

FOLKLIFE CENTER NEWS

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ETHNIC BROADCASTING: STUDY AND RECOMMENDATION

In 1977 and 1978 Theodore Grame, President of the Study Center for American Musical Pluralism in Tarpon Springs, Florida conducted a study on ethnic broadcasting in the United States for the American Folklife Center. Grame travelled across the country and recorded programs in German, Hungarian, Polish, Japanese, and other languages, and interviewed some of the men and women who produce programs for America's numerous ethnic communities.

Grame found that ethnic broadcasting is competitive and precarious. The same program will often move from one radio station to another, or vanish completely as stations change their programming policy or stop broadcasting altogether. Some programs, however, are very successful and continue for many years. The "Polish Sunshine Hour" has been hosted in the Chicago area for 45 years by 84-year-old Lidia Pucinska. Her morning program presents music, recipes, news, medical notes, and other public service announcements. Its highlight is a 15-minute dramatic reading in which Pucinska uses different voices to play the different parts.



*Essie Kent broadcasts in the Ute language on radio station KSUT, Ignacio, Colo.
Photo by Theodore Grame.*

Most ethnic programming is produced by "time brokers," individuals who lease a certain number of hours of radio time from broadcast licensees, produce a program, and secure the advertising. Grame found that few brokers make their living through ethnic broadcasting; most of them have another occupation or profession. They have strong community ties, however, and devote a great deal of time and energy to providing their communities with a few hours of ethnic programming per week.

One time broker Grame visited is Angelo Montanos, who has produced San Francisco's "Greek American Radio Hour" for 30 years. A graduate of Stanford's School of Journalism, Montanos worked with his father on local Greek newspapers, opened a store, and started an import business. His store sells a variety of Greek merchandise, including many of the records featured on his program. He feels that ethnic broadcasting helps to "Americanize" people; he says, for

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DIRECTOR'S COLUMN

Activity in cultural affairs is at something of a standstill in Washington these days. It is unquestionably a period of consolidation, and the larger formulations which lead to major initiatives at the Federal level are just beginning to be dreamed of.

One should not make the mistake, however, of imagining that little or no Federal initiative means little or no initiative at all. There seems to be a mysterious larger rhythm in our nation's affairs that shifts back and forth from central leadership to initiative arising from the grassroots. Administratively speaking, one place where there is considerable action today is in state government, and cultural affairs

are very much a part of that action.

In case you have not noticed, every state now has a state arts agency within the state governmental structure which provides grants for arts projects within the state. Every state has a state-based humanities committee, which though not part of the state government nevertheless provides grants for projects within the state. Most states have statewide historical organizations, whether private or part of the state government, and some states also have departments of archives and history. A few states have heritage commissions formed as a legacy of the Bicentennial. Every state also has a state historic preservation office. Further, there are state museums, state libraries, and a variety of other offices dealing with aspects of cultural affairs at the state level. A new handout developed by the Folklife Center, entitled "Where to Turn for Help in Folklore and Folklife," lists these networks and guides inquirers to places where they can obtain further information.

Three observations are worth making here pertaining to this array of state cultural agencies and organizations. First, they are showing tremendous vitality these days, expanding their citizen contact within their states and developing new ideas and strategies for programming. Just within the few years that I have been paying attention, there is a dramatic change in the tenor of their operation.

Second, state cultural agencies are banding together for more efficient cultural programming and for more concerted lobbying on behalf of cultural concerns (and budgets) within state government. In a number of cases, particularly in small and medium sized states in the South and West, cultural agencies have actually organized themselves structurally into larger and more visible *departments* of state government. Thus, for example, North Carolina has a Department of Cultural Resources and Arkansas a

Department of Natural and Cultural Heritage, each consisting of a cluster of small agencies with more particular mandates.

Third, in the midst of these changes there is emerging a modest but significant network of state programs dealing with *folk* culture. In many states the program amounts to a single folklorist affiliated with the state arts agency, historical society, or some other office. But here and there, notably in Minnesota, a larger program has emerged with legislative authority and with more than one person on staff. We have developed a list of these state

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folklife programs here at the Folklife Center, and it will probably require revision every few months to include new entries in the swelling ranks.

Where does it all lead? None of us can be certain, but I am sure that the development of a strong network of folk cultural programs at the state level will serve the best interests of American folklife. Folklife is, after all, quintessentially local and regional, and the proximity of a state program seems well suited to the sort of day-to-day attention folk culture deserves. All those who care about folk cultural concerns should acquaint themselves with the cultural agencies in their own states, and should encourage the full participation of folklife in this exciting fermentation within the states of the Union.

NEW WHOLESALE RATE FOR LIBRARY RECORDINGS

The Library of Congress recently introduced quantity discount prices for the Archive of Folk Song long playing record series, L1 through L67: on a minimum order of 100 albums the wholesale price for a single-disc album is \$3.60; double albums, which count as two toward the total of 100, are sold at \$7.20; reorders of ten or more albums within six months qualify for the same wholesale rate; all orders must be prepaid, and prices include postage within the United States.

Library recordings are produced and distributed by the Recording Laboratory of the Motion Picture, Broadcasting, and Recorded Sound Division. Established in 1940 to preserve and disseminate the Library's audio resources, the Laboratory issued its first 6 recordings in 1942. These were 78 rpm albums with selections from the Archive's collection, recorded by John and Alan Lomax, Herbert Halpert, William Fenton, and others. The folk music series now has over 60 titles, pri-

marily devoted to North American and Latin American music and lore.

The 15-volume series *Folk Music in America*, edited by Richard Spottswood, is not included in the above discount schedule. Any order of ten titles or more of this series, however, qualifies the purchaser for a 25 per cent discount on the \$6.50 purchase price per album.

Further information and catalogs describing Library of Congress recordings may be obtained from the Library of Congress, Recording Laboratory, Washington, D.C. 20540.

PUBLICATIONS CURRENTLY AVAILABLE

Brochure—general information on the American Folklife Center. Available upon request.

Folklife Center News—quarterly newsletter. Available upon request.

Folklife and Fieldwork—25-page introduction to fieldwork theory and field study techniques, designed for the layman. Available upon request.

Coe, Linda, ed. *Folklife and the Federal Government: Activities, Resources, Funds and Services*. Publications of the American Folklife Center, no. 1. 147 pp; \$2.75. For sale by the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402. Order by stock no. S/N030-000-00091-9. Remittance must accompany order.

Fleischhauer, Carl, and Marshall, Howard W., eds. *Sketches of South Georgia Folklife*. Publications of the American Folklife Center, no. 2. Washington, D.C., 1977. Photo essay, 32 pp. Available from Library of Congress, Information Office, Washington, D.C. 20540; \$2.

Paper-cut greeting card—original paper-cut designs by Magdalena Gilinsky, a traditional Polish folk artist. Colors: red, purple, orange, and blue. Packages of 12 cards and envelopes, three of each design—\$3.50.

Quilt design greeting card—reproduction of sunburst quilt, hand crafted by Mrs. Lura Branscome Stanley, Laurel Fork, Carroll County, Virginia; Blue Ridge Parkway Folklife Project, 1978. Predominant colors: orange and green. Packet of six cards and envelopes—\$2.50.



Calf branding greeting card—roping calves for spring branding in Humboldt County, Nevada; Paradise Valley Folklife Project, 1978. Full color. Packet of six cards and envelopes—\$2.50.



Order cards from the Library of Congress, Information Office, Washington, D.C. 20540. Prices include postage. Orders must be prepaid.

LAST CONCERTS IN 1979 SERIES

The final two concerts in the Center's 1979 outdoor concert series will feature performances by Melecio Martinez, a Mexican folk harpist, on August 30, and the gospel singing Burke Family of Pond Town, Maryland, on September 27. 12 noon to 2:00 p.m., Neptune Plaza, Library of Congress.



Wedding of Emilija and Romas Sakadolskis, Immaculate Conception Church, West 44th Street.

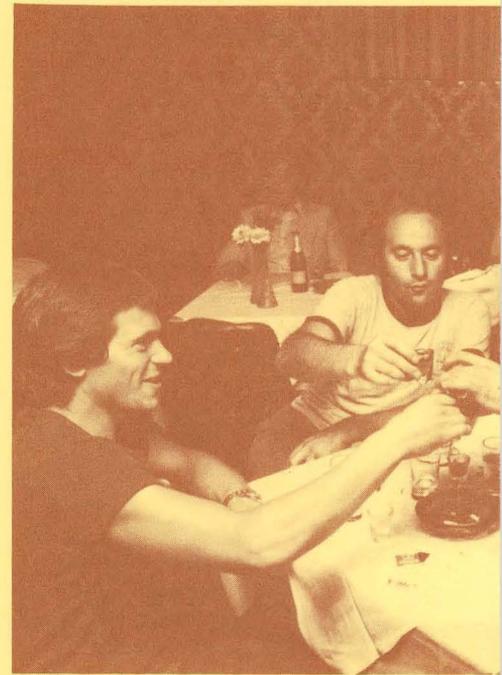


Chicago Avenue and St. Nicholas Cathedral.

PHOTOGRAPHIC EXHIBITION ON CHICAGO'S ETHNIC COMMUNITIES

These photographs are part of an exhibition, entitled "Inside Our Homes, Outside Our Windows: Photographs of Chicago's Ethnic Communities," opening at the Museum of Contemporary Art in Chicago on August 10, 1979. The exhibition presents 118 photographs taken by Jonas Dovydenas during the Chicago Ethnic Arts Project conducted during the spring and summer of 1977. The project, organized by the American Folklife Center in cooperation with the Illinois Arts Council, consisted of visits to many of the city's ethnic communities by a team of about a dozen specialists in various cultural traditions. The team was joined in its work by Dovydenas as project photographer.

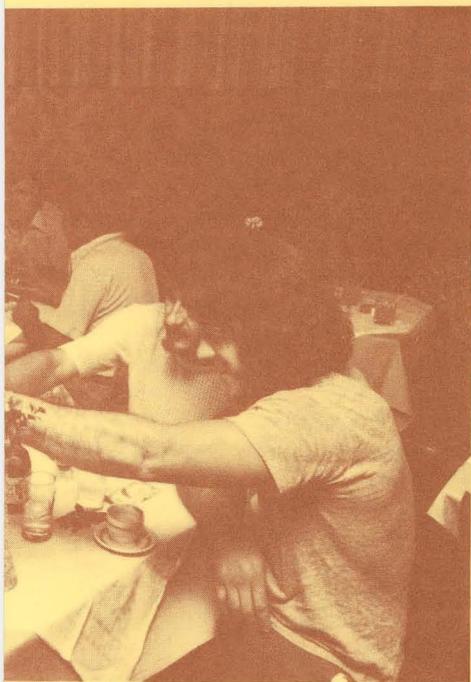
The exhibition and a small accompanying catalog are the result of a joint effort by Dovydenas, the Center, and the Museum. The exhibit will remain at the Museum through September 30, 1979.



Avala Club, South Chicago.



is Ukrainian Catholic



STATEWIDE FIELD PROJECTS IN MONTANA AND RHODE ISLAND

This summer the American Folklife Center is undertaking two field projects, the Montana Folklife Survey and the Rhode Island Folklife Project. While the regions in which fieldwork will be conducted are different, the projects have similar features: both will be carried out in areas where traditional life has not been studied extensively, both will look at an entire state, and both are being undertaken with support and cooperation from one or more state cultural agency. Both projects are being directed, moreover, by folklorists with extensive fieldwork experience who will be responsible for the on-site development of project design with the Center assuming a general supervisory role.

The Montana Folklife Survey is being conducted by the Center in cooperation with the Montana Arts Council. The broad documentary survey will assist the Arts Council in inaugurating a state folklife program to be developed in the next two years. The Montana Arts Council plans to secure a state folklorist this year, and the materials collected during the summer survey will provide a base of information for the new program.

The survey will document traditional life and work in and around Missoula, Havre, Miles City, Billings, and Butte. These sites were selected to provide a sample of Montana folklife in a variety of geographic, occupational, and cultural areas. The team will visit Montanans who farm and work on ranches, in mines, and in the lumber industry, and those who create traditional foods, tools, crafts, and art objects. The folklorists will document verbal expression, religious and secular music, folk architecture, farm and ranch layout, and seasonal events. Special attention will be given to Native American traditions, aspects of ethnic community life, and regional

festivals such as rodeos and county fairs.

Directing the work of the field team in Montana will be Barre Toelken of the University of Oregon. Other team members include folklorists Gary Stanton of Indiana University and Kay Young of Western Kentucky University, photographer Michael Crummett of Billings, Montana, and Paula Johnson who will work as administrative assistant. Field research will begin in mid-July and continue through September 15.

The Rhode Island Folklife Project is being undertaken as a joint venture, coordinated by the Folklife Center with the support and cooperation of the Rhode Island Heritage Commission, the Rhode Island State Council on the Arts, and the Rhode Island Historical Society.

The first phase of the project, beginning August 1, will consist of a two-month field survey by a five-member team; a field coordinator and assistant will continue the work of the team through December 31. The team will locate, collect, and evaluate materials dealing with Rhode Island culture and traditional life. Kenneth S. Goldstein of the University of Pennsylvania will be project director, and other team members are Thomas A. Burns, field coordinator; Gerri Johnson and Michael E. Bell, fieldworkers; and Nancy Harley, administrative assistant.

Rhode Island offers an opportunity to examine the interrelationships of diverse regional, occupational, and ethnic traditions in a relatively small geographic area. The state, 48 miles long and 37 miles wide, contains industrialized urban communities, rural areas, and a maritime region around Narragansett Bay and along the southern coastline. Plans for later phases of the project include development of intensive ethnographic field studies and a wide range of publications and educational materials.

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Field Projects

The sound recordings, photographs, field notes, logs, and other materials resulting from the fieldwork in both states will be cataloged and incorporated into the Library's folklife collections. Some of these materials will be presented to state agencies to form part of their reference archives. These materials will provide the basis for the development of public products and ongoing programming in each state.

The Center believes that both of these projects will provide experience in the development of cooperative efforts with state agencies and models for future statewide or regional studies in other parts of the country.

FOREIGN VISITORS TO THE FOLKLIFE CENTER

Ronald W. Brunskill, a professor on the faculty of the School of Architecture at the University of Manchester in England, visited in March to discuss the Center's work, during a tour of the United States which concluded with a lecture series at Louisiana State University. He was particularly interested in the Center's vernacular architecture research. Brunskill is the author of several significant works in the field, including *Illustrated Handbook of Vernacular Architecture and Vernacular Architecture of the Lake Counties*.

Four cultural development specialists associated with the Tunisian Ministry of Culture were introduced to the Center in May by representatives of the United States National Commission for UNESCO. Nadia Attia, Mustapha Mani, Afif Maherzi, and Hussein Mchiri were gathering information to assist them in their teaching at the newly formed Institut de formation d'animateurs culturels in Tunis. This institution will train individuals who help different cultural groups within a society to become more aware of their traditions, values, and identity, and to communicate more effectively with

each other and with other groups.

Danielle d'Offay, Principal Secretary of the Ministry of Foreign Affairs and Tourism of the Seychelles was a recent visitor to the Archive of Folk Song, in search of information regarding Creole speech, one of the languages spoken in the islands.

FOLK CULTURAL PROGRAM AT NATIONAL ENDOWMENT FOR THE HUMANITIES

Sally Yerkovich, Assistant to the Director of the Folk Arts Program, National Endowment for the Arts, has been selected to fill a newly-created position at the National Endowment for the Humanities. This position, part of the Division of Special Programs, involves creating innovative humanities programs with an emphasis on folklore and folk culture. Other functions will be to generate guidelines for grant awards in these areas, to provide information on potential projects within the Special Programs Division, and to clarify Endowment guidelines and policies regarding folk culture in general.

In the October 1978 *Folklife Center News*, the Director's Column reported that there had been discussions between folklorists and the Humanities Endowment aimed at encouraging the Endowment to increase its assistance to folklore and folklife. Such assistance was viewed as an important counterbalance to the Arts Endowment's support for more visible and artistic expression through its Folk Arts Program—a counterbalance which would allow equal attention to study and analysis of folklore, as well as to presentation and display.

Yerkovich's familiarity with the Arts Endowment's folk cultural programs enhances the prospect for complementary programs in support of folk culture and folklore within both the National Endowment for the Arts and the National Endowment for the

Humanities. Such programs would encourage the study, development, and presentation of a full range of intellectual and artistic activities within the folk cultural context.

THE LINSOTT COLLECTION

The collection of New England folk-songs and folklore compiled by the late Eloise Hubbard Linscott has been bequeathed to the Archive of Folk Song. Linscott, who died in October 1978, was an active fieldworker in New England for most of her life. As a child she frequently accompanied her physician father on his rounds in rural Massachusetts and became familiar with the songs and lore of her community. Within her family, also, there was a great love and appreciation for the old songs. After graduating from Radcliffe in 1920, Ellie, as she was known, married Charles Linscott and settled in Needham, Massachusetts, near Boston.

She first became conscious of the need to document New England folklore in the thirties when she tried to buy a collection of the songs she remembered from her childhood to sing to her young son John. She found books about Western and Southern folk music, but very few about New England. Always ready for a challenge, Linscott decided to write her own.

She set out at first with only a pen and paper to record songs from her family and friends in eastern Massachusetts and New Hampshire, where she summered. Later she used a dictaphone machine and increased her circle of informants. *Folk Songs of Old New England*, the result of eight years work, appeared in 1939.

Linscott worked by and for herself, with few links to the academic folklore community. Those few contracts with folklore scholars, however, were impressive: George Lyman Kittredge advised her about the publication format of her book, Phillips Barry al-

lowed her access to his library, James Carpenter wrote the introduction to *Folk Songs in Old New England*, and Samuel Bayard transcribed her recordings. In 1940 Linscott learned of the equipment loan program offered by the Archive of Folk Song and began a long campaign to borrow a disc recording machine. Alan Lomax, who was at first reluctant to lend equipment to an individual not affiliated with an institution, finally succumbed to Linscott's enthusiasm and persistence. In the fall



Eloise Hubbard Linscott.

of 1941, she turned over to the Library of Congress 31 glass-base discs (AFS 6046-6076) with fieldnotes and transcriptions.

Linscott's fieldwork style seems to have been characteristically rapid-fire and to the point. Her field trips were sandwiched in between what she felt were her primary duties, those of a wife and mother. She prided herself on the fact that her family never suffered emotionally nor financially on account of her avocation. Her trips were financed from money she saved from her household accounts each year and were taken only when her mother-in-law could remain at home to care for the Linscott family. As a result of her limited time for research, she became impatient and frustrated whenever equipment malfunctions slowed her

down or forced a change in itinerary. The correspondence between Linscott and Lomax during this period is full of her laments about equipment problems and his sympathetic encouragement.

Folk Songs of Old New England was well received by both scholars and the public. Linscott became a popular lecturer; she would appear at a function in colonial dress, accompanied by a fiddler. She was also an enthusiastic supporter of folk festivals in the 1940s and appeared at the National Folk Festival and local festivals throughout New England. After her brief affiliation with the Archive of Folk Song, the energy during the rest of her life was directed towards getting proper recognition for her work (she was plagued by copyright problems) and towards seeking a publisher for her material on other genres of New England folklore, especially Native Amer-



Eloise Linscott at Camp Ossipee, Wolfboro, N.H.

ican music, fiddle tunes, and country dances.

The Eloise Hubbard Linscott Collection is a miscellany that documents not only the folklore of a region but also the career of the collector. The collection consists of correspondence of Linscott with informants, publishers, scholars, and the public; a large collection of newspaper and magazine clippings about Eloise Linscott, *Folk Songs of Old New England*, Alan Lomax, folk festivals, and folklore in general; hymnals, songbooks, and ephemeral music publications; early dictaphone cylinders and approximately three hundred aluminum-based discs; several unpublished manuscripts on New England music, Native American music, and fiddle tunes; a few photographs; and miscellaneous material.

The Linscott Collections reflects her character and interests, and her enthusiasm for and dedication to the task. The Archive of Folk Song is richer as a result of Eloise Hubbard Linscott's bequest.

—Holly Cutting Baker

Ethnic Broadcasting

example, that the best way to explain the significance of July 4th is in a person's native language.

Grame's study helped the American Folklife Center to prepare a formal letter of response to a *Notice of Inquiry* on the subject of part-time radio programming by minority groups released recently by the Federal Communications Commission. Part-time programming includes time brokerage and share-time licensing, where two or more groups share the same radio license. The latter practice requires a larger population base for support and is not as prevalent as time brokerage in part-time minority broadcasting.

Among other questions, the Commission asked respondents to assess the extent of part-time radio programming; whether the F.C.C. should adopt

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Ethnic Broadcasting

a new form of authorization to encourage special programming and time brokerage; whether recognition should be accorded by the F.C.C. for minority and female employment resulting from time brokerage; and what other steps the Commission might take to encourage part-time programming.

The Center's response to the *Inquiry* underscored the importance of time brokerage for part-time programming. Small ethnic enclaves like Maltese, Armenian, and Scots communities can support only a few hours of programming per week, well below the level of community support needed for a full-time or even a share-time license. This form of community self-expression may only be possible for smaller ethnic groups through a time brokerage arrangement.

The Center's response went on to

outline some of the ways in which part-time ethnic broadcasting benefits the communities which it serves. Programs announce community events and news of special interest sometimes unavailable through other sources. Broadcasts help bilingual individuals maintain their second language, as well as presenting varied events, customs, and ethnic music. Small businesses benefit from having access to a small but highly concentrated advertising audience.

The F.C.C. staff is now considering comments and responses resulting from the *Inquiry*. In preparing a policy statement on the subject the Commission will weigh the benefits resulting from part-time programming against the drawbacks inherent in encouraging time brokerage arrangements. The major drawback revolves around the issue of program control and responsi-

bility. Programs produced by a time broker, especially in a language other than English, are difficult for a licensee to monitor. This issue is central to the court case, referred to in the *Notice of Inquiry*, brought against the Commission by Cosmopolitan Broadcasting Corporation. Cosmopolitan is the licensee for New York radio station WHBI which carried extensive time-brokered, non-English language programming. The Commission denied WHBI's license renewal application on grounds of improper delegation of program control, among other reasons. Supporters of WHBI's programming believe that loss of the license would cause a specialized radio audience to lose a unique program outlet.

The F.C.C. expects to issue a statement of policy on the subject of part-time programming by minority groups later this year.

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