
From the Director

Contracts with Patrons

In my column of July 1986, I described the contract we ask depositors to sign in order for us to use non-copyrighted materials in a way that serves the interests of performers, depositors, and patrons. In this issue, I promised to take up the procedures we have developed to enable patrons to use archival materials, and the steps we take to ensure that patrons observe the desires of depositors.

Patrons may obtain information about our collections by consulting the four published catalogues that have appeared over the years, by performing an OCLC search under Indiana University, Bloomington, Archives of Traditional Music, and by telephoning or (preferably) writing Dr. Dorothy Lee, associate director of the Archives. In responding to written inquiries, our staff consults internal databases and collection documentation that cannot be included in normal cataloguing.

Virtually all of our collections may be listened to in our library during regular business hours. The ten thousand library tapes for walk-in use cover many parts of the world, and are copies of archival tapes in our vaults. In many cases, however, we must prepare listening copies from our archival storage tapes. The preparation of a library copy is free of charge but may take some time, depending on the work load and the number of tapes required. For this reason, patrons planning a visit to Bloomington should consult with the librarian as far as possible in advance in order to be sure that listening copies of the material desired will be available.

Library copies must be played on our recorders in the library. Field collections under Option Three restriction may be listened to, but transcriptions are not permitted.

In those cases, patrons work under the librarian's supervision. No personal tape recorders are permitted in the library, and dubbing is absolutely prohibited.

Patrons who wish to obtain research copies for their use or for their institutions may find that more difficult. The Archives rarely provides copies of copyrighted materials (commercial records), under our interpretation of the copyright law. Most field collections, however, are governed by individual contracts. When we receive a request for a field collection, we look at the contract we signed with the depositor. We can provide copies for research use of tapes deposited under Option 1 and most of those under Option 2 without consulting the depositor. We can provide copies of Option 3 tapes only with the written consent of the depositor. Commercial use of Option 2 tapes also requires written consent. If requested, we provide the last known address for the depositor, and request that the patron obtain the necessary authorization. In addition, we provide an estimate of the cost of providing the copies. At present, our laboratory fees are among the lowest in the country.

If we are permitted to supply copies, we ask that the patron sign a use contract and pay fifty percent of the estimated cost in advance if the total exceeds \$50.00. The contract with patrons stipulates the following:

1. The patron agrees that the materials will be used for teaching, research, or non-profit educational purposes only, and will not be sold or rented for profit. [Any exceptions require specific written authorization.]
2. The patron agrees not to make the materials received available to any other person or institution without permission of Indiana University and/or the Depositor. [Whose permission is required varies according to option.]
3. The recipient agrees to give credit to the collector or depositor, and to Indiana University, in all references made to the materials, in a fashion similar to the scholarly treatment of manuscripts or published works.
4. The recipient agrees to reimburse the University for the copies made of recordings and documentation, plus shipping costs.
5. Special stipulations. Certain collections or situations require additional stipulations.

We do not begin copying a collection until authorization is given (by Archives staff or the depositor) and the form is signed. At the start of each tape the names of the depositor, the accession number of the collection, and the name of the person for whom it is being copied are announced, in order to ensure that this information is retained as an integral part of the copy.

We cannot guarantee the ethical use of the recordings deposited at the Archives of Traditional Music, but we do our best to encourage it, and we have occasionally taken steps to curb uses of the materials that appear to go beyond the intention of the depositors and the letter of our contracts with patrons. In general we have found patrons to be as honest and conscientious as depositors, and we do our best to serve the interests of both as fairly and as rapidly as possible. It is a challenging job.

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