>	AY-7405- 72-388 \$450
Deborah Schornak: Detroit Historical Museum, Detroit, Michigan. <u>A Case Study of Ethnicity and Ethnic Change in a Detroit Neighborhood.</u>	AY-7444- 72-390 \$1,699
Glenn Harlen Jordan: Unaffiliated, Stanford, California. <u>A Study of a Black Holiness Church, Christ Temple Apostolic Church in Sacramento.</u>	AY-7490- 72-417 \$6,252
Robert Mugge: Individual, Catonsville, Md. <u>Frostburg: A Filmic Portrait.</u>	AY-7391-72 \$8,990

Office of Planning (Youthgrants)

C.L. Dill: Dana College, Blair, Nebraska. Retrieval of
Lewis and Clark's Amahami Indian Village.

AY-7311-72-
319
\$4,911

Richard E. Hughes: Cotati, California. Goose Lake Basin
Archaeological Project.

AY-7287-72-
379
\$4,760

Anthony Mahern: National Science Foundation (U. of Chicago),
Chicago, Ill. Architectural Preservation Policy in Chicago.

AO-7192-72-
199
\$10,000

Total FY 1972

\$1,527,687¹⁰

FY 1973

Public Division

Sheilagh Brooks: University of Nevada, Las Vegas, Nevada. <u>People's Archeology in Nevada.</u>	SR-7965- 73-71. \$29,960
Clarisse Poirier: Merrimack Valley Textile Museum, North Andover, Massachusetts. <u>Mill and Mansion: Varieties of Everyday Life in a 19th Century Mill City.</u>	PM-9760- 73-448 \$8,340
Minoru Masada: State Capitol Museum, Olympia, Washington. <u>The Pride and the Shame</u> (the story of the Japanese American in the Pacific Northwest with particular emphasis upon the relocation World War Two.)	PM-8709- 73-268 \$5,000
American Crafts Council: Davenport, New York. <u>Shaker Film Project.</u>	PN-7658- 73-173 \$33,000
Jack Offield: Mohawk-Hudson Council on Educational Tele- vision (WMHT), Schenectady, New York. <u>Film Production: Two Centuries of the New York Rural Craftspeople.</u>	PN-8473- 73-241 \$15,000
John Irving: WGBH Educational Foundation, Boston, Massachu- setts. <u>The Archaeology of the North American Indian.</u>	PN-7585 73-103 \$76,000
Peter C. Filene: University of North Carolina, Chapel Hill, North Carolina. <u>Changing Times: A Theatrical Classroom</u> (a presentation of the Depression and how it affected North Carolina.)	SR-8174- 73-95 \$30,000

Education

Sister C. Palm: Crow Creek High School, Stephan, South Dakota. <u>Crow Creek Indian Cultural Enrichment.</u>	ES-8652- 72-374 \$10,000
Vada E. Butcher: Howard University, Washington, D.C. <u>Center for Ethnic Music.</u>	ES-5962 72-492 \$70,000
Marshall McKusick: University of Iowa, Iowa City, Iowa. <u>Ancient Iowa Film Series.</u>	ES-7939 73-183 \$49,484
Ernest F. Dyson: Afro-American Music Opportunities Association, Minneapolis, Minnesota. <u>Afro-American Music Project.</u>	EO-5289- 71-173 \$500
John Chavis: Alabama Center for Higher Education, Birmingham, Alabama. <u>History of the Black Experience in Higher Education.</u>	EH-6598- 73-21 \$59,348
Charles Hayes & William Weinberg: Alice Lloyd College and Lees Junior College, Pippa Passes, Kentucky. <u>Oral History of Appalachia.</u>	EO-211- 70-4205 \$2,000
William Weinberg: Alice Lloyd College, Pippa Passes, Kentucky. <u>Appalachian Oral History Project.</u>	EO-8498 73-492 \$35,000
D'arcy McNickle: The Newberry Library, Chicago, Illinois. <u>Center for the History of the American Indian.</u>	EH-5461- 72-487 \$342,000
David Byrne and Peter Garcia: University of Utah, Salt Lake City, Utah. <u>Development of Humanistic Materials Relating to the Chicanos of Utah and Adjacent Areas.</u>	EH-7685- 73-125 \$35,655
Education (con't)	
Doris Richards: Indiana University, Bloomington, Indiana. <u>Black Music Center Project.</u>	EH-6655- 73-30 \$67,000
Gail K. Schneider: Staten Island Institute of Arts & Sciences, New York, New York. <u>The Black Man on Staten Island.</u>	EH-5553- 73-87 \$9,550
Alvin Batists: Southern University, Baton Rouge, La. <u>Developing A Multi-Ethnic Curriculum With Jazz as A Focal Point.</u>	EH-6735- 73-94 \$18,000
Ulysses S. Prince III: Claremont Graduate School, Claremont, California. <u>Black-Chicano Studies Oral History Project.</u>	EH-7260- 73-117 \$41,955

Fellowships

F. Whitney Jones: St. Andrews Presbyterian College, Laurinburg, North Carolina. <u>The Cosmology of the Plains Indian</u> .	F-73-510 \$2,000
Sammy E. Solberg: University of Washington, Seattle, Washington. <u>Three Asian American Authors: Studies in Cultural Contacts</u> .	FS-9882-320 \$12,000
Philip M. Keith: Washington and Lee University, Lexington, Virginia. <u>The Idea of Quakerism in American Literature</u> .	F-73-515 \$2,000
William L. Furlong: Utah State University, Logan, Utah. <u>Chicano and Indian Cultures: Their Background Values, Ideas & Art Forms</u> .	FY-73-280 \$7,500
John A. Dittmer: Tougaloo College, Tougaloo, Mississippi. <u>The Black Man in Georgia During the Progressive Era</u> .	FY-73-262 \$11,250
Edward C. Cooper: Wayne County Community College, Detroit, Michigan. <u>Black Political Movements & Black Political Parties in America</u> .	F-73-115 \$11,250
Nancy L. Bonvillian: Michigan State University, East Lansing, Michigan. <u>A Study of Language Change and Culture History of the Iroquois Indians</u> .	FY-73-236 \$11,250
* Thomas J. Hennessey: Northwestern University, Evanston, Illinois. <u>Black Music & Black Culture in the United States</u> .	FS-9889- \$12,000
Christopher Wye: Harvard University, Cambridge, Massachusetts. <u>Cleveland Negro Community: 1929-1945</u> .	FS-9869- 73-308 \$12,000
Charles H. Rowell: Southern University, Baton Rouge, Louisiana. <u>Folk Tradition in Afro-American Literature</u> .	FY-73-390 \$11,250
Miriam Sharma: University of Hawaii, Honolulu, Hawaii. <u>An Ethno-History of Fillipinos in Hawaii</u> .	FS-9883- 73-321 \$12,000
Marie A. Wunsch: Leeward Community Junior College, Pearl City, Hawaii. <u>Ethnic Identity & Assimilation in American Life: Its Expression in the Literature of Asian-American Writers (Japanese, Chinese, Filipino)</u> .	F-73-162 \$11,250
Jacob E.K. Aherns: Florida State University, Tallahassee, Florida. <u>U.S. Painting of Historical and Literary Subjects, Late 18th - Early 19th Century</u> .	FY-73-222 \$11,250

Fellowships (cont)

Thomas R. Wessel: Montana State University, Bozeman, Montana. <u>The American Indian During the Dawes Act Period, 1887-1934.</u>	FS-9875- 73-313 \$12,000
Katherine M. Weist: University of Montana, Missoula, Montana. <u>History of the Indians of Montana.</u>	FS-9875- 73-313 \$12,000
William B. Garcia: University of Iowa, Iowa City, Iowa. <u>The Work Family: Perpetuators of Black American Music.</u>	FS-9870- 73-308 \$12,000
Elizabeth A. Schultz: University of Kansas, Lawrence, Kansas. <u>The Oral & Folkloristic Sources of Afro-American Literature.</u>	FS-9870- 73-308 \$12,000
Eldon G. Kentworthy: Cornell University, Ithaca, New York. <u>Latin America in the Self-Identity of La Raza.</u>	FS-9880- 73-318 \$12,000
Douglas H. Daniels: University of California, Berkeley, California. <u>The Urban Life of San Francisco's Black Residents, 1860 to 1930.</u>	FS-9871- 73-309 \$12,000
Abraham Hoffman: University of Oklahoma, Norman, Oklahoma. <u>Mexican Immigration & Mexican Americans.</u>	FS-9871- 73-309 \$12,000
George P. Daskarolis: Merritt College, Oakland, California. <u>Greek-American Settlement of the San Francisco Bay Area, 1890-1960.</u>	F-73-118 \$7,500
Forrest J. Hurley: Memphis State University, Memphis, Tenn. <u>The Folk Culture of the Central Ozark Region.</u>	F-73-508 \$2,000
Eleanor J. Hall: Rend Lake College, Ina, Illinois. <u>Pre-history of Southern Illinois Through Archaeology.</u>	F-73-181 \$2,000
Ernest M. Tucker: Ashland Community College, Ashland, Ky. <u>Country-Mountain Studies, Eastern, Kentucky, 1890's-1950's.</u>	F-73-156 \$11,250
Aristeo Brito: Pima College, Tucson, Arizona. <u>The Interpretation of Chicano History, Culture, & Thought Through Literature: 1910-1965.</u>	F-73-109 \$10,000

Research

- Catherine Lynn Frangiamore: Smithsonian Institution, Washington, D.C. Wallpaper in the 19th Century American Architecture. RO-6631-73-123 \$14,980
- Richard A. Peterson: Vanderbilt University, Nashville, Tennessee. Development of the Country Music Industry from 1925 to the Present. RO-7855-73-154 \$14,691
- Dwayne E. Walls: Unaffiliated, Charlotte, North Carolina. The Kidwells of Clear Fork (a 125-year social history of out-migration in one Appalachian family). RI-6376-72-274 \$31,968
- F.G. Cassidy: University of Wisconsin, Madison, Wisconsin. Dictionary of American Regional English. RO-7150-72-246 \$25,000
- Ezekiel Lifschuta & Szajkowski: Yivo Institute for Jewish Research. Microfilming and Cataloguing of Immigration & Americanization Materials in the YIVO Archives. RO-7650-73-131 \$40,580
- Donald M. Hines: Washington State University, Pullman, Washington. A Survey of Folklife and Historical Resources Extant in the Inland Pacific. RO-7795-73-206 \$31,968
- Dena J. Epstein: University of Chicago, Chicago, Ill. Historical Study of the Development and Emergence of Black Folk Music in the United States. RO-5719-71-247 \$4,944
- Wayland D. Hand: University of California, Los Angeles, California. Dictionary of American Popular Beliefs and Superstitions. RO-8782-73-338 \$21,995
- H. Wiley Hitchcock: Brooklyn College, Brooklyn, N.Y. Early American Music in Print and on Records: A Bibliography. RE-8955-73-504 \$14,995
- Richard M. Dorson: Indiana University, Bloomington, Ind. Research Conference on Folklore in the Modern World. RO-8328-73-474 \$15,000
- Karl Kroeger: The Moravian Music Foundation, Winston-Salem, N.C. Catalogs of Early American Music in the Custody of the Moravian Music Foundation. RO-7693-73-216 \$154,675
- Kathleen Dalton: Tanana Yukon Historical Society, Fairbanks, Alaska. Alaska Oral History Project. RO-7039, 73-218. \$16,800
- Elizabeth Balanoff: Roosevelt University, Chicago, Ill. Oral History Project in Labor History. RO-8758-73-447 \$14,646
- A. Loran Olsen: Washington State University, Pullman, Washington. Ethnomusicology of the Nez Perce Indians. RO-5610-72-209. \$5,000

Research (con't)

Tamara Harevan: Clark University, Manchester, New Hampshire. <u>The Laborers of Manchester, New Hampshire</u> (a study in family and individual adjustment to urban, industrial life.)	RO-8963- 73-500 \$8,886
Nathan Susskind: City College (CUNY), New York, New York. <u>Great Dictionary of the Yiddish Language.</u>	RO-5451- 72-179 \$72,500
John Duncan Haskell: Committee for a New England Bibliog- raphy, Inc. <u>Bibliography of New England History.</u>	RO-6471- 72-382 \$21,390
James T. Callow: University of Detroit, <u>An Edition of the Sketch Club Minutes.</u>	RO-7857- 73-203 \$25,000
Ronald R. Butters: Duke University, Durham, North Carolina. <u>Linguistic Variation in the Spoken English of North Carolina.</u>	RO-8949- 73-405 \$24,756
Lee A. Pederson: Emory University, Atlanta, Georgia. <u>The Linguistic Atlas of the Gulf States.</u>	RO-8487- 73-208 \$4,060
Dr. & Mrs. John Dillenberger: Graduate Theological Union, Berkeley, California. <u>The Visual Arts & Religious Con- sciousness: Its Nature & Place in the American Scene to 1914.</u>	RO-9126 73-512 \$15,615
Robert Haynes: University of Houston, Houston, Texas. <u>The Houston Meeting and Riot of 1917.</u>	RO-7712- 73-194 \$23,848
J. Bunker Clark: University of Kansas, Lawrence, Kansas. <u>An Anthology & Study of American Keyboard Music Before 1925.</u>	RE-7695- 73-179 \$17,022
David Yellin: Memphis State University, Memphis, Tennessee. <u>Multi-Media Research Material on Community Events, Memphis. Tennessee, February - April, 1968.</u>	RO-5586 72-105 \$74,115
Rudolph Vecoli: University of Minnesota, Minneapolis, Minnesota. <u>A Research Facility on American Ethnic Groups.</u>	RO-7785- 73-43 \$95,168

Research (con't)

Peter J. Powell: The Newberry Library, Chicago, Illinois. <u>The Writing of Two Volumes Concerning the Role of the Chiefs and Military Societies in Northern Cheyenne Life & Art, 1830-1970.</u>	RO-7580- 73-202 \$24,207
Morris E. Opler: University of Oklahoma Research Institute, Norman, Oklahoma. <u>The Apacheans: A Comparative Study in Culture and Cultural Dynamics.</u>	RO-6907- 73-212 \$23,000
Richard M. Candee: Old Sturbridge Village, Inc., Sturbridge, Massachusetts. <u>3-yr. Study of Early New England Vernacular Architecture.</u>	RO-4947- 72-33 \$15,000
Orlando Patterson: President & Fellows of Harvard, Cam- bridge, Massachusetts. <u>The Comparative Study of Slavery and Society.</u>	RO-9499- 73-499 \$36,183
Wilcomb Washburn & Cary Carson: St. Mary's City Commission, St. Mary's City, Maryland. <u>Maryland's Tidewater Society: Research Patterns, History, and Historical Archaeology.</u>	RO-6228- 72-468 \$8,000
Carl N. Chapman: University of Missouri, Columbia, Missouri. <u>Investigation and Comparison of Two Nationally Registered Mississippian Archaeological Sites in Southeastern Missouri.</u>	RO-7728- 73-198 \$15,204
Carl N. Chapman: University of Missouri, Columbia, Missouri. <u>Investigation of Two Mississippian Archaeological Sites in Southwestern Missouri.</u>	RO-5567- 72-6 \$6,155
Karl Kroeger: Moravian Music Foundation, Winston-Salem, North Carolina. <u>Catalogs of Early American Music in the Custody of the Moravian Music Foundation.</u>	RO-63-70- 3860 \$6,500
Lester J. Cappon: Newberry Library, Chicago, Illinois. <u>The Atlas of Early American History.</u>	RB-6258- 72-412 \$272,741.66
Lester J. Cappon: Newberry Library, Chicago, Illinois. <u>Atlas of Early American History Project.</u>	EH-5461- 72-487 \$17,500

Office of Planning (Grants)

Cheryl Cline: Pitzer College, Claremont, California. <u>The Anthropology of Ninilchik, An Alaskan Village on the Kenai Peninsula.</u>	AY-8087-73- 88 \$1,298
Ronald E. Stanford: Unaffiliated, Basile, La. <u>Cajun Music Research Project.</u>	AY-9204- 73-282 \$5,513
Christopher Lornell: Unaffiliated, Delmar, N.Y. <u>Field Study into the Afro-American Folk Music of Georgia and the Caro- linas.</u>	AY-8024- 73-40 \$2,820
Edward C. Wong: Asian-American Studies Center, Inc., Los Angeles, Calif. <u>Asian-American Archival Project.</u>	AY-7384 73-90 \$10,134
William R. Wilburn: Unaffiliated, Johnson City, Tennessee. <u>Cumberland Mountain Media Project.</u>	AY-9334- 73-335 \$7,901
Deborah Schormak: Detroit Historical Museum, Detroit, Mich. 72-390. <u>A Case Study of Ethnicity & Ethnic Change in A Detroit Neighborhood.</u>	AY-7444- 72-390 \$7,998.32
Robert M. Benedict, et al: Unaffiliated, Bloomington, Minn. <u>A History of Bloomington, Minnesota.</u>	AY-8105- 73-79. \$3,200
Stephanie Fox: Unaffiliated, Seattle, Washington. <u>Nisqually Indian History Research Project.</u>	AY-8126- 73-74. \$750
Thomas C. Vogelmann: University of Vermont, Burlington, Vt. <u>Prehistoric Life in the Champlain Valley - A Film Documentary.</u>	AY-7575- 73-8 \$6,319
Myron O. Stachiw: Brown University, Providence, R.I. <u>Historical Archaeology of Providence, Rhode Island.</u>	AY-7969- 73-75 \$4,296
Gillian B. Anderson: Unaffiliated, Washington, D.C. <u>American Political and Patriotic Music in the Colonial Newspapers.</u>	AY-8175- 73-83 \$9,720
Russel Kaldenberg & Kenneth Graham: California State University, San Diego, California. <u>Evolution of a Boom Town with Emphasis on Stage 3, Dissolution.</u>	AY-9207- 73-83 \$2,474

Office of Planning (Youthgrants)

Carol Kammen: Ithica City School District, Ithica, New York. <u>Studies in a Small Community--Past and Present.</u>	AY-8084- 73-84 \$6,364
Robert Mugge: Unaffiliated, Frostburg, Maryland. <u>Frostburg: A Filmic Portrait.</u>	AY-7391- 72-359 \$1,347
Mark Carnes: Newburgh Free Library, Newburgh, New York. <u>A Social History of Newburgh, New York, 1880-1960.</u>	AY-9214- 73-299 \$5,038
Jack W. Sanders: Portland Community College, Portland, Oregon. <u>A Film on the History of the Wilamette River, 1830-1900.</u>	AY-8107- 73-93 \$1,298
Jim Rosellini: Peace Corps, School Partnership Program. <u>Upper Volta Sound Archives Project.</u>	AY-9228- 73-294 \$7,064
Diana Newman: Southern Nevada Museum, Henderson, Nevada. <u>The Muddy Mission Pioneers: An Explorative Historical Research.</u>	AY-9223- 73-330 \$2,912
Michael K. Brown: Jefferson County Historical Society, Watertown, New York. <u>The Black River Canal, an Artery to the North Country.</u>	AY-7405- 72-338 \$225,206
Marcia Forbes: Center for Western Studies, Augustana, South Dakota. <u>Students, Pioneers, and a Community Sense of History: A Survey of Sioux Falls.</u>	AY-8232- 73-153 \$1,536
Gary Sweeny: Colorado State University, Fort Collins, Colorado. <u>The Newberry House: A Study of 19th Century American Archaeology for Preservation Purposes.</u>	AY-8276- 73-174 \$761
C.L. Dill: Dana College, Blair, Nebraska. <u>Retrieval of Lewis & Clark's Indian Village.</u>	AY-7311- 72-319 \$6,000
Jane Ann Clark: Davenport Museum, Davenport, Iowa. <u>Davenport Museum Original Documents.</u>	AY-8079- 73-69 \$1,288
John W. Gillespie: Unaffiliated, Cambridge, Massachusetts. <u>The Double Dealer: Literary History Research & Publication.</u>	AY-9288- 73-334 \$3,490

Total FY 1973 \$2,720,361⁹⁸

The CHAIRMAN. The record will stay open for 10 additional days for statements that may be submitted.

Senator Cook. Mr. Chairman, may I just put into the record that I appreciate your last remark.

Maybe there is the fact that we have failed to understand this, and maybe the fact that we have failed to develop and failed to appreciate it to its fullest. And one of the major reasons that we may be very, very unprepared to celebrate our 200th birthday.

The CHAIRMAN. With that, the committee will stand in recess.

[Whereupon, at 12:05 p.m., the subcommittee recessed, subject to the call of the Chair.]

[A statement by Senator George McGovern, and a letter to Senator James Abourezk from Dr. Charles L. Perdue, Jr., president, National Folk Festival Association, Inc., Washington, D.C., subsequently received for the hearing record, are as follows:]

STATEMENT OF HON. GEORGE MCGOVERN, A U.S. SENATOR FROM THE STATE OF SOUTH DAKOTA

I am pleased to be listed with my colleague from South Dakota, Senator Abourezk, and other Senators as a cosponsor of S. 1844, the American Folklife Preservation Act. I strongly urge its adoption.

In the past few years we have seen a growing interest in a broader and deeper definition of American life.

As we approach the Bicentennial we are all recalling our public origins as a nation. We are relearning history.

But I refer to something beyond that. For what we are today has been influenced not only by the events historians record, but by the lively traditions of artists and artisans, musicians, story-tellers, and others who contribute to our rich body of folklife.

America can be discovered in the legends of lumberjacks, in the ceremonies of the Sioux, and in the music of mountain people just as much as in the classroom or the textbook. And like our development as a society, these traditions are constantly under renewal. Today the silver and turquoise work of the Navajos is in great demand. Jazz, which once resided solely in the realm of folklife, is now widely appreciated. Even modern dances may be traced to an Indian tribal custom or to a foot-stomping Western hoedown. Bluegrass music was for years largely a sectional favorite, played mostly on porches or in living rooms; now it is heard from concert stages all over America.

These customs of ordinary people have lived for generations, even though our society has changed dramatically. If other factors have done more to shape our destiny as a nation, these features have shaped our personality as a people. And we must take care never to let them die.

The American Folklife Center created by S. 1844 would perpetuate these elements of our heritage—the scraps of Southern Appalachian banjo tunes, the scrimshaw of the 19th century New England whale fisherman, the campfire tales of Southwestern cowboys, the elaborately carved Indian totems, the spirituals born of slavery, and so many others. It will help sustain a national character that is rich indeed.

While other agencies for the support of the arts, including the National Endowments, are now giving expanded attention to folklife, I want to stress the value of having this Center in the Library of Congress. Folklife is usually not large and dramatic; rather, it exists in small ways in all parts of the country. With that in mind, I think it is especially worthwhile to house the facilities and professional care for these traditions in an arm of the Congress. It is by far the best way to assure that no part of the country will be neglected, and that the diverse folklife of all of America can be kept alive.

Again, I am grateful to the Subcommittee for holding hearings on the American Folklife Preservation Act, and I hope S. 1844 will receive early approval.

NATIONAL FOLK FESTIVAL ASSOCIATION INC.,
Washington, D.C., May 14, 1974.

HON. JAMES ABOUREZK,
Dirksen Senate Office Building,
U.S. Senate, Washington, D.C.

DEAR SENATOR ABOUREZK: As you have requested, the National Folk Festival Association is pleased to state unequivocally its support for S. 1844 which will provide for the establishment of an American Folklife Center in the Library of Congress.

The National Folk Festival Association is a nonprofit, educational and cultural organization that is dedicated to the conservation and demonstration of America's heritage and common bonds through folk singing, dancing, storytelling and handcrafts. It is governed by a 27-member Board of Directors, elected for three-year, staggered terms.

The membership of the Board includes a number of well-known folk scholars but also includes folk performers as well as representatives from the business community, government agencies and minority and ethnic groups.

For over forty years, the NFFA has encouraged, organized and been consultant to many regional, state and local festivals across the United States. Because of limited funds we have not progressed as fast as we had hoped. In fact, until 1970 when the National Park Service, through a Cooperative Agreement, brought some financial stability to the NFFA—we often felt that the traditions of our American heritage would suffer an irreversible fate not common to the higher arts: *death by neglect*.

The National Folk Festival Association under its Articles of Incorporation has been struggling without much financial support:

To foster, encourage, share and preserve traditional expressions of American Folklore through performance.

To develop and maintain a registry of performing folk groups and organizations.

To sponsor or to conduct conferences, seminars and other educational services in cooperation with universities and colleges throughout the United States.

To provide advisory and professional services to folk festivals sponsored locally and regionally.

To set and encourage the attainment of high standards of quality and authenticity of participants at folk festivals.

It has long been the dream of NFFA to set up a clearing house for the study, recording and presentation of folklife, folk music, folk dance and hand crafts as a means of educating the public to the beauty and value of our folk heritage, creating an appreciation and tolerance of its diversity.

The folk resources we have discovered in various regions, over the years, urgently need a central Resource Center as envisioned by the American Folklife Preservation Act. This bill will finally give status and human dignity to the "folk".

The NFFA's annual National Folk Festivals, with participants from our many affiliated and regional organizations, have played a significant part in the general revival of folk song and dance for nearly 40 years.

You inquired specifically about the wisdom of housing the Center in the Library of Congress. The NFFA definitely feels that the bill as originally outlined (including the grant-giving powers) should stay within an arm of the Congress. It is the best way to assure that no part of the country will be neglected and that the diverse folklife of all of America can be kept alive.

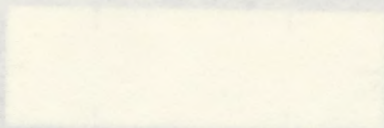
We also concur with you that this bill will finally give the U.S.A. an official policy of preserving our diverse cultural traditions as National Treasures—an idea we have long been struggling to promote.

We are most grateful to you for the important work you have done and we sincerely hope S. 1844 will receive early approval.

Sincerely,

DR. CHARLES L. PERDUE, Jr.,
President.







A11600 763459

