

From the Departing Director

By Gloria J. Gibson

I am not leaving Indiana University, nor am I completely leaving the Archives of Traditional Music. I have, however, made a few office changes. First, I am now a faculty member in the new department of Folklore and Ethnomusicology here at IU. Previously, ethnomusicology was a program within the Folklore Institute. Second, I have accepted the position as Associate Vice Chancellor in the Office of Multicultural Affairs (OMA). This new office, the result of a recent university-wide restructuring, serves as the advocacy arm for students of color, and the diversity education program for all students. The Latino Cultural Center, the African American Cultural Center, and the Asian Cultural Center also report to OMA. During the past twenty years at IU, from



Gloria Gibson and Hoagy Bix Carmichael

graduate student to associate vice chancellor, I have had several academic and administrative homes. Important threads, however, run through most of my experiences over the last two decades: the study of various aspects of African American culture, a commitment to the importance of archives, and advocacy for students of color. I am enormously proud that I served as Director of the Archives, and I hope to stay involved in the future. A search begins in the fall for a new director. In the interim, Ruth Stone has once again picked up the torch and will serve as director.

I will resist the temptation to discuss my four years at the Archives, but I will briefly mention a few gratifying experiences over the past few years. First and foremost, it was a pleasure working with the staff at ATM: Mary Russell Bucknum, Marilyn Graf, Suzanne Mudge, Peter

Alyea and Jonathan Cargill. Mary and Peter are now at the Library of Congress, and Jonathan is working fulltime as a music producer and running a record label. Suzanne recently received promotion and tenure, and Marilyn continues to provide institutional memory and vital links with other archives personnel, collectors, and patrons. This immensely dedicated and extremely competent staff contributes immensely to the Archives' international reputation as a facility of excellence.

Second, the Archives received funding from two prestigious agencies: the National Endowment for the Humanities and the Institute for Museum and Library Services. The NEH grant, "New Technology and Expanding Access for the Archives of Traditional Music," paved the way for us to complete the interactive CD-ROM titled, "Music and Culture of West Africa: The Straus Expedition." The CD-ROM will be available next year through Indiana University Press. The Archives and the IU Digital Library Program also received a grant from the Institute of Museum and Library Services. The award funded a project to catalog, preserve, and digitize the Hoagy Carmichael collections at Indiana University. World wide web users can listen to excerpts of Carmichael's music or view images of original musical scores, photographs, scrapbooks, and lyric sheets. The site www.dlib.indiana.edu/collections/hoagy/index.html also contains introductory materials and a complete finding aid. These two projects promote the Archives mission of preservation, outreach and access.

The four years also provided the opportunity for me to meet many wonderful people: Hoagy Bix Carmichael, the Jamaican poets, composer and musician Patrice Rushin, past president of the Laura Boulton Foundation, Shirley Porter, Voice of America correspondent Leo Sarkisian, and writer/researcher Lee Nichols, just to name a few. I also met many talented, creative, and intelligent students



Gloria Gibson with Henry Glassie and Bill Ferris

who worked as graduate assistants or researched as Laura Boulton Junior Fellows, including Daniel Reed, who is co-creator of the CD-ROM. It was also a pleasure to occasionally talk with Dr. George List, who represents a wealth of knowledge.

Finally, the 1998 Society for Ethnomusicology Conference Preconference Symposium, organized by the SEM Archiving Committee and the Archives of Traditional Music, and held in celebration of the Fiftieth Anniversary of the Archives of Traditional Music was professionally and personally rewarding. "Ethnographic Futures: Issues in Documentation and Fieldwork" presented a range of papers examining early history, ethical and legal issues, and technology and archiving. Tony Seeger presented an inspiring paper

(see *RESOUND*, volume xv111, number1) outlining the challenges for archives in the next millennium. Several technology projects were demonstrated including an early CD-ROM prototype.

It was with great respect and enthusiasm that I served as Director of the Archives of Traditional Music. There are many challenges and opportunities the Archives will face in the 21st Century. Indiana University is fortunate to have a renowned collection of world music, and a professional staff regarded as best in the field. We must all continue to support the Archives so that it can continue to preserve and expand its collections, and continue to make them available through traditional and new technologies. Best wishes for the future!