

It seems to me that we're in something of a double bind. We want our archives used and they inevitably will be used more and more. The chance of problems increases, because while I want to protect everyone involved, I still want the bloody details. When I collect from a man, I want to know the names that are involved and exactly what happened. But will I get these details if I have to read the Miranda warning, let's say, to every informant, or if I tell my students this is what they must do? So there are some questions but no answers. Thank you.

D.K. Wilgus  
Folklore and Mythology  
University of California, Los Angeles

I think I'm speaking to you for really three archives. So we'll start with the Western Kentucky Folklore Archive. I was thinking of this when the question came up: "Who owns it?" Well, obviously, I owned it or I'm a thief. (audience laughs). I took it from Western Kentucky University to the University of California, Los Angeles. This summer it started the process of going back. Western Kentucky University has authorized a total copying of it, including both tapes and manuscripts, and is willing to pay the cost of it. This archive just "grewed." And the only protection was the-quote-owner-unquote.

Western Kentucky University has it on the restrictions that I drew up, and after listening to this panel, I did not draw up enough of them. (audience laughs). But of course I'm very glad to have it back there because that's where it was gathered. I can speak about it because it's a closed archive as far as I'm concerned. There are also two important collections within it, the Combs collection, the index of which has been published and the Perrow collection - index and partial publication, I hope, very shortly. I'm sure there's some sensitive material in it. In a planned publication of beliefs we decided, for these and other reasons, to keep only keys to the informants' names in the published works, so if a scholar is interested in finding out the name of the contributor of this belief, he can do so through the archive, but the names of the informants will not be printed in the published work. It's also cheaper that way. (audience laughs). I know there's sensitive material in there and I wasn't very careful about that. I don't believe I have any sealed tapes, actually sealed there, but in other archives I do.

I'm going to skip for a moment just from the academic archives to things that Bill Ivey brought up, because I guess I should also speak for the John Edwards Memorial Foundation collection which is roughly parallel to that of the Country Music Association. And somehow, since we furnished a great deal of material for them, I can see the chain of responsibility extending back. Because JEMF has commercial recordings, tapes, and log books from recording companies, this has always been a problem with us. People come to us when compiling encyclopedias, so a good deal of care is exercised, though probably not enough and maybe we're fortunate in that we're not in any difficulty.

The third archive is the Archive of California and Western Folklore; -I'm listed as the archivist. There seems to be a situation out there that whenever there's a blank on the table of organization, my name appears. Possibly one of the reasons we have not had so many problems there is that it is not a funded archive. There is simply no one there, so if anyone wants anything, I simply say we don't have any money to give out anything, whether field or commercial recordings. I received two letters last week and I think this is probably happening everywhere in the country: "I am writing a book on proverbs, send me all the proverbs you have." (audience laughs). So I write and say, "sorry, we don't have the staff to do that." Of course, I wouldn't let that happen anyhow.

The Archive of California and Western Folklore is again largely a student archive, though faculty have contributed. All my Irish collected material is there. And there are actually some sealed tapes, recordings of interviews with blues singers which I think are not just actionable but could produce a lynching in certain cases. We employ every possibility we can to protect the tapes. We are not doing so much duplication now as we simply can't keep up with it. Still, all the problems which frighten me all the time have not yet materialized. Keeping up of the archives is largely the partial duty of one teaching assistant, and the taping is (and don't let this get out) done partially by the editorial assistant for Western Folklore. (audience laughs). Cross funding going on here so that we can do the necessary things to keep the material stored temporarily. I shouldn't be talking about this; Bob Georges should be. He's working out the program for computer archiving and so we are dragging our feet. Perhaps after next quarter, or next year, Bob Georges will have some ideas that, if we ever get some money, we might put into effect. Thank you.

Bruce R. Buckley  
New York State Historical Association  
Cooperstown Graduate Programs, Cooperstown

The official title of the archive is the Archive of New York State Folklife. It is a part of the New York State Historical Association which is an important fact that I will go into a little later. I won't try to describe it in any detail, I'll just give you some of the basic types of collection that it contains.

The New York State Historical Association Archive was in existence before the Cooperstown Graduate Programs. It contained the Harold W. Thompson collection and was the repository of the Louis C. Jones collection. These were student and private collections of these two men at Albany State and Cornell. Thompson started collecting in the '30s, so it contained material from that period down to 1964. That year the graduate programs came and like all folklore programs, student collections became a part of the scene. Having preached for many years that teachers should not be allowed to keep collections by students as their private archives, I was committed. We made an arrangement with the New York State Historical Association that all