

FOLKLIFE CENTER NEWS

April 1982

The Library of Congress, Washington, D.C.

Volume V, Number 2

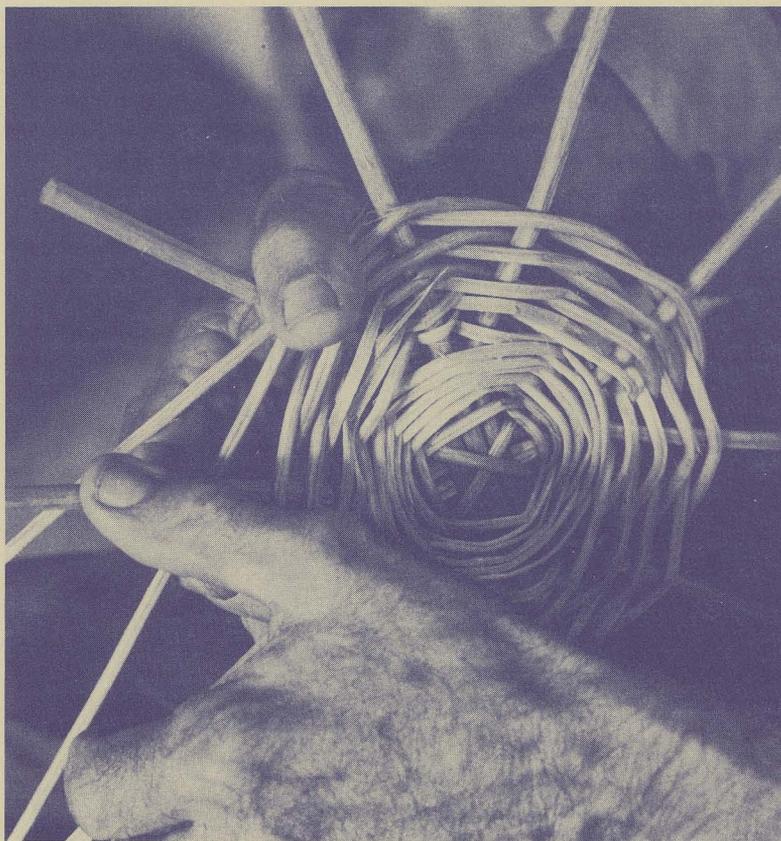
WHITE-OAK BASKETRY

The final workshop of the Folklife Center's 1982 Winter Program presented a demonstration and panel discussion of one of the world's oldest and most pervasive crafts—basketry. As folklorist Rosemary Joyce points out in "The Art of Basketmaking," the companion brochure prepared for the workshop, research has determined that basketwork, which predates textile production, was probably developed between the 9th and 11th centuries B.C. Since then, basketry has been used at one time or another to make most of life's amenities and many of society's tools

from dwellings to furniture, items of clothing, boats, vehicles, kitchen utensils, and ubiquitous containers of all shapes and sizes.

Today there is still a great demand for traditional basketwork, while some of the uses for the baskets have changed. Both Lucreaty Clark of Lamont, Florida and Dwight Stump of Hocking County, Ohio who came to the workshop to demonstrate their craft have difficulty keeping up the number of orders they receive for their baskets. Mrs. Clark makes circular plaited baskets from flat oak splints like ones that were used for harvesting

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Dwight Stump twining bottom of round rod white oak basket. (Photo by Rosemary Joyce)

CULTURAL CONSERVATION STUDY

The study that the American Folklife Center and the Department of the Interior are conducting to produce a report on the preservation and encouragement of "intangible elements of our cultural heritage" has passed the halfway mark. According to Section 502 of the National Historic Preservation Act Amendments of 1980 (P.L. 96-515), the report must be submitted to the President and the Congress by December 12, 1982. To meet this deadline, a final draft of the work must be ready for internal review and approval by mid-summer.

Throughout the fall and winter there have been discussions with professionals at meetings of the American Folklore Society, the American Anthropological Association, the National Conference of State Historic Preservation Officers, and the Society for Applied Anthropology. The purpose of the interchanges has been to inform others about the study and to secure their recommendations on its contents and direction. In addition, special meetings with representatives of appropriate federal agencies and with independent consultants from the fields of anthropology, archeology, folklore, and historic

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FOLKLIFE CENTER NEWS

a quarterly publication of the

American Folklife Center

at the

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DIRECTOR'S COLUMN

"Folklore Protection and National Patrimony: Developments and Dilemmas in the Legal Protection of Folklore." I presented this paper, incorporating a few elements from an earlier Director's Column, at the recent meeting of the Latin American Studies Association. I hope readers will forgive my preempting additional space to share it, as it represents my current thinking on this international issue.

The telephone jingles at the Archive of Folk Culture. A blues researcher is calling on behalf of his friend and client, an elderly blues singer from Mississippi. The singer recorded a blues song in 1928. It was subsequently recorded by other early blues artists, then adapted and arranged in the 1940s by

a prominent bluegrass musician from Kentucky, then adapted and arranged by a well-known Chicago rhythm-and-blues musician in the 1950s. From there it "hit the charts" in a big way, being arranged and rerecorded by a prominent British rock group in the 1960s; the LP on which the item appears sold over a million copies. Why, the caller wants to know, has his friend the elderly blues singer not received a cent in royalties? The singer claims that he actually made up the song, and a copyright notice was filed when the recording was made.

Although it is of course possible that "making it up" in this context means adaptation of floating blues lyrics and melodies that formed the tradition out of which our Mississippi blues singer created, the cause nevertheless seems worthwhile, and a copyright lawyer is enlisted. He assembles the facts and decides to write strong letters demanding royalty payments to the author-composer from the various record companies involved over the years. Some of the companies come through with a check, others ignore it, and one company protests that it has already paid royalties for that song to someone else (holder of the claim for a different song with a similar title). Legally and philosophically considered, the resolution is messy at best, but has the practical effect of rewarding our elderly blues singer during a period of straitened circumstances. So everyone is happy, and the case is closed.

A delegation of Navajo Indians calls for an appointment with the American Folklife Center. On arrival they explain that they are very concerned about the use of Navajo rug patterns by non-Navajos, and particularly by overseas factories which reproduce rugs in the Navajo style with cheap materials and cheap labor, thus undercutting the Navajo themselves in the market for their famous rugs. Why can't the traditional rug patterns be copyrighted? the delegation wonders. Or perhaps the Navajo could have a special trademark with official sanction. Or perhaps a law could be passed prohibiting the import of the imitative rugs. The Director of the Folklife Center points out that the Department of the Interior has legal authority to develop a sort of trademark (perhaps "tribemark"), but

that tribal participation in the system for one reason or another has not always been regular or effective. An appointment is arranged with officials at Interior, and the delegation leaves perplexed but moderately pleased that some people in Washington are at least interested.

A letter arrives at the Folklife Center from the chairman of the education committee of a Plains tribal council. The writer is agitated about a recent publication that both describes and (in part) transcribes the Sun Dance. The Sun Dance is a sacred and secret ritual, she urges, and should never be published in a book aimed at general audiences; the participants in the Sun Dance are the only persons who have a right to the information. What can be done to stop the publication? And also, what procedures should the tribe use to copyright rituals so they cannot be published?

None of these three instances is exactly true, but all of them approximate the day-to-day experiences of a cultural specialist in Washington. Each reflects certain special complications and circumstances, and there may be no single solution to the three problems they present. Nevertheless, they all represent an area of widespread anxiety and concern in the United States and around the world—particularly among Third World countries—and underlying them are certain profound legal dilemmas which face all governments developing laws and policies for the nurture of their indigenous cultural traditions.

The impetus for protecting folklore, both nationally and internationally, is a deep-seated but inchoate concern or anxiety, which does not translate easily into clear-cut issues. Nevertheless, here is a taxonomy of the anxiety.

A. Concern for *authentication* of folklore comes in various forms. Native Americans and West Africans unite, for instance, in decrying the replication of their traditional crafts in overseas factories, which mass-produce the items with cheap labor and flood the international market, including local markets in Nigeria or the American Southwest. Such replication constitutes not only an economic but a cultural and psychological threat to the authentic practitioners of traditional arts and to

the traditional groups whose values those arts express. The issue of authentication also hovers about the frequently expressed complaint that outside researchers publish descriptions of traditional cultures and their practices without consulting the people being described. Though one person's information is often another's misinformation, the worldwide anxiety about cultural misrepresentation is genuine; thus it is that the authentication issue is often associated with calls for consultation.

B. The *expropriation* issue represents an anxiety about the removal of valuable artifacts and documents from their place of origin. The great museums of western civilization have heard for years the complaint that they have taken irreplaceable national treasures away from their homelands. But the issue is not limited to artifacts. I have heard fretting, within the United States and around the world, about photographs, motion-picture films, sound recordings, and other documentary materials being created, then taken away from the community, region, or country which is the subject of documentation.

C. Third is the issue of *compensation*. Even when the international circulation of a folk cultural item is a source of local pride, or when it is conceded that such circulation is inevitable, there is widespread resentment of the fact that the individuals and communities whence the item originated are not compensated for their contribution.

D. Finally there is the issue of *nurturing*. Although all the other issues pertain to the circulation of folk cultural items outside their "native habitat," in fact the worldwide expression of concern about these issues is regularly accompanied by a parallel concern for maintaining the health and vitality of folk culture itself in the face of "modernization" and "internationalization" in the flow of commerce and culture. Protests about the external exploitation of folk cultural items, in short, almost always betoken a harder-to-express fear about the disruption of folk culture itself.

This swirl of issues and anxieties has generated a variety of legal initiatives. I should like to call special attention to an initiative developed by the World

Intellectual Property Organization (WIPO), based in Geneva, in collaboration with the Copyright Division of Unesco. Most of the cultural issues I have just delineated focus not on culture as a whole, but on the creative expressions of the various traditional cultures of the world. The broader cultural anxieties are crystallized by discussions about the use or abuse of creative expressions such as songs, dances, and crafts. Thus it was inevitable that some legal solutions would be proposed in the sphere of intellectual property law.

"Intellectual property" is the collective or generic term for that class of law which regulates and encourages the flow of creative contributions to society. Under the rubric of intellectual property come such categories as copyright, trademark, patent, appellation of origin, and the like. Copyright law had certain attractions as a framework within which to deal with the protection of the creative expressions of folklore. A folksong is, after all, a song. Songs as individual compositions can be copyrighted, thus asserting the author's claim to control over and

compensation for the fruits of his creativity. Why not apply the same principles to folk music, folk art, and other creative genres of traditional expression?

As early as 1967 Bolivia passed a law providing legal protection of its national folklore, using a quasi-copyright framework, and some other Third World countries followed suit in the 1970s. At the urging of some of these countries, WIPO and Unesco launched in 1980 an initiative to explore the intellectual property aspects of folklore protection as a legal issue. A Working Group of legal and folkloric experts was convened in Geneva to examine and comment upon a model law for the protection of folklore devised by the WIPO legal experts. I participated as the United States representative. The group spent several days debating the overall philosophy of folklore protection, the proper legal frameworks for such efforts, and the specific provisions of the draft model law. A second meeting took place in Paris in 1981. The Working Group was presented with a revised model law which incorporated the deliberations of the first meeting. Further debate ensued, but by the end of the second meeting there was a general consensus about the fundamental direction and most specific provisions of the model law. The issue will next be brought this summer before a meeting of "government experts" (that is, official representatives of governments rather than individuals contributing in their private capacity). Ultimately, even if it survives the gauntlet of international deliberation, the model law is designed simply for recommendation to national legislatures. In other words, it is not a matter subject to formal international treaty, but simply a concept which will be presented to national legislatures for their consideration. The model law and commentary on folklore protection will presumably be printed up, and will enter the network of current ideas from which nations may select, as they choose, in devising or revising their statutes.

There is not space here for me to analyze in detail the provisions for the model law protecting expressions of folklore. For now, let me try to highlight what seem to me the fundamental

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DIRECTOR'S COLUMN

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dilemmas presented by efforts to protect folklore through an intellectual property framework.

1. First, the implication of such a concept is that traditional cultural groups possess intellectual property rights *as groups* to the creative expressions created and maintained by the group. Thus, the Sun Dance of our earlier example is felt to be created, maintained, and thus owned by the adherents to the ritual. Copyright law, however it varies from nation to nation, has as its common denominator a concept of individual property rights arising from individual creativity. It in effect carves out a sphere of rights from what otherwise would be the free flow of creative ideas in the larger "public domain." Protecting folklore means essentially acknowledging an intermediate sphere of intellectual property rights between individual rights, on the one hand, and the national or international public domain on the other. In terms of legal history and legal frameworks, this is a radical idea.

2. Second, the effort toward folklore protection raises fundamental issues about the concept of folklore and of particular expressions of folklore, which define that which is to be protected. Among some nations and people, there is a tendency to identify "folklore" with a vague tribal or peasant past, and to assume that expressions of folklore have rights because of their origins in an imagined primeval cultural source. For others (amongst whom I number myself) the word "folklore" should be applied to living creative traditions, shaped by powerful ties to the past but evolving creatively in the present. In terms of protection, then, it must be decided whether rights proceed from what I shall term "ultimate origin" or "proximate origin." Using our Navajo rug example, adherents of proximate origin might say that the living creative tradition evolved from earlier borrowings from other tribes, and thence from Mexico, and thence from Spain, and thence from Moorish North Africa. On this issue the draft model law has been oriented to emphasize protection of liv-

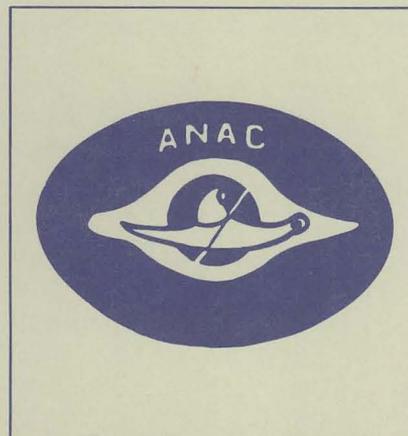
ing traditions, rather than protection of historic or prehistoric creative forms.

3. Third, legal protection of expressions of folklore raises the question of who will judge. The inclination of most nation-states will be to create what lawyers call the "competent authority" as part of the national government, in a ministry of culture or the like. Given the structure of most national governments, that may be the only practical solution, but some of us in the Working Group struggled to interpose a concept of adjudication or consultation with the source-group itself. This is manageable where a traditional culture possesses formal legal sanction but not so easy where the group lacks sanction. The Navajo tribe, for example, has legal status in the United States and possesses an official tribal council; but there is no organization of blues singers. The skeptic will perceive, in the interest of Third World governments in their folklore traditions, the potential for a power grab. Indeed, some of the lawyers representing Third World countries wondered aloud whether this might be the occasion for implementing an old lawyer's dream expressed by the French phrase *domaine publique payant*. Where there is no individual author, in other words, we should pay a royalty to the state. For me, without adequate safeguards to insure that the source-group itself for an expression of folklore has some say in the matter, the concept of folklore protection is disquieting.

4. Fourth, all these legal dilemmas about protecting folklore are imbedded within a larger dilemma regarding the relationship of the world's traditional cultures to the nation-states within the legal frameworks of which they must exist. I am increasingly of the opinion that a great international issue of the coming decades will be the effort to define and protect the basic *human rights* of traditional cultures vis-a-vis the national governments under which they exist. Although the issue of folklore protection has sometimes been raised in a rhetorical style suggesting that the enemy and exploiter of folklore traditions is the world of international corporations and developed countries, in fact a thoughtful observer may have reason to fear that the great-

est dangers to folklore, and to the cultures from whence that folklore arises, come from national governments, including Third World national governments. Rising concerns in such forums as Unesco about dealing with "migrant populations" represent but the tip of the iceberg of this worldwide problem.

It is hard to predict in what form the internationally drafted model law will finally be published, but it seems certain to appear in one form or another. Yet other avenues remain to be explored, such as the framework of law usually termed "appellation of origin." But I hope that in the meantime these reflections can help to clarify the nature of and developments in the subject of folklore protection. It is an important and challenging aspect of the rising international concern for defining, understanding, protecting, and nourishing the world's cultural patrimonies.



The cooperative named Alaska Native Arts and Crafts uses this registered trademark.



The trademark used by the Hopi Arts and Crafts—Silvercraft Cooperative Guild.

SPRING LECTURES

The current status of folklore studies in Quebec was the theme of the address "Identity, Patrimony, and Politics: Folklore Studies in Quebec," by Elli Kōngäs-Maranda, a professor at the Université Laval, presented on March 16 as one of the Center's spring lectures. Kōngäs-Maranda, who is Finnish by birth and received a doctorate in folklore from Indiana University, began her address with a review of the history of the province of Quebec and the role of the Catholic Church in its social and cultural development. She suggested that certain historical and religious factors have generated a heightened consciousness of cultural separation within the province. In support of her viewpoint, she used several models in Finnish and French to demonstrate how language can be analyzed for its reflection of cultural attitudes, and pointed to the unusual use of the collective pronoun in Quebec (*nous autres, vous autres*—literally "we others,



Elli Kōngäs-Maranda.



John Bird.

you others," meaning we ourselves, you yourselves) to substantiate her contention that the province considers itself a culture apart. That posture, she noted, has affected folklore study in Quebec, which has tended, until recently, to focus almost exclusively on traditions originating in France that are shared by the French-speaking residents of the province. She concluded her discussion, however, by mentioning several recent indicators of a broadening base of folklore study and of a slightly less polarized cultural perspective.

On April 6 John Bird of London, England, author of the biography *Percy Grainger*, presented "Percy Grainger and British Folk Music" in honor of the centennial of Grainger's birth. Concert pianist and composer Percy Grainger was born in Melbourne, Australia on July 8, 1882, and went to Frankfurt, Germany as a young man to study piano with James Kwast. He then moved to England and made that his

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Outdoor Concert Series

The Center's 1982 Outdoor Concert Series will be held on the third Thursday of each month between April and September. The series began on April 15 with a concert of reels, jigs, hornpipes, work songs, ballads, and old harp tunes performed by the Irish Tradition. On May 20 the Oboade Drumming and Dance Company from Ghana, under the musical direction of master drummer Yacub Addy, will present a program offering a cross-section of the rich musical heritage of West Africa. The Washington Toho Koto Society will perform the traditional music of Japan on June 17, and the music of Veracruz, Mexico will be featured in the July 15 concert by Los Pregoneros del Puerto. Subsequent concert dates are August 19 and September 16. Performances will be held on the Neptune Plaza between 12 noon and 1:30 p.m. In the event of rain, concerts will be moved indoors. For further information contact Brett Topping, American Folklife Center, Library of Congress, Washington, D.C. 20540.



The Irish Tradition on the Neptune Plaza. (Photo by John T. Gibbs)

WHITE-OAK BASKETRY

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cotton and corn or for collecting leaves in earlier days; now they are mostly used as laundry baskets, clothes hampers, and for storing other household goods. The wickerwork baskets made from round rods which Mr. Stump makes were called farm baskets when he learned the craft some 65 years ago. They were used for all kinds of outdoor chores, such as collecting eggs and feeding the animals. Today they have mostly migrated indoors and are used for storing magazines, clothes, sewing supplies, and other things.

As with cooking up a good bear stew, the first step in making a white-oak basket is somewhat daunting—go out and chop down an oak tree. This part of the construction process was shown in a film presented at the workshop. Later Mrs. Clark described how it's done in answer to a question posed by folklorist Peggy Bulger, who interviewed her during the panel discussion. Remembering when she was trying to teach her children the craft, she recounted what she used to tell them:

Always look for you an oak that's not knotty and straight as you can get it. And I said, cut it and bring it home and lay it down and half'n it straight in half. And then turn them two halves over flat, split 'em again, and then take the little hearts out and throw that away.

And split them pieces again. I said, then you can sit down with your knife and rive it out, just like you ought to. I said, then you're goin' through the hard part of it; but if you don't learn that and just learn to run the basket around, you still ain't learned.

Mrs. Clark's demonstration started at the point where she began riving out splints from a six-foot piece of oak log with a butcher knife and hammer. Once sections of the log had been split off, she split them again, pulling them apart with her hands until they were strips of the desired thinness. Then she shaved the splints with a knife, so the edges were even and the strips smooth and pliable.

Splinting out the oak is the most tedious, time-consuming part of white-oak

basketry. Once that is accomplished you can start "running around" the basket itself. Lucreaty Clark doesn't do much running when she makes her baskets, but she does a bit of treading underfoot. She starts a basket by laying out 32 splints in an overlaid star pattern for the center of the bottom. Then she stands on top of the splints and, bending double, begins plaiting her runner around the center in a circular design. She continues plaiting until the bottom is the desired diameter. Then she bends up the original splints, sits

down, and plaits up the sides.

Once the basket side has been plaited up to the desired height, the side splints are cut off and bent down; then a rim is attached and lashed down. The rim is a feature of a plaited white-oak basket that tests a basketmaker's patience and skill. Mrs. Clark said that when her father learned to make baskets from her mother, the children always knew which ones were his because they had such rough rims. They'd chuckle about that a lot amongst themselves, when he wasn't around.



Dwight Stump splitting white oak log. (Photo by Rosemary Joyce)



At the workshop, Lucreaty Clark demonstrated how the split log is pulled into long strips or splints, which are layed out for the basket bottom. Standing on them, she plaits a long runner around in a circular pattern, until the bottom is the desired diameter.

Dwight Stump brought a couple of basket bottoms already prepared to the workshop, and round rods with which to continue the work. But he sent his die board along ahead of time, so he could demonstrate how the rods are made. To begin with, he splints out long sections of oak from a log, just as Mrs. Clark does. When they are about $\frac{1}{2}$ " to $\frac{1}{4}$ " in width, he inserts one end into a die cut in a metal plate, and pulls the reed through with a pair of pliers. The sharpened edges of the die shave the wood into a smooth rod. He continues to pull the reed through successively smaller die holes, until it is the right size.

The procedure for cutting round rods is one feature of the basketmaking process that Mr. Stump feels he has improved upon. When he learned his craft, round rod basketmakers in his



Pulling splints apart.



Plaiting basket bottom.

area had blacksmiths cut holes for them in mower blades for their die plates; if there were no blacksmith available, they couldn't get a plate. He decided that punching holes in a record player turntable would work just as well, so he had made his own die plates from victrola parts for many years. Another improvement he has made is making his baskets out of oak of one hue; that is, he sorts his rods so that a basket is made entirely with white rods or with rods of one of the browner colors of the oak.

Mr. Stump demonstrated how his baskets are started with a cross of four short rods (two rods transfixed by two others). He then weaves his reeds in a circular manner around the crossed rods, separates them into spokes, and continues weaving until the bottom is

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BASKETRY

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the right size. Next he inserts long rods into the web-like bottom, bends them up, and weaves up the side.

As this brief summary suggests, white-oak basketry is a complicated craft that requires patience and attention to detail. Sometimes it gets to be too much of a trial, even for those that have done it for years. As Dwight Stump says:

At times I have a notion to quit. Like everythin', it gets monotonous. Sometimes I have to stop 'n' do somethin' else, mebbe two, three months. Then I wonder how I'd go to make baskets, and I go back to makin' baskets again. Yeah, it's like an old basketmaker used to tell me, "When you get in the Basket-makers' Row once, it's hard t' get out." I don't know why, it just kind of grows on a person. You get 'tached to it.

"The Art of Basketmaking" by Rosemary Joyce, a six-page, illustrated brochure outlining the history of basketmaking, traditions associated with the craft, basketry types, and production techniques, is available upon request from the American Folklife Center, Library of Congress, Washington, D.C. 20540.



Dwight Stump's completed round rod wickerwork baskets. (Photo by Rosemary Joyce)

PUBLICATIONS CURRENTLY AVAILABLE

Unless otherwise noted, available from the American Folklife Center.

American Folklife Center. A general brochure on the Folklife Center.

Archive of Folk Culture. A general brochure on the Archive.

An Inventory of the Bibliographies and Other Reference and Finding Aids Prepared by the Archive of Folk Culture. Information handout.

PUBLICATIONS OF THE AMERICAN FOLKLIFE CENTER:

No. 3—*Folklife and Fieldwork* by Peter Bartis. A 25-page layman's introduction to fieldwork and field study techniques.

No. 6—*Buckaroos in Paradise: Cowboy Life in Northern Nevada* by Howard Wight Marshal and Richard E. Ahlborn, (reprint) 120 pp. A companion publication to the Smithsonian exhibit, including an essay on buckaroo life, a catalog of exhibit artifacts, and numerous photos. Available from the University of Nebraska Press, Sales Department, 901 North 17th Street, Lincoln, Nebraska 68588; \$15.95.

No. 7—*Blue Ridge Harvest: A Region's Folklife in Photographs* by Lyntha Scott Eiler, Terry Eiler, and Carl Fleischhauer, 115 pp.; \$4.75. A close look at the cultural landscape, communities, religion, and lifestyle portraits of men and women from the area. Mail order with remittance: Superintendent of Documents, Government Printing Office, Washington, D.C. 20402; stock no. S/N 030-000-00127-3.

No. 8—*American Folk Architecture: A Selected Bibliography* by Howard Wight Marshall with assistance from Cheryl Gorn and Marsha Maguire, 79 pp. Articles and books on theory and general topics, antecedent references from the British Isles, and resources on specific regions of the country.

No. 9—*Folklife Resources in the Library of Congress: A Preliminary Survey* by Holly Cutting Baker, 55 pp. Resources of interest to scholars and enthusiasts

in Library collections outside of the Center with information on location, public hours, and reference tools.

Children of the Heav'nly King: Religious Expression in the Central Blue Ridge, edited and annotated by Charles K. Wolfe, two discs and 48-page illustrated booklet; \$14. Available from the Library of Congress, Recording Laboratory, Motion Picture, Broadcasting and Recorded Sound Division, Washington, D.C. 20540; record number AFC L69/70. Checks payable to the Library of Congress must accompany the order.

American Folklife: 1982 Weekly Appointment Calendar. Contains five full-color and fifty-two duotone reproductions; each photograph faces one week's calendar page and it is bound in four separate three-month units. Sale price of \$2 plus \$1 postage and handling. Available at the sales counter, Jefferson Building, Library of Congress, and by prepaid order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540.

Posters—*Generation to Generation: Sharing the Intangible* and *Buckaroos in Paradise: Cowboy Life in Northern Nevada*, \$2.50 plus \$1 postage and han-

dling. Available at sales counter, Jefferson Building, Library of Congress, and by prepaid order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540.

Craft brochures—*Bookbinding*, *Rag Rugs*, *The Art of Paper Cutting*, and *The Art of Basketmaking*.

Egg Art, greeting card/brochure. Full-color cover; ten pages of text and illustrations on traditions associated with eggs and egg decorating techniques. Card with envelope, \$2 plus 50 cents postage and handling. Available at sales counter, Jefferson Building, Library of Congress, and by prepaid order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540.

Greeting cards—*Tumbling Star Quilt*, *Yo Yo Quilt*, *Lone Star Quilt*, *Cutting Carrots*, *Papercut*, *Farm Animals in a Woodland Setting*, *Crazy Quilt*, and *Nativity Scene*—package of six blank cards with envelopes \$2.75 plus 50 cents postage and handling. Available at sales counter, Jefferson Building, Library of Congress, and by prepaid order from the Library of Congress, Information Office, Box A, Washington, D.C. 20540.



FEBRUARY BOARD MEETING

The Board of Trustees of the American Folklife Center held its winter meeting on February 8 and 9 in the Whittall Pavilion of the Library of Congress. The first day was devoted to committee meetings. In the evening the Board held a reception in honor of its past chairmen—Wayland Hand, David Voight, Raye Virginia Allen, and Edward B. Danson—and its present chairman, Janet Anderson. Appropriations, reauthorization, and the Center's private funds received Board attention on the second day of meetings. Projects now underway, such as the cultural conservation study being conducted in collaboration with the National Park Service, were reviewed, and new activities, like the Ethnic Heritage and Language Schools Project, were approved.

The meeting closed with remarks from Wayland Hand and C. John Sobotka, Jr., whose terms of appointment to the Board expired in March, and with the presentation of certificates of appreciation to former Board chairmen. The next meeting of the Board will be on June 4 and 5 at the Library of Congress.



Previous Board of Trustees chairmen (clockwise): David Voight, Wayland Hand, Edward B. Danson, and Raye Virginia Allen, joined by current chairman Janet Anderson (L).

FOLKSONG INDEX

Over the years, the Archive of Folk Culture has gathered for the Library of Congress a growing collection of unpublished theses and dissertations on topics related to folksong and folk culture. There they have constituted a valuable but largely untapped resource for reference and research. Now the song citations in these theses and dissertations have been made more accessible through the efforts of former Archive intern Charles W. Bean of the Library's National Union Catalog Control Section. In partial fulfillment of the requirements for an M.L.S. degree from Loughborough University, Leicestershire, England, Bean recently completed "An Index of Folksongs Contained in Theses and Dissertations in the Library of Congress, Washington, D.C."

Bean selected 40 unpublished theses and dissertations for the index. The selection criteria were that they be North American, written in English, and contain substantial song transcriptions from fieldwork. The prototype index that resulted has three components. First is a "Bibliography" for the theses and dissertations selected. A copy of this portion is available upon request from the Archive of Folk Culture. Next Bean reviewed selected writings to establish authoritative song and tune titles. Titles were then determined and included if they appeared in one or more of the five authoritative published folksong collections compiled by Francis James Child, G. Malcolm Laws, Frank C. Brown, Vance Randolph, and H. M. Belden. This process gleaned 1,600 titles which are included in the "Song Thesaurus" portion of the index. The thesaurus lists

"authoritative" titles, along with variant titles, and includes a reference for each. Finally, Bean developed a computer program which created a "Key Word Index" for the titles, so that a title such as "Bonnie Blue Eyes" can be searched on the printout by using any of the three words therein.

A copy of the full index is available for research in the Archive of Folk Culture. There remain some 2,400 songs cited in the manuscripts studied for which titles have not been authoritatively established, and the computer programs capable of lengthening the index will be retained until such time as they can be included. In the meantime, the current index will greatly extend the scholarly resources available to folksong researchers in the Archive of Folk Culture.

CULTURAL CONSERVATION

Continued from page 1

preservation have provided the opportunity for detailed consideration of the report.

The independent consultants were concerned that the report focus on the preservation and encouragement of community life and values. They have taken the phrase "intangible elements of our cultural heritage" to mean those attributes which produce a sense of cultural identity, and felt that such elements were captured in the term "folklife" as defined in the American Folklife Preservation Act of 1976 (P.L. 94-201). The definition states, " 'American Folklife' means the traditional expressive culture shared within the various groups in the United States: familial, ethnic, occupational, religious, regional. Expressive culture includes a wide range of creative and symbolic forms such as custom, belief, technical skill, language, literature, art, architecture, music, play, dance, drama, ritual, pageantry, and handicraft."

The report, as it now stands, will encourage the federal government to follow local initiatives in protecting community cultures. It will call for a concerted approach to cultural protection through a system of cultural conservation. The proposed system for national cultural conservation would join efforts in preservation, including planning, documentation, and maintenance, with efforts in encouragement, including publication, public presentation, and educational programs. Specifically it would:

- *reflect the strength of the national commitment to protection of community life and values* by clarifying statements acknowledging the inclusion of folklife in appropriate federal legislation and administrative guidelines;
- *provide continued national support and encouragement for locally based programs that emphasize cultural heritage and identity* through education, documentation, and other approaches to cultural conservation;
- *enhance the role of pertinent state agencies with programs related to*

cultural conservation;

- *increase the application of knowledge about community life and values to decision-making in environmental planning and design of impact mitigation projects;*
- *improve the recognition and preservation of the array of cultural resources present throughout the United States* with a consistent national program for documentation and archiving of folklife;
- *incorporate the recognition of connections and consequences of public action upon enclave communities* through more thoughtful application of tax, land management, and other policies at local, state, and national levels; and
- *improve the coordination of efforts in cultural conservation* by establishing stronger, clearer connections between agencies with programs for cultural preservation and encouragement, particularly those with responsibilities for folklife and historic preservation.

The draft report explains that the federal government already provides much of the essential network for such a system, and that significant improvements can be made with little restructuring.

In an effort to include the thinking of individuals and organizations concerned with the study since its inception, over 150 copies of the first draft portion and working outline of the report have been mailed to interested individuals throughout the country, requesting their reactions. Another more general mailing is planned in May for the full draft. For more information, please write Ormond H. Loomis, Coordinator, Cultural Conservation Study, American Folklife Center, Library of Congress, Washington, D.C. 20540.

FOLKLIFE DIRECTORY PREPARED

The Archive of Folk Culture is currently compiling a comprehensive directory of folklife resources in the United States and Canada for publication. The directory will synthesize the

Archive's effort over the past fifteen years to maintain and publish separate listings of archives, societies, serial publications, and record companies in North America which specialize in the fields of folklife and ethnomusicology, as well as a list of folklife graduate programs. It will also include state folk cultural coordinators and regional cultural organizations.

The Archive is now updating the separate lists and mailing them to all those contained therein and to other interested parties for verification and revision. The directory can play an important role in facilitating communication among those with similar concerns in the field. To make it as complete as possible, however, input is needed from all interested individuals and organizations.

The Archive would be pleased to learn of any societies, serial publications, record companies, archives, or regional cultural organizations which have recently started business, gone out of business, or changed addresses. All such information, including descriptions, sample issues, catalogs, and other related materials, can be addressed to Joseph C. Hickerson, Head, Archive of Folk Culture, Library of Congress, Washington, D.C. 20540, and will be most gratefully received. Requests for copies of current listings should also be sent to the above address.

MARKETING SYMPOSIUM ON FOLK RECORDINGS

A symposium on marketing phonograph records of American folk music and other forms of folk expression, hosted by the Folklife Center, will be held at the Library of Congress on June 7-8, 1982. The working conference for invited representatives of the small, independent companies will consider strategies for achieving wider distribution for recordings of American folk speech, music, and other folk cultural forms. The agenda will include sessions on contacting specialized markets, direct mail, marketing tools, and forms of governmental support.

LECTURES

Continued from page 5

base during his early years of concert performances which began in 1900; in 1915 he settled in the United States.

As Bird recounted, Percy Grainger was interested in unorthodox sounds and rhythms very early, and studied Maori and other aboriginal music while still in the Pacific. That interest was directed towards the folk music of the British Isles during his time studying with Karl Klimesch, a later instructor in Frankfurt, who was fascinated by Scottish folk tunes and had spent years vacationing in Scotland each summer.

Grainger's arrival in England coincided with a period of intense research in folk music, spurred on by the fear that the English folksong was "within an inch of extinction." Cecil Sharp was instrumental in the movement, and his zeal infected several young composers, among them Ralph Vaughan Williams, Gustav Holst, and Grainger. In 1905 Grainger undertook the first of five "folk fishing cruises" carried out by bicycle in Lincolnshire and along the Gloucestershire-Worcestershire border. On his first cruise he attempted to take down all of the flourishes and subtle rhythmic and melodic changes by hand. The following year, 1906, he



Gustav Henningsen.

pioneered the use of the cylinder phonograph to record folksongs in the English countryside. Between 1905 and 1908 he notated and recorded some 460 songs. He also recorded folk music in Denmark and in the Pacific; the Center's Federal Cylinder Project has copies of parts of Grainger's cylinder collections made in England, Denmark, and Polynesia. Grainger later composed settings for many of the British folksongs he recorded, some of the best known being *Lincolnshire Posy*, *I'm Seventeen Come Sunday*, and *Country Gardens*.

John Bird played several skillfully edited and spliced tapes of Grainger's field recordings to demonstrate some of the features of folk singing that Grainger found so fascinating and inspiring: the discrete changes in melody line and rhythm caused by longer or shorter verse lines, and the vocal qualities and style of the unaccompanied and untrained singer. He also played several selections which traced Grainger's composing process from the actual field recording to Grainger's self-accompanied rendition of the song to the completely orchestrated setting. Listening to the settings that Grainger was inspired to compose for the folksongs he collected, one can well agree with Bird's assessment that Grainger's motivation for researching English folk music was not a desire to carry out musical archeology, but rather an instinctive response to capture some of the most advanced and exciting music he had encountered up to that time.

The final lecture of the spring series will be offered by Gustav Henningsen, Director of the Danish Folklore Archives and author of *The Witches' Advocate: Basque Witchcraft and the Spanish Inquisition (1609-1614)*. The topic of his address, which will be presented on April 29, is "The Anatomy of a Witch-Craze: Toward a General Model of Mass Persecution."

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