
From the Director

In August I attended the 29th World Congress of the International Council for Traditional Music in East Berlin, where I presented a paper on the professional responsibilities of ethnomusicologists to archives in which their material is deposited. In the discussion, I found that Dietrich Schüller, director of the Vienna archive, Artur Simon, director of the Berlin archive, and I face similar difficulties and could agree on a number of issues. One general conclusion of the session was that the more ethnomusicologists, folklorists, linguists, and anthropologists become involved in the archiving process, the better our archives will be able to serve them.

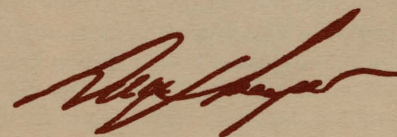
The kind of involvement we were discussing mostly had to do with the preparation and documentation of field collections for deposit at archives. But there are many other kinds of involvement that will both improve archives and contribute to the improvement of the materials deposited in them. These include archivists taking an active role in professional societies and making the memberships aware of the uses of archives as well as responding to complaints of the members about archives' inadequacies, training students in systematic data collection and archiving before they go to the field, providing modern, convenient, and secure facilities for collections, and strengthening archives in order for them to be better able to realize their potential in the coming decades.

The Archives of Traditional Music is involved in all these areas. I serve on the executive boards of two societies, frequently present papers, and act as a consultant to archives outside the U.S.A.; Dorothy Lee, Associate Director and also an elected official in several societies, will be giving a six-week course on archiving designed especially for directors of community archives in May-June 1988; Mary Russell, Librarian, will present a

paper on documentation at a joint session of the Society for Ethnomusicology and the Midwest Music Librarians Association to be held in Ann Arbor in November; Marilyn Graf, Archives Secretary, edits this publication so that it reaches out beyond the already committed and makes a larger public aware of the activities and organization of sound archives; Brenda Nelson, Visiting Librarian, continues to back catalogue our field collections on the international OCLC database; our five graduate student assistants are learning the nitty-gritty reality of archiving at first hand, and we continue to modernize our facilities and improve our service to the public.

The interaction of archives and public is a two-way affair. Scholars and the larger public can do something very important for the Archives of Traditional Music: make a donation to the Friends of the Archives of Traditional Music. Every year I repeat that your donations represent more than the purchasing power of the dollars you give. They are a tangible indication to the university administration of your interest and support in a medium administrators can understand. Since we claim that we serve a large public beyond the university, we have to demonstrate that there is some interest in our activities on the part of that public. Please take the time to send a check now. Fifteen dollars guarantees that you will receive this quarterly for another year and helps us demonstrate the support for our activities that your donations represent. A larger donation gives our budget a much-needed flexibility so that we are able to purchase recordings or meet sudden expenses even after our university-supplied budget has been exhausted.

There are many appeals for your funds these days: political causes and famine relief vie with appeals for assistance to the ill and discriminated against. Our appeal is urgent, too: we are acquiring and preserving some of the most beautiful and fragile achievements of mankind for present and future enjoyment, reflection, and understanding. This too requires support, and I hope we can count on yours.



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