

project. In the survey, you will be satisfied if the ballad singer you have been referred to is actually a singer of ballads, if the barn builders you have arranged to photograph actually show up and build a barn, if the old yarn-spinner you have made an appointment with shows up and is willing to tell yarns. The survey, in other words, is an attempt to gauge the breadth and depth of different folk traditions and performances within those traditions without trying to solve particular theoretical problems. The theoretical project, on the other hand, usually begins with the formation of a hypothesis: You want to test a particular idea by subjecting it to the data that can be generated in fieldwork. In this case, the preparation not only entails familiarizing yourself with the genre, the geographical area, the potential tradition-bearers, and so on, but it calls for an analytical focus on some particular topic for which further discussion will be expected to provide new perspectives in folklore theory, however small they may be. Hypotheses can vary in focus. A very broad one might be phrased: "No folksongs have ever been collected in this valley; however, most of the settlers are from English-Irish-Scottish families among whom one finds in other geographical areas a considerable song tradition: There must be folk songs here that simply have never been unearthed before." Such a hypothesis may be tested simply by mounting an intensive search for folk songs in that particular valley, with the hypothesis being either confirmed or denied by the results.

Somewhat more specific than this might be the following: "The dairy barns along this river all seem to look different; perhaps the barn designs give some clue to the difference in ethnic backgrounds of the farmers in this area." In this instance, you might go from farm to farm simply interviewing the farmers about their barns, the designs and architectural particulars that are considered traditional, local, ethnic, and so on. During the research, you may indeed find out that from the farmers' point of view the barns are very much alike, varying only in superficial matters such as color and trim. Thus, while the initial hypothesis may simply be unconfirmed or denied, another hypothesis can be constructed in midproject, which says: "While there are many superficial differences in the designs of the dairy barns in this valley, the traditional structural aspects are very much alike; an ethnic similarity may account for these similarities in design." Further research along the same river may indicate that the ethnic similarities are not as close as might originally have been supposed, and that a local sense of barn-ness has actually been the deciding factor. No matter how such a project comes out, you will have been able to narrow the problem and come closer to some workable conclusions for it by testing out various hypotheses with the data provided by field research among

the tradition-bearers. Obviously, such a project could not be carried out very thoroughly unless you had previously done a lot of reading into the construction of barns in general and aspects of traditional barnmaking in particular.

For some research projects, both surveys and theoretical researches, it may be necessary for the fieldworker to spend as much as a year in preparation. This means that folklore fieldwork must be undertaken with somewhat more planning, preparation, and thoughtfulness than we are accustomed to giving a picnic or a fishing trip. Unfortunately, due to time constraints and sometimes to a lack of seriousness, some folklorists have indeed carried out field research in their spare time with the zeal and efficiency of Sunday fishermen. While it is possible to record folklore without considerable preparation or development of expertise, that is no argument that this is how it ought to be done. Rather, it is sobering to reflect on the amount of traditional materials, styles, and textures that have remained unrecorded and therefore not well understood because of the hasty and unplanned efforts of folklore fieldworkers, both amateur and professional.

**AFTERMATH: TRANSCRIPTION AND NOTES** I suppose that every scholarly enterprise has hidden in it somewhere an element of tedium. For many folklorists it is the transcription of field-recorded tapes. Tapes of any traditional performance worth studying should be themselves preserved, of course, so that we have as far as possible an accurate sound recording of the event with all its textural minutiae. At the same time, it is necessary to have the words for songs, stories, anecdotes, oral history, proverbs, and so on, transcribed from the tapes verbatim. This is not a job to be foisted off on an archivist; it is the final obligatory aspect of the job done by the researcher, for only the person who made the record can be relied upon to interpret indistinct phrases, jargon, or regional dialect, and only the researcher can provide the contextual notes on such matters as gesture or name of speaker or time of day that make the tape a fully functioning document. The further value of a transcription is that anyone looking for a particular text can locate it in the transcription and determine whether it is indeed the item desired; one can determine by its setting in the transcription where it may be found on the tape (while tape recorder manufacturers almost always provide a measuring device for elapsed footage, the systems are not particularly reliable).

The one restriction that most folklorists insist upon in transcription is that the material must be taken off word for word as it is in the original,

including pauses, false starts, ungrammatical constructions, and so on. Most transcribers find it difficult to reflect with any accuracy a regional dialect, so most researchers spell phonetically only those words that are distinctly unique variations from standard pronunciation. Some transcribers supply punctuation or other markers of phrasing as well, even though many people do not in practice speak in full sentences. Thus, every transcriber has to come to terms with the peculiarities of the tradition-bearer and must then try to represent those peculiarities as fairly as possible in an exact transcription. In order to carry this out, however, most people find that it takes between eight and ten hours of transcribing to bring off every hour of recorded material. Some archives plan on fifteen hours per hour, including other related paperwork.

Alongside the transcription, marginally or perhaps in footnotes, the fieldworker normally provides notes on elements not recorded but central to the performance: the time of day, number of people present, time of year, gestures, special meanings if not apparent in the oral performance—in short, any data from observation that help to make the performance understandable or that are necessary for the performance to have meaning for anyone else. Transcribing and providing notes are not complicated matters; however, they often constitute the difference between a useful recording of a dynamic tradition and a batch of interesting folk stuff.

The tape recordings, videotapes, notes, and photographs are the primary documents of folklore fieldwork. The transcription is an accurate but not fully reliable account of that document. The serious scholar will always go to the primary document for full detail, for it is only there that the nuances of performance, the particularities of style, and the total natural context of meaning are fairly represented for the traditional performer. Sensitivity to our resource people requires that we collect, archive, and study their traditions in the most accurate way possible.

## ■ FOLKLORE ARCHIVES

**STORAGE** The word *archives* refers basically to any repository of public records, in earliest times those documents relating to the official business of a town or community. It is important to recognize that the spirit of that term remains a part of the concept of a folklore archives, for the whole point of maintaining such a facility is not simply to afford

bulk space to store collected items, but also to provide reasonable access to the materials important to our culture. However, it should be immediately apparent, because of the nature of folklore itself, that the materials have to be dealt with in a variety of ways so that they may be safely stored, so that those who shared their traditions with the folklorist will not be embarrassed by what they did or by how their materials are later viewed or used, and so that the materials will represent folklore fairly.

Because the archives must provide both storage space, filing systems, and facilities for playing back tape recordings (at the very least), most individual folklorists cannot afford one in their homes. Most archives are funded by, or at least take refuge in, public institutions of some sort: universities, historical societies, anthropological museums, and so forth. Folklore archives range in size from a filing cabinet or two to entire buildings. The folklore archives at the University of Oregon is housed in one rather large room of the office building in which the English Department resides. Named the Randall V. Mills Memorial Archive of Northwest Folklore (after a professor of English who initiated the scholarly study of the subject at the university in the 1950s), the Northwest Folklore Archives, as it is called for convenience, has a rather simple physical appearance: About twenty metal filing cabinets contain separate field collections done by staff and students in addition to critical papers on folklore, dissertations and theses on folklore—all done at the university—and miscellaneous collections of folklore taken from newspapers, locally published books, student journals, and letters. There is an atlas of Oregon, books on folklore and related subjects, a set of file cards, and a few small artifacts (limited in number because the archives have no safe facility for storing and protecting such items). The furniture consists of a few desks that are used by archivists, student assistants, and researchers using the archives. There is also a locked metal cabinet that contains unused tapes and the various tape recorders and cameras allocated to the archives by the English Department and the University Audio-Visual Services.

Archives of this nature are probably fairly typical of a medium-sized university in the United States that has no extensive folklore program. A far larger and more complex archives exists at Indiana University, where undergraduate and graduate programs are available and where several thousand students study the subject each year. Considerable archives also exist at UCLA, Wayne State University, the University of Maine, Memorial University in Newfoundland, the University of Pennsylvania, the University of Texas, and Utah State University, where

students and staff have, through their own fieldwork efforts, amassed sizable collections of folklore. On the other hand, many folklorists have worked in so solitary a fashion for so many years that their own collections are stored in such a way as to inhibit their use by other scholars. For example, for years a small folklore archives existed in Utah, stored away in a cardboard box or two under the desk of a retired professor. For a while its existence could not even be corroborated. Other partial collections have been hidden from public view because of the whims of their collectors. For example, when Robert Winslow Gordon, an early archivist of folk songs at the Library of Congress, left the Library, he took a number of his most special collected songs with him and stored them under his bed for years thereafter. Long after his death, when his collection of folk songs had been given to the University of Oregon by his daughter, we found that a number of texts actually should have been in the Library of Congress. There are probably hundreds of examples of such small or partial collections that, because of personal taste, fear for the contents, or simple lack of money, have been stored in such a way that the physical materials have deteriorated or have been perhaps thrown away or lost by those who had no idea about their contents.

On the other hand, in Europe it is common to find extensive and well-financed facilities for the storage of folklore, especially in the countries that have emerged or re-emerged since the Second World War. In Romania, there is a complex of several buildings in which nearly a hundred government-paid specialists operate a folklore archives and research facility. They have a modern recording studio, the best recording equipment, room after room of books, journals, collections, card files, photographs, movie films, and so on. In many of these countries the collection and study of folklore has been a direct counterpart to the development (sometimes the re-establishment) of a sense of national, cultural, ethnic identity. Those countries that lived under the yoke of foreign domination for years are especially anxious to encourage their own ethnic roots to come forth again after long years underground. In these countries, folklore becomes almost a part of political reality as a nation seeks to demonstrate to itself and to others the fact of its own separate existence. In such a case, folklore and ongoing vital traditions can be much more functional means of cultural cohesion than the economic or political symbols normally represented by official boundary lines or political party.

A similar consideration is now gaining increasing attention from Native American tribes, for in their case as well the existence of ongoing dynamic traditions is a much more accurate marker of ethnic existence than the

so-called blood quantum introduced by the government some years ago. Many tribes were convinced that they should vote a tribal definition of what it took to be a member of the tribe. In most cases, with encouragement from the government, tribes voted that a person must be at least one-quarter "blood" of that particular tribe in order to be enrolled and to be thus eligible to vote, to participate in tribal programs, or derive any benefits that might arise from sale of land or resources. This was done even though many tribes already had a long history of intermarriage with other tribes. Thus when these regulations came into existence in recent years, many members of the tribes were already at the minimal level of membership, for although they were entirely or almost entirely Indian, their grandparents came from different tribes; therefore in the next generation children were born who were less than 25 percent of one tribe and who were no longer qualified to be on tribal rolls. If we project this into the near future, considering the recent heavier intermarriage with whites and other ethnic groups, many of the Pacific Northwest tribes will, in technical terms, cease to exist before the year 2000—although they will still be there in even greater physical numbers than they are today. In other words, the Indian culture is still being passed along in each of these tribes, but members of these cultural groups are represented by such a mixture of tribes and peoples that in technical terms they will not qualify to vote and do business in their own tribes. The Colville Confederated Tribes in central Washington, for example, estimates that by the 1990s there may be no new enrollments; that is, young people born into the tribe will not have enough "tribal blood" to qualify for official membership. This in no way means that tribal traditions are fading. To the contrary; among the Colvilles as in many other tribes in the United States today there is an increased awareness and in fact a resurgence of vitality of those traditions that had been earlier nearly obliterated. For many of these tribes, then, the only hope for establishing a sense of ethnic identity, the only hope for "proving they continue to exist," will be the availability of data to document the ongoing vitality of distinctive tribal folk heritage. For these reasons, many tribes are becoming increasingly concerned with documenting and preserving their folklore in archival facilities.

We must then realize that folklore archives represent far more than storage space. Folklore collections are more than merely the playground for scholars, for in folklore archives (whether hidden under the bed or catalogued in several buildings) is the most telling evidence of the vitality of cultural tradition in our country as well as elsewhere. Thus the care and preservation of materials in folklore archives must be approached in

as delicate a way as I have suggested previously for our treatment of our traditional resources, our informant-colleagues in the field. Obviously, none of these concerns can be well exercised unless there is room to store our materials, unless we can protect them from deterioration, and unless they can be found again after we have packed them away in the file drawer.

**PROTECTION: PHYSICAL** The considerations for the protection of physical materials within archives are staggering in their proportions, and I will not pretend to take up their technical detail here. Rather, I would like to suggest some of the important concerns that every archivist (and therefore every folklorist) must keep in mind to assure that materials garnered at so high a cost in time and sensitivity in the field will not be lost to the ravages of decay. A clean, well-lighted room—even on an antiseptic campus—will not be adequate protection for our materials.

**FILING** A good filing system will help particular items from going astray. Things can be lost by being dropped on the floor, by being handled by people unfamiliar with the archives or its operation, or may be misplaced by well-intentioned folks who would like to put things back where they think they found them. The basic operation of an archives, then, involves some kind of restricted access to the materials, so that a very few individuals are allowed to find an item, take it from the file, and return it when finished. If access is unrestricted, things will be lost, misplaced, and stolen, which is what happens in nearly any library or public facility. Recognizing this should suggest some basic and not very complicated operational rules.

**MAINTENANCE** The machines used in and by the archives can develop malfunctions. Videotape equipment, for example, can be put out of kilter simply by being carried up and down flights of stairs too often. Not only should access to these sensitive machines be limited to those experienced with them, but they should be stored and handled with extreme caution and care. Moreover, every piece of equipment requires a regular maintenance program: Shutter speeds on cameras can sometimes get out of adjustment; battery-powered light meters and tape recorders can be affected by fading (or worse, leaking) batteries. Electric "bugs" can show up in the magnetic heads of recording equipment if they are not regularly cleaned. In general, people will operate a tape recorder without realizing how their lack of experience may affect their success. The same brash-

ness disappears when it comes to repairing equipment, however, and when faced with the prospect of tinkering around inside a tape recorder, most people grow pale and faint. It is well to admit a lack of expertise in these matters and leave the repairs and technical maintenance to the proper people. At the same time, there are simple, efficient, and inexpensive ways of keeping recording heads clean, lenses dusted off, batteries checked, and so on. People who are not willing to take responsibility in these matters should probably not be allowed to use the equipment. Since that would perhaps place a severe restriction on fieldwork, the folklore archivist must realize that proper maintenance of equipment is a central obligation for the archive itself.

**FILM** If unexposed film is stored in the archives, note the expiration dates. The emulsions of color film continue to change, and they will change more rapidly at higher temperatures. Film bought in bulk may be frozen and thus be preserved almost indefinitely. At least the temperature of the archives must be controlled enough so that any unexposed film does not become outdated ahead of its factory expiration date.

If the archives contains color slides, the slides must be protected from being scratched and mishandled. This can be done fairly simply by putting them in slide holders or keeping them stored in carousel trays. There are of course various storage mechanisms, such as sheets of plastic jackets in which the slides can be held in front of a lighted viewing panel. Black and white photographs and their negatives need to be protected not only from each other (since small particles of dust or grime can cause scratches on the surface of pictures), but also from direct sunlight, extreme heat or dampness, or any other situation that can curl, corrode, or alter the materials themselves or the image. Light is a more deadly enemy with older pictures, of course, which can fade very rapidly. If the collections contain pictures, the archivist must have a reliable book on maintaining and preserving photographs.

**TAPES** Tape recordings probably require a lot more consideration than we normally give them. As I suggested earlier, it is possible for sounds on one layer of tape to print through to another layer, thus causing an echo. It is also possible for tape to become brittle, especially under unusual conditions of temperature and humidity change. Most professional archivists therefore find it practical to run each reel of tape through a tape recorder at least once a year to check for brittleness or breakage as well as to redistribute the stress on the entire tape that might have built

up by partial use or by inactivity. Some people who work exclusively with sound recordings suggest, beyond this, that each tape be redubbed to a fresh tape every so often, perhaps every four or five years, to cut down on the deterioration of the tape itself and to inhibit printing through.

**PAPER** One of the deadliest enemies in any archives is the presence of acid in paper. Nearly all paper deteriorates because of the acid residue, which is in turn a part of the process by which paper is produced. Not only is there deterioration of the typing paper on which data is stored, the same problem exists with manila folders and envelopes, cardboard or paper mats and jackets for photographs, and the like. Some kinds of paper have more acid than others, and of course now that archivists are aware of this problem, they can use available "acid-free" papers and folders and boxes. Also available are chemical strips that can be inserted into boxes or folders that will reduce the acid pH of the materials stored. With some papers and cardboards, as the material begins to deteriorate more acid is formed, so the process is hastened, in some cases almost geometrically. While it is hardly likely that paper will deteriorate before our very eyes under controlled conditions in the archives, it is nonetheless a distinct possibility that within a hundred years an entire archives might have to be copied or risk being lost. If we try to imagine the massive and expensive chore that would represent for any archival collection, we can see the necessity of trying to ward off these deteriorating processes before they get well started. Again, a number of books are available on these matters. It is perhaps unfortunate in this regard that most folklore archivists are trained more in folklore than in the physical aspects of document protection; nonetheless, basic first aid may be learned without intellectual pain and with considerable benefit for the archives.

**ENVIRONMENT** The total physical environment within an archives must remain under careful control. The best of all worlds is to have a room with a separately controlled heating and air-conditioning apparatus as well as humidity control. This kind of facility is usually available only through the larger libraries, so for many folklore collections it is unrealistic. Failing that, however, anyone working with folklore materials must develop a workable plan for providing as much protection as possible from such ironically destructive forces as sunlight and air. Those who live in cities with considerable pollution will find that the air has a greater propensity to attack all conceivable objects, even paper hidden in drawers. Those who live in relatively pollution-free environments need not feel much more cheerful, however, because direct sunlight and the varying

humidity of fresh air flowing through an open window can be just as dangerous in other respects.

For one melancholy example, consider the following: A researcher came to our archives one afternoon and asked to see some black and white photographs of tombstone epitaphs in a pioneer cemetery. These photographs had been stored in a student collection, and, to protect the photographs themselves, the student had placed each one in a clear plastic folder in which had been inserted a dark piece of cardboard matting as a background. The pictures were brought out and left on a desk in the center of the room for refiling with the collection. Before the archivist had a chance to put the pictures away, however, a beam of sunlight had rested on the photographs for perhaps no more than two hours. When the photographs were to be put away, the archivist found a hole had melted in the clear plastic. A specialist in the university library suggested that the acid in the photographs, combined with the acid in the clear plastic folder, enhanced by the acid in the dark cardboard matting—all brought into more rapid action by the direct sunlight—had conspired to burn a hole in the plastic. If such a thing can happen so quickly, consider the destructive processes quietly at work in the darkness of file drawers, in the various levels of light around the archives, and especially under a direct source of sunlight. Considering that paper and photographic materials are likely to become increasingly more expensive, the physical problems of preservation within an archives are enough to cause genuine concern. While nothing can be done about the forces of decay, at least common sense and good advice can help us inhibit those processes that could eventually rob us of the rich examples of folk heritage we have spent so much time obtaining.

**PROTECTION: ETHICAL** As if the physical problems were not staggering enough, the archivist (and thus the contributing folklorist) must also consider the fact that the archives is a repository of other people's most cherished inheritances. Thus the archives must be handled with more human sensitivity that the First National Bank, for these materials are not to be cashed in and out without regard to the feelings of the contributors who made them possible. For one thing, when people are talking among friends and telling jokes, recalling celebrative events like shivarees, or giving oral histories of the union movement, they may say things and recall events that they might not share with total strangers. If a researcher publishes these things without regard to the feelings of the person in the field, there is the possibility of everything from hurt feelings to insult to lawsuit.

PROTECTION OF DECORUM Every folklorist perhaps has favorite examples of this consideration, but I will mention a few that have come up in our operation of the Northwest Folklore Archives. We have one collection of logger songs, most of them generally considered obscene. The retired logger who sang them for us did not mind sharing them, principally because the collectors were accompanied by loggers and one of the collectors had been himself a logger before. Thus the context in which the collection was made was an easy one to deal with, and the materials shared would normally have been shared under similar conditions. Moreover, the old logger was delighted with the prospect that the songs he had preserved in his own repertoire were actually considered important cultural items by anyone else. In addition, he took a humorously devilish delight in realizing that bookish scholars were somehow now trying to deal with what he considered the real world of male experience in a hazardous profession and the expression of the attitudes thus attained in cleverly obscene songs. When the tapes had been made and played back to him, however, he suddenly realized that if anyone else heard him singing these songs he would be embarrassed. He allowed us to keep the songs in the archives, but placed the stipulation upon us that they not be played for any woman under twenty-one. He was concerned, for example, that his granddaughter might possibly come to the university, might possibly take a folklore course, might find herself in the archives and see that there was a collection of songs from her own grandfather, and might thus expose herself to songs that her grandfather had spent his entire life protecting the women of his family from. The logger admitted that perhaps the granddaughter would not be embarrassed, since young people today have a wider vocabulary than they had when he was brought up, and he was well aware that women, especially from logging communities, are not ignorant of the subjects or the terminologies used by the loggers. However, his own moral ethics were such that he could not abide the thought that as a grandfather he should ever sing these songs to his granddaughter.

But of course the case is more complicated than that. Suppose we wait until his granddaughter is, say, thirty, and then we publish his songs in a national journal, identifying the singer and his locality. Is it not possible that a leading patriarch of a community could be in effect libeled by an article that featured him as the articulate and talented singer of "dirty songs"? This is an ethical dilemma for the folklorist-scholar, of course, and it is confronted nearly every day by professionals who seek to publish the results of their research without embarrassing their resources. But it

also becomes an ethical consideration for the archivist, who needs to know the nature of the researcher, the nature of the research, and the intended result before making a judgment on the dissemination of some materials. This job will be done more efficiently if such matters are taken up with the field resource people themselves and written into whatever contract may represent the donation of the materials to the archives.

PROTECTION OF OCCUPATION Another example of a similar concern relates to a particular boat style in the state of Oregon. Several rivers in Oregon have local styles of boats used by local fishermen. One very distinctive such boat is the McKenzie River Boat, and one of the most talented craftsmen at producing this boat, Keith Steele, makes his living doing so as well as by being a river guide for fishermen. We wanted to have photographs and detailed drawings of Keith Steele's McKenzie River Boat in our archives, but we found that the boatmaker himself was extremely reluctant to let measurements be taken and drawn for fear that others might then have access to his plans and thus, perhaps with the best intentions, put him out of business. We assured him, of course, that the archives would never let anyone make copies or detailed notes of his drawings—and in fact we finally used only partial drawings for two views of the boat that we have displayed on the walls of the archives—precisely so that the information would not be available to parties who might be able to memorize enough of it to carry it away. Clearly the archives act in a precarious role here: If we provide the fullest view of Keith Steele's boat, we might become the medium through which Keith Steele can no longer make a living making his own McKenzie River Boat. Rather than celebrating his talents, we might put him out of business, which of course would run directly contrary to the whole point of having an archives.

PROTECTION OF RITUAL SECRECY Other more complicated considerations come into play when ritual material is collected. For example, a number of Native American tradition-bearers have been willing to be recorded singing songs or telling stories and then have placed restrictions on access or usage. Some do not like the Coyote stories to be available to anyone except during the winter, their usual time of use. In two cases we have become the repository of traditional information from tribes who feel that they do not have the facilities for safe storage on their own reservations and would like to take advantage of ours, but they do not want their materials shared with anyone except members of their own tribe. If we were to disclose their secret rituals to a well-meaning

anthropologist doing research on that tribe, we might advance the cause of knowledge, but we would also completely obliterate any sense of trust that tribe would have in our archives, and might in the long run encourage them never to preserve or document their central traditions again. In such cases, I think archives have a perfectly sound basis for demonstrating what Alan Dundes has often referred to as the anal-retentive characteristics of librarians.

Some kinds of traditions are meant to be secret among those who share them, even though they do not necessarily represent any religious or ritual secrets that, divulged, might ruin the structure or the stability of any close group. An example might be information such as that shared by fly fishermen along the North Umpqua River in south-central Oregon. The North Umpqua fly fishermen, most of whom go after steelhead, are a very tight-knit group of people as fishermen, even though they come from an amazing variety of professions and backgrounds in everyday life. While they're on the river, they learn the ways of the stream and of the fish from each other, and this information is placed in a larger framework of practical data that includes the names of fishing spots and holes along the portion of the river that is open to fly fishing only. The names of the holes, the order in which they may be followed downstream, the ways in which they must be fished depending on different water conditions and weather, the kinds of tackle used in each case, are closely guarded secrets. They exist in the oral tradition of all who share that experience, but they are not divulged to outsiders, least of all to bait fishermen, who are looked upon with great contempt. If their secret information, stored in the archives, were revealed inadvertently by a scholar publishing a study of fishermen's language and lore, it would not cause a religious outrage or the dislocation of anyone's cultural bearings. Nonetheless, it is easy to imagine that a fieldworker might ever after have considerable difficulty doing research among fishermen in this area, for they would have felt betrayed by anyone who would have placed scholarly interests over concerns more central to their existence as a close group. While this is not an earth-shaking ethical dilemma, it is a secular variety of the problem inherent in storing religious folklore that should remain secret. To what extent does the scholar or researcher have the right over the proprietary concerns of any group's internal beliefs, customs, and attitudes? If one relies merely on the Freedom of Information Act or the copyright laws, all of the advantages are with the scholar; after all, this is a free country, isn't it? We can publish what we please, can't we? If one is on the side of human sensitivity, which I have argued must be a basic ingredient of folklore field research, then the answer is not so easy.

PROTECTION FROM LIBEL A prominent university in the Midwest once started to accession a great number of tapes that had been made concerning the oral history and traditions of a particular labor movement. As part of the process of obtaining the tapes, they requested that some lawyers listen to them to see if any legal restrictions should be placed upon them for access and use. The lawyers' advice was that about 90 percent of the tapes should be destroyed immediately, for they contained random observations by people who could be brought to court for libel by a number of parties. For example, someone recalled that the person who founded a certain union local "was a Commie in those days." Now, calling someone a Communist and identifying the person in a public place has already been ruled by a number of courts to be grounds for a libel suit, because it may materially affect the person's welfare, status, and employment. Since archives are, at least in most cases, potentially the repository of publicly available information, it can be construed as information open to, or published to, the public, even when the materials may not necessarily appear in printed form. This is a legal area that is far from solidly defined at this point; at the same time, it does bring up the possibility that our archives may contain comments and statements that, if not properly handled, might be damaging to the people who said them or about whom they are said. Probably a folklore archives, if it is limited to that orientation, is less likely to contain such potentially complicated materials, but since many archives also contain a lot of anecdotal oral histories, it is a question to which any folklorist needs to pay some attention.

PROTECTION FROM THE LAW Still other problems may arise if the archives contain any information dealing with illegal activities. Students in the past have found a rich store of folk speech, custom, and gesture in close groups whose definition is based on actions or attitudes that might be considered illegal. Such items as "hash" pipes, criminals' speech, marijuana legends; the customs and language of smugglers, prostitutes, and pimps; stories and legends of "crossing the wire" by and about illegal immigrants from Mexico, and the like, are contained in a number of archives. Since investigators can easily gain admittance to stored records in order to glean evidence or clues about criminal activity, the collectors and informants of such collections may be placed in a vulnerable position simply by having their names on record. Some archives handle this problem by obliterating names or by substituting fictitious names in all documents concerning such collections. In this way, the materials are still usable for folklore research, but the archives are not a potential threat to the safety of those who have shared sensitive information or who

have revealed their identities. Other archives, feeling that the lack of verifiable names and addresses reduces the scholarly worth of such a collection, simply do not accession such materials, thus avoiding entirely any threat to the people involved as well as cutting down on the number of collections within the archives whose value might be compromised by lack of information.

Sometimes these matters are hard to deal with in advance. During the Vietnam War a student of mine, a conscientious objector in solid legal standing, decided that it would be interesting to collect the many legends, anecdotes, and jokes concerning draft-dodgers. There were hundreds of them in circulation, usually featuring some unique or clever way in which a candidate for the draft had avoided military service, often by eating bits of aluminum foil, consuming great quantities of sugar just before a urine analysis, or by trying to make homosexual advances to the military doctor. The stories were in circulation among many who were not themselves draft resisters, and in many cases names were used that might or might not have been the real names of people trying to avoid the draft. Nonetheless, such activity if carried out in reality was considered tantamount to illegal by the government. Since the student was himself legally exempted from the draft, and since he did not ascertain in his two field collections that the tellers of his stories were in any illegal situation, it seemed to me as though the presence of those collections in our archives would not represent a threat either to the government or to any individual named therein. Nonetheless, during a period of intense student antidraft and antiwar activity, when we were aware that law officers were on campus in great numbers doing undercover surveillance, the two fine collections suddenly disappeared from our archives only to reappear again in their usual places three weeks later. How these collections were taken from the archives and returned is entirely unknown to us. Did some well-meaning and thorough police officer identify himself to a janitor and gain access to the archives after hours to look for such clues? We have no way of knowing. If such an occurrence did happen, however, even under the most discriminating of police officers, the names and addresses generated by such collections would by no means have been a fair set of clues as to the identities of those in the university community who were in fact most actively campaigning against the war. Moreover, while such activity was then considered illegal, it was later considered justifiable, thus indicating that information available in an archives at one moment might be sensitive and at another might not.

Suppose, for example, that an archives contains several collections of

traditional processes for homemade beer. Then suppose that five years from now the state passes a law against private beer production (as some states have already done). Would it be fair for authorities to use the archives as a source for a list of people on whom police would like to call to determine if now-illegal activity is still occurring? I think most archivists would consider this an unfair use of folklore archives, yet most law enforcement officers would consider it legal and justified. Since we cannot foretell when something is likely to be sensitive, we may simply need to be aware that it can happen and try to develop some archival rules or responses to such situations.

**FILING AND RETRIEVAL** As we move more inexorably into the computer age, some larger archives are developing storage and retrieval systems that are partially or entirely computerized. Eventually these archives may become the terminals of larger interlocking systems that will give researchers around the country access to data that would otherwise require considerable travel and tedious reading. Nonetheless, for most of us in the coming years, the realities of archival work will remain pretty much as they are today: We will need to visit a particular archives and see if we can find the materials we need, and then we will need to find some way of getting them out of the file drawer and onto the table for scrutiny before determining what further use can be made of them. Therefore, each archives must develop a cataloguing system that will assure that when materials are accessioned into the larger collection they may be readily retrieved.

Some archival systems are cross-referenced exhaustively, and the researcher can look up a particular motif or theme or type in an extensive card file or computer system. Other archives are arranged on an intentionally simple model, designed so that the basic larger questions of finding materials can be answered and leaving further comparative and analytical work to the researcher. The Northwest Folklore Archives has a card file that answers the four most common questions asked by researchers: What items do you have of this particular genre or kind of folklore? What do you have from this particular folk group? What do you have from this particular geographical region? What do you have from this particular informant? There is therefore a file of 5- by 8-inch cards classified as *genre*, a category construed very broadly so that it can include particular recognizable structure-based genres such as ballad, legend, proverb, and so on, as well as larger distinctive kinds of folklore like magic and custom, or groupings such as family folklore. Each person



who deposits a collection in the archives is obliged to fill out standard cards in which as many genre cards are completed as seem to indicate the range of folklore in the collection fairly.

There is a file designated as *folk group* as well, again a category broadly construed so as to name or define that particular grouping of people that seems most distinctively related to the kind of folklore in the collection. Under this heading there are loggers, well-drillers, residents of the Rogue River valley, Native Americans (always including a tribal designation), women, teen-agers, and so on. There is no suggestion that the folk group necessarily functions as an isolated or rural grouping; rather, the attempt is to find the common denominator that defines that close group in which the folklore under consideration is normally performed.

Another file is designated as *geographical region*, which ranges from the names of particular towns and settlements to definable geographic-cultural areas (insofar as they may be ascertained with any accuracy). There is a distinct Willamette Valley culture in Oregon as there is a distinct John Day Country, and a Central Oregon, and a Coast Range, and a Coastal area. Some counties, as Sanpete and San Juan counties in Utah, may have distinct traditional characteristics. In some places a whole region may be distinctive, like the northern peninsula of Michigan or the Ozarks of Missouri and Arkansas. In some cases, the folklore in the collection may be distinctive of one of these recognizable regions, and this designation may be an index to some further observations on shared traditions on a regional basis. On the other hand, it may be only by coincidence that a number of people have been interviewed in Seattle, Washington, and before researchers go there to do more fieldwork they may simply wish to know what kinds of things have been collected there and from which particular people so that they will not duplicate the work on the one hand or so that sensible recollecting may take place on the other, if that is called for by the research.

Another file is organized as an index of *informants*. I have already expressed some dislike for this word, but in a filing system it seems at present our simplest and most direct term for those individuals who shared their folklore with the field researcher.

In the first three categories here, the file itself is broken down into obvious subheadings: under *folk group*, tabs mark such subdivisions as *occupational*, *ethnic*, *religious*, and the like. Under *geographical region*, separate tabs indicate those cards arranged by city, county, state, by particular regions within a state and among states. Thus, in all cases, if someone comes to the archives to do research and says, "Do you have any stories told by Old Man Jones in Coquille?" we can go to three dif-

ferent files to see if, first, anyone has collected anything from Old Man Jones, whether it is the same Old Man Jones being referred to here as in Coquille, and, last, whether anyone collected his stories (perhaps a previous collector found out that he knew some songs but was unaware of a story repertoire or did not have time to collect them). Similarly, someone can ask if there is any folklore from Aurora, Oregon, and can be told quickly, "Yes, there are seven such collections, four of which are available for researchers to use."

On each of these file cards is the title of the collection, the collector's name, and the date of accession. Once we have ascertained that we have something in the area the researcher is interested in, we then consult another card file designated *release*. This is a standard and perhaps too brief form signed by the collector, which indicates that the collection is being donated to the archives and lists any stipulations and restrictions requested by the collector or the informant. For each collection we also have a master card, actually a table of contents typed out on an 8½- by 11-inch sheet of paper. The researcher can find if we do have some folk songs from Aurora, say, and we can immediately tell the researcher, without taking the collection out of its place in the file, what is in it and whether it may be used for study or publication. If anyone must be contacted for permission, that information is at hand and the researcher can then make any approaches necessary to obtain the proper clearance by contacting the collector or the resource person directly. This system restricts wear and tear on archival materials and focuses the initial steps of research on the filing system and descriptive catalogue of the archives. At the same time, such a system certainly throws most of the labor for research and analysis onto the researcher. If someone asks whether we have any stories with a certain motif, we will not be able to give a precise answer, but by looking at the master card for each collection, the researcher can find out whether there are stories that seem to be related to the motif under scrutiny.

All archives have some such system that is basic to the process of cataloguing accessioned materials. Larger archives, which may be able to employ archival assistants, will have developed more fully articulated filing systems than others. Even so, a complicated filing system is not necessarily the best tool for research, for the more designations made in a system, the more decisions have to be made by the archivist rather than by the researcher; probably all folklorists have had the experience of finding items by surprise or luck because they were not filed under the same heading the researcher might have used. For this reason, if for no other, there is a strong argument for maintaining a fairly simple

cataloguing system so that broad areas can be defined and retrieved, and where the researcher can make the analytical judgments necessary to the proper pursuit of a given project, unencumbered by others' decisions. And, of course, if the truth were known, there is still a great supply of folklorists who would much rather sit around in an archives for hours, reading innumerable interesting tales in order to find a couple of useful pieces of information, than punch up a lighted or printed display on an electronic marvel.

**PAPERWORK AND OWNERSHIP** Filing systems such as those described above are how we try to insure that we do not lose even the smallest item in our large collections. In order for this basic interest to be carried forward, a certain amount of paperwork in the development of the filing system is an obvious necessity. Beyond that, however, there is another kind of paperwork necessary to the proper maintenance and operation of an archives. What, for example, if someone drops in who placed a collection of folk songs in your archives last year and now wants it back? If there has not been some legal agreement that the collection was indeed given to the archives, there is no way this demand can be denied. Or suppose the old man whose dowsing was photographed by a student comes by the archives, having decided that he doesn't want his picture hanging around in a storage facility? Does the archives have any means of arguing that the pictures are very helpful and that they ought to remain where they are? Again, if there is no formal arrangement by which the ownership of the collection and its photographs was handed over to the archives, it is not difficult to see that the person concerned might have a clear and legal right to retrieve his likeness. So, no matter how seldom these situations might occur in practice, most archives assume that it is a basic necessity to have standard forms that indicate who owns what, what kinds of restrictions are placed on use or dissemination, who should be called on any question about the use or intended publication of the materials, and so on. At the least, the thoroughgoing archives will have the following specific items on paper:

1. A letter, or notes on a telephone conversation, or notes on a private conversation, about the initial contact between the researcher and the field resource person. When was the person first contacted? Was there a reply? Does there need to be any advance work done before the first visit takes place? These and other considerations can be charted by having some recorded information about the initial contact if it was

initiated by or at the request of the archives. This particular item may be missing in many collections initiated by students or other people who suddenly find themselves in contact with a grandfather or a neighbor who is willing to tell stories or whittle for the camera or sing songs at a wedding.

2. There should be an official form noting what kinds of equipment have been checked out from the archives for the project, giving such details as serial numbers or identifying marks, any related equipment (microphones, additional tapes, film), and noting the name, address, and telephone number of the researcher. On another part of the same form, or perhaps if necessary on a second form, there should be an equally detailed way of checking the equipment back in, for the protection of both the archives and the researcher.
3. While most archives use a single release form, most commonly signed by the collector, in all fairness there should really be two release forms, the first of which is an acknowledgment by the person whose material was collected that it is being deposited in an archives with his knowledge and permission.
4. Another release form should be an acknowledgment by the collector that the fruits of his fieldwork are being deposited in the archives for standard archival storage and use. In both releases, there should be a clear provision for any restrictions that the collector or resource person feel are necessary for the proper handling of the material. Among these stipulations, we may expect that some ethnic groups will want to note that the materials are owned in a larger sense by the tribe, say, and that the use of certain items must be cleared in advance with tribal authorities. Some researchers and archivists do not like this consideration; nevertheless, cases have been decided in court on behalf of ethnic proprietorship of certain materials. Some tribes like the Hopi perform sacred rituals related to the maintenance of stability and fertility of the entire world. Hopi religious practitioners take these functions and performances seriously, and they are not willing to have Boy Scout troops learn the dances and the songs, for, performed out of context, they represent intrusions on the religious freedom of the Hopi and constitute a sacrilege that we would not expect any religious body to countenance. The standard restrictions and stipulations listed on the two kinds of release forms are, typically, references to whether the material may be published or not, whether the material may be published only by permission of the collector or the informant, or whether the material must be withheld from public use until a certain

date. Other restrictions are possible, of course, and any such release form should allow space for any other conditions under which the material may be most happily deposited in the archives.

5. An accession document of some sort should identify the tape or the photograph or the text or the transcription by the names of the collector and the resource person, by accession date, and should list other kinds of vital information that identify the work, the date and place it was undertaken, and whether all other paperwork has been carried out in full.
6. Although the idea seems initially too formal to some folklorists, there is a good argument for the use of a request form by which a person who wishes to do research applies for permission to have access to certain materials. Such a form accomplishes several extremely valuable ends. First of all, perhaps in a fiscally political way, it serves as a ready reference to the amount of traffic through the archives during any period of time, thus enabling the custodians to indicate to anyone interested the extent to which the archives is used and the breadth of geographical and scholarly background represented by the users. Beyond this, it forces the petitioner to be serious and specific in his request, which tends to cut down on what might be called academic tourists simply looking for an afternoon of congenial reading. In the case of a small archives, which cannot accommodate serious scholars and curious onlookers at the same time, such a form can help the archivist regulate the use of space or intercept at least temporarily those who aren't quite sure what they need to consult. Further, such a form, read and signed by the researcher, creates a formal arrangement with the archives that requires the researcher to acknowledge the archives' rules (which may define ownership, usage of materials, matters of publication, the question of who pays for copies), so there will be no misunderstandings. Although it may not happen often, the existence of a properly executed request form may also give a later clue to the whereabouts of missing materials. Mainly, however, the request form helps to establish a professional attitude toward the use of the archives. It does not require that one be among the leading folklorists of the world to use the facilities, of course; it simply protects the professional interests of folklorists in general, protects the materials shared by people in the field, and encourages the development of a seriousness of purpose in those who might otherwise approach the archives as if it were simply a treasure chest of quaint toys or a cheap resource for children's books.

The best of modern folklore scholarship is an interdisciplinary combination of scholarly fields, sensitive and thorough fieldwork, careful archiving and research, and an acquaintance with those journals, books, and professional meetings that keep the folklorist up to date in the subject. Because of the central roles of field research and archiving in the development of folklore theory, however, some folklorists have come to believe that fieldwork is as obligatory for the interviewees as for the interviewers; that is, the field resource persons are sometimes approached as if they are a natural resource like coal, which has the obligation of being dug up and burned at the discretion of those who need the heat. Similarly, some have dealt with archives as if they are the grave of folklore and not the protective resting place for delicate materials. !

However, not all folklore collected gets into archives, and perhaps I ought to admit that not all folklore belongs in an archives. And it may be that some singers and storytellers do not care to be researched. Not everyone likes to be observed, preserved, or encouraged, and the very presence of a folklorist with camera or tape recorder may actually keep a traditional process from taking place. Comments like "No, we don't allow that to be photographed" or "You can't have that recipe—it's only given out to family members" or "Hell, I'm not going to sing with *that* thing turned on" are sometimes heard and must be respected.

One small tribe of Indian people on the Oregon coast decided that while they did want to retain their winter stories, recording them might not really lead to preservation, for it would relieve the people of the custom of continual retelling with at least two other tribal members present, and might thus bring about a condition where the texts would be saved but the live contexts neglected. Their refusal to tape their stories might be thought of as a loss by some folklorists, but in their reasoning lies an important lesson, perhaps the most important of all for any folklorist: The people's integrity and the dynamics of their folklore are realities central to our profession. Our main job is not to pin up a large butterfly collection at any cost but to understand live butterflies more fully and help to keep them in their natural circumstances. ?

My Indian friends on the Oregon coast decided it would be more to the point to insist that all tribal meetings begin with the telling of Coyote stories during the winter months so that all present members could hear the stories and participate in their telling. Any fair-minded folklorist would certainly recognize this as an insistence upon keeping the material alive and functional, and we might even argue that in so doing this small tribe was maintaining for itself a live archives. Under those circumstances, one can

hardly lament that the stories are not in fossilized form in a file drawer or on a shelf of tapes. Although the folklorist may be a master of the discipline, it is the larger process of tradition that should always be dominant.

## ■ BIBLIOGRAPHICAL NOTES

Not everyone approaches fieldwork the same way. While I tend to be sparing with equipment, others carry a tape recorder over their shoulder everywhere they go in order to establish an image of "that guy with the machine"—as if it were another arm that spectators simply must get used to. Either gambit will produce results if sensitively employed. The present chapter, then, is not a prescription for fieldwork technique but a plea for awareness of the human element in fieldwork, archiving, and research. The following works suggest the range of practical and technical advice available to the folklorist who wishes to see that the people and their lore are not insulted, cheated, or wasted in the collection and study of traditional events.

*Approaches to Field Research:* Richard M. Dorson, "Standards for Collecting and Publishing American Folktales," *Journal of American Folklore*, 70 (1957), 53-56. Kenneth S. Goldstein, "The Induced Natural Context: An Ethnographic Field Technique," in *Essays in the Verbal and Visual Arts*, ed. June-Helm (Seattle: University of Washington Press, 1967), pp. 1-6. Michael Owen Jones, "Alternatives to Local (Re-) Surveys of Incidental Depth Projects," *Western Folklore*, 35 (1976), 217-226. MacEdward Leach, "Problems of Collecting Oral Literature," *PMLA*, 77 (1962), 335-340. All the foregoing deal with context, consideration for the informant, means of eliciting traditional expressions, and so on. Leach in particular discusses the importance of cultural matrix and provides some interesting remarks on folk vs. sophisticated aesthetics. Richard M. Dorson's standard work, *Folklore and Folklife: An Introduction*, has already been mentioned previously; toward the end of the book fall several sections of particular importance in this discussion: George List, "Fieldwork: Recording Traditional Music," pp. 445-454; Donald A. MacDonald, "Fieldwork: Collecting Oral Literature," pp. 407-430; Warren E. Roberts, "Fieldwork: Recording Material Culture," pp. 431-444. Each of these gives basic observations on the areas mentioned, and each provides a good beginning bibliography. Rosalie H. Wax, *Doing Fieldwork: Warnings and Advice* (Chicago: University of Chicago Press, 1971), is a personable autobiographical account of several fieldwork projects undertaken by the author and her husband, also an anthropologist. Part I (pp. 3-55) offers some very penetrating comments on fieldwork based on personal experiences, some of which can only be called fortuitous accidents and unintentional blunders; Wax generously shares the dilemmas she encountered as the bases for observations on knotty problems that some

fieldworkers fail to take into consideration until they have occurred in mid-project. Albert B. Lord, *The Singer of Tales* (Cambridge, Mass.: Harvard University Press, 1960), is a classic work that shows how hypothesis about the oral composition of epic poetry led to field research in Yugoslavia that in turn led to rich and sometimes startling discoveries about the nature of oral poetry.

*Apparatus and Technique, Especially in Film:* One of the handiest books on the use of film in fieldwork is John Collier, Jr., *Visual Anthropology: Photography as a Research Method* (New York: Holt, Rinehart and Winston, 1967). In addition to dealing with photography itself, Collier's work considers the critical questions behind photographing in terms of what is to be gained and how certain problems may be approached; clearly, the book is as much a suggestion for visualizing a research method as it is a handbook on photos. Karl G. Heider, *Ethnographic Film* (Austin: University of Texas Press, 1976), discusses the ways in which ethnography differs in conception from standard filmmaking. The book lists representative ethnographic films and discusses the techniques and research methods of prominent ethnographic filmmakers. Lenny Lipton, *Independent Filmmaking* (San Francisco: Straight Arrow, 1972), gives a practical description of basic equipment and how-to processes in filming, editing, and visualizing. While it does not deal with ethnographic or folkloristic filmmaking as such, its technical offerings are well worth having for anyone who wishes to pursue any kind of filmmaking independently (as most folklorists are forced to do). In a similar way, Edward Pincus, *Guide to Filmmaking* (New York: New American Library, 1969), gives a useful discussion of hardware and technique. Ivan Polunin, "Visual and Sound Recording Apparatus in Ethnographic Fieldwork," *Current Anthropology*, 11 (1970), 3-22, is a basic and sensible view of the machinery most needed and encountered in fieldwork and provides a rather full bibliography. A fascinating account of a fieldwork project that moved neatly from hypothesis to fieldwork, through further research and analysis, to a rich conclusion is provided by Sol Worth and John Adair, *Through Navajo Eyes: An Exploration in Film Communication and Anthropology* (Bloomington: Indiana University Press, 1972), already referred to several times. Their conclusions are too numerous and complex to summarize here, but it is important to note that they discovered the kind of truth that has dawned on many a folklorist: When research includes the subjects themselves as participants (instead of as mere objects of scrutiny), the conclusions are astronomically richer and often far different from what the researcher might have hypothesized in the planning stages.

*Manuals for Fieldwork:* Although it is very brief and focuses on a particular geographical and political entity, Jan Harold Brunvand, *A Guide for Collectors of Folklore in Utah* (Salt Lake City: University of Utah Press, 1971), demonstrates how folklore theory can be applied to the study of traditions in a well-defined culture area without unnecessary jargon or overproduction of hypotheses. Kenneth S. Goldstein, *A Guide for Field Workers in Folklore*

(Hatboro, Pa.: Folklore Associates, 1964), is much more extensive and theoretical than Brunvand, but does not offer the tight focus on a particular area. Much of the information and advice on mechanical equipment (cameras and tapes) is now of course outdated by the rapid development of transistorized equipment. Nonetheless, the tenor of the advice is still valid, and many of the other comments on fieldwork in general are as timely as they were when the book was written. There is a good deal of basic advice for fieldworkers working away from their own turf. Edward D. Ives, *A Manual for Fieldworkers (North-east Folklore, 15 [1974])*, is an extremely useful technical guide, especially in the details of archival management. Presently being reprinted by the University of Illinois Press, this book addresses the technical and theoretical problems encountered by archives that include oral history, anthropological data, and folklore. Even though folklore is only one of its central concerns, it is easily the most practical and useful of the shorter manuals. A more extensive coverage is provided in Maud Karpeles, ed., *The Collecting of Folk Music and Other Ethnomusicological Material: A Manual for Fieldworkers* (London: International Folk Music Council and the Royal Anthropological Institution of Great Britain and Ireland, 1958). The practical observations on equipment are dated, but overall the manual is very usable.

Another small regional booklet for an area that, unlike Utah, is not so heavily characterized by a single group, is MacEdward Leach and Henry Glassie, *A Guide for Collectors of Oral Traditions and Folk Cultural Material in Pennsylvania* (Harrisburg: Pennsylvania Historical and Museum Commission, 1968), a combined effort to list a few of the most common traditions in various categories and to suggest how those traditions may be sought, found, collected, and preserved. Quite the most exhaustive manual of this sort, no doubt the real ancestor of the regional manuals in America, is Sean O'Sullivan (Seán O Súilleabháin), *A Handbook of Irish Folklore* (1942; reprinted, Detroit: Singing Tree Press, 1970). By giving innumerable examples of the rich and varied traditions of Ireland in the form of questions to be asked potential informants, O'Sullivan's book provides enough leads to keep the fieldworker engaged in conversation for several years. For the American scholar, O'Sullivan's book is primarily useful in suggesting the kinds of questions, topics, and approaches that may be most useful in eliciting traditional information in the field.

*Archiving Considerations*: First, for some discussion of how archives operate, where they are, and how material may be catalogued, the reader might begin with George List, "Archiving," in Dorson, *Folklore and Folklife: An Introduction*, pp. 455-463. *The Folklore and Folk Music Archivist*, vols. 1-10, published at Indiana University from 1958 to 1968 under the editorship of George List, provides brief but illuminating articles on archives and their contents internationally; Robert Georges, Beth Blumenreich, and Kathie O'Reilly, in "Two Mechanical Indexing Systems for Folklore Archives: A Preliminary Report," *Journal of American Folklore*, 87 (1974), 39-52, propose one plan for coding an

archives system so that material being accessioned can be categorized according to a multitude of scholarly interests and later retrieved for research. The careful reader of this article will notice that it is as much a theoretical discussion of how folklore may be subdivided as it is a mechanical plan for finding materials in a storage center. Dov Noy, "Archiving and Presenting Folk Literature in an Ethnological Museum," *Journal of American Folklore*, 75 (1962), 23-38, presents still another aspect of how folklore materials relate to particular kinds of storage facilities. *Folklore Forum*, Bibliographical and Special Series, no. 1, November 1968, presented *Folklore Archives of the World: A Preliminary Guide*, compiled by Peter Aceves and Magnus Einarsson-Mullarky, providing a finding list of archives along with current addresses.

*Preservation of Materials*: Every serious archives should be equipped with proper advice about the nature of paper, films, tapes, and other materials that constitute the basic physical media of folklore storage. While the following list is not exhaustive, these books allow an archives to confront the most pressing dilemmas in conservation and preservation in an efficient way: George D. M. Cunha and Dorothy G. Cunha, *Conservation of Library Materials*, 2nd ed. (Metuchen, N.J.: Scarecrow Press, 1972), offers an extensive two-volume treatment of basic conservation and restoration problems and procedures, threats to different types of media, and principles of archival preservation. Volume 1 contains discussions, helpful appendices, subject and author indexes, and references to other literature; Volume 2 contains probably the most extensive bibliography on the topic and a comprehensive guide to the literature of library and archival conservation. Kenneth W. Duckett, *Modern Manuscripts* (Nashville: American Association for State and Local History, 1975), is a basic text on sound archival practices relating to manuscripts. Two chapters are of special interest to folklore archivists: Chapter 5, "Physical Care and Conservation," and Chapter 7, "Non-Manuscript Material," which gives helpful suggestions about films, tapes, slides, and other items. The book includes a long bibliography, a good directory of supplies and tools, and suggestions on where to get special jobs done. Robert A. Weinstein and Larry Booth, *Collection, Use and Care of Historical Photographs* (Nashville: American Association for State and Local History, 1977), is one of the most recent and certainly most practical guides to the technical aspects of old photographs. The book brings up philosophical questions, details on restoration, ideas about interpretation, and preservation. A good bibliography is included. Howard W. Winger and Richard B. Smith, eds., *Deterioration and Preservation of Library Materials* (Chicago: University of Chicago Press, 1970), is a highly informative survey of basic preservation problems relating to the nature and deterioration of paper, environmental problems, and other topics, all of which grew out of an earlier library conference. Each article features an extensive bibliography. Beginning in 1975, the Library of Congress began to issue a series called *Preservation Leaflets*. These contain bibliographical references and descriptions of monographs and articles relating to the problems suggested in the titles and the

contents of the previously mentioned books. These pamphlets are available without charge from the Library of Congress, Washington, D.C. 20540. Of course the Library of Congress is our largest archives, and two of its divisions are directly related to folklore: the Archive of Folk Song and the American Folklife Center. These offices are both willing to help fieldworkers with technical and theoretical problems, and they can offer the use of equipment to scholars doing extensive fieldwork. Anyone interested should contact them directly for information on recent programs and directions.

*Research and Application:* It goes without saying that nearly every work cited in this book is an example of some kind of folklore or ethnographic research having been carried through to an analytical conclusion. I will mention here, then, only a few works whose topics suggest areas of research not covered previously. One of the most helpful general research guides for anyone reading in folklore is Jan Harold Brunvand's *Folklore: A Study and Research Guide* (New York: St. Martin's Press, 1976). Chapter 2, "Reference Guide," is particularly handy because its references are solidly representative of the field; they appear in full notation, including Library of Congress call numbers. The book includes suggestions for paper topics and format (Chapter 3) and is an all-around indispensable research help for the beginner. Richard M. Dorson, "The Use of Printed Sources," in his *Folklore and Folklife: An Introduction*, pp. 465-477, suggests how folklore may be gleaned from and studied in newspapers, popular books, and in other print media that might at first not seem rewarding sources for folklore materials. E. Estyn Evans, "The Cultural Geographer and Folklife Research," in *Folklore and Folklife: An Introduction*, pp. 517-532, applies the resources of folklife and material folklore research to the problems and perspectives of cultural geography. It seems clear from this study that the cultural geographer and the folklorist often deal with identical kinds of information, even though until recently, at least in the United States, there has been relatively little interchange between the two fields on a theoretical level. Louis Gottschalk, Clyde Kluckhohn, and Robert Angell, in *The Use of Personal Documents in History, Anthropology, and Sociology* (New York: Social Science Research Council, 1945), include a chapter on field methods by Kluckhohn as part of a whole section of great interest to fieldworkers in folklore. Personal reminiscences and oral history are as yet underutilized by students of folklore. L. L. Langness, *The Life History in Anthropological Science* (New York: Holt, Rinehart and Winston, 1965), while not oriented to expressive aspects of culture, stresses the individual's concept of his own traditional place in his culture as he sees it, clearly another particular aspect of oral tradition that bears further study. Bruce A. Rosenberg and John B. Smith, "The Computer and the Finnish Historical-Geographical Method," *Journal of American Folklore*, 87 (1974), 149-154, put forward a rather simple means by which a computer can be used to provide a rapid comparison of texts and variations in the same kinds of scholarly study that once took years of careful reading and handwritten notation. Whether such a system will ever be in wide usage may

be irrelevant compared to the observation made by the authors that computer work need not dehumanize or change in any essential way the normal operations of folklore research except insofar as years of effort may be saved and analytical problems solved rapidly enough so that scholars in a given generation may apply themselves to the conversation. Many other folklorists are concurrently pursuing the subject of the computerization of folklore collections as well as computer-assisted analytical work. Professor Richard S. Thill, at the University of Nebraska, has been urging the computer as an essential tool in folklore research for several years to a continually increasing and interested audience. Finally, Robert Wildhaber, "Folk Atlas Mapping," in *Folklore and Folklife: An Introduction*, pp. 479-496, describes an analytical procedure that has been carried forward for some years now in Europe but has only recently begun to gain extensive support in the United States. Many European countries have folk atlases that show variations in dance steps, costumes, haystacking traditions, and traditional tools in tremendous geographical detail. It remains to be seen whether the United States will ever develop enough interest in our traditions on the official level to warrant the long-range expenditure of money necessary for such a vast project; in the meantime, a good number of the foremost folklorists in America are developing among themselves the basis for a folk atlas with the help and leadership of Professor W. H. F. Nicolaisen, an indefatigable international folklorist. Of interest to all scholars using, storing, and quoting oral materials is an undated pamphlet by Joseph B. Romney, *A Guide to Oral History and the Law*, available from the Utah State Historical Society, 603 East South Temple St., Salt Lake City.