The Institute of Folk Music was established at Chapel Hill in September, 1931, and the collection of materials was begun from that time. With the present writer's appointment as Director of the Institute in 1958, the North Carolina Archive of Folk Music was founded in order to bring some organization to the rapidly growing body of material. Two graduate students provide part-time assistance in research, organization, and operation of the Archive.

The general collection includes complete runs of 38 different periodicals devoted to folklore and/or folk music, standard reference books, and folk-song collections, together with several thousand commercial and private recordings. Special collections of unusual interest are housed in the Southern Historical Collection. Here may be found a large number of unpublished manuscripts and field collections covering every phase of Southern history and sociology, catalogued alphabetically under the name of the donor or author-donor. Particular mention may be made of the large group of annotated ballads collected by E. V. Howell, and a considerable amount of material gathered by workers on the Federal Writers Project during the 1930's and 1940's, local legends, narratives, poems, etc. Under the general title of "Personal Narratives" are filed several hundred manuscripts of the greatest historical interest dating from as early as 1650.

The North Carolina Archive of Folk Music is at present housed within the library of the Department of Music. Since this is a division of the main University Library the usual classifications of the Dewey decimal system are used, together with an extensive system of cross-referencing. In addition to subject or title cards, and author or collector cards, each item is listed under its appropriate subject heading of “Folk Dance” or “Folk Music,” with subsequent divisions into 86 geographical or ethnic categories. Since, with the exception of certain commercial recordings acquired to illustrate world styles of folk music, the Archive is largely regional, this system has proven adequate up to the present.

Through the generous co-operation of the Department of Music and the Department of Folklore the library holdings in ethnomusicology are constantly being augmented with current publications in the field being added as they appear. The Music Librarian, Keith Mixter, has been untiring in his efforts to secure rare and out-of-print volumes to add to the collection and a small but valuable group of rare books of interest to ethnomusicologists is housed in the vault of the music library.

One Ampex recorder and several portable Webcor recorders are available for use by the Archive for demonstration purposes and for field recording. The recording studios of the University's Radio and Television Center provide more intricate electronic resources as needed. Recording tapes and other supplies have been provided by the Department of Music.

The Institute of Folk Music is currently negotiating with various private collectors over the state with the view of obtaining copies of their collections, representative of North Carolina and Southern Appalachian folklore and music. Among these private collectors are many well-known contributors to the Library of Congress Archives, authors, and scholars, including Arthur P. Hudson, Jan P. Schinhan, Artus M. Moser, I. G. Greer, Bascom Lunsford, Carl Sandburg, Richard Chase, and many more.

In addition, the Institute is engaged in an active program of collecting tapes and films of local folk-gatherings, festivals, play party games, etc., and taped interviews with native artists and collectors.

(Continued on fourth page)
INSTITUTE OF FOLK MUSIC (cont.)

Besides supervising the field collecting of native materials, the Institute sponsors and encourages folk festivals featuring regional performers, and the continuation of traditional shaped-note Singing Conventions.

Members of the Institute have also served as Folklore consultants for the film series of eight television programs entitled "Songs Out of the South." This series of films has been bought by the National Educational Television Network and will be televised in the future over nationwide educational television stations.

The Archive houses several collections of special interest among which may be mentioned David Bennett's study of Western North Carolina fiddler tunes, Walter C. Garwick's extensive recordings of American Negro hymns, spirituals, sermons, folk tales, cures, and street vendor's cries, and Wilton Mason's recordings of Waldensian music.

The materials collected by the Institute and stored in the Archive will be available to all persons interested in research in the areas represented. However, the availability of the private collections donated will be determined by the original collector or donor.

SOURCES OF TEXTS (cont.)

Israel: Dr. Dov Noy
Ethnological Museum
Haifa

Italy: Prof. Paolo Toschi, Director
Instituto de Storia delle Tradizioni Popolari
Facolta di Lettere
Università di Roma
Rome

Lithuania: Kostas Korsakas
Lietuvių kalbos ir literatūros instituto direktorius
Lietuvos TSR Moksly akademija
Vilnius

Norway: Dr. Olav Bø, Archivist
Norsk Folkeminnearvall
Universitets Biblioteket
Oslo

Romania: Dr. Mihai Pop
Ministerul Culturii
Institutul de Folclor str. Nikos Beloiannis, 25
Bucharest

Scotland: B. R. S. Megaw, Director
School of Scottish Studies
University of Edinburgh
27 George Square
Edinburgh 8

Sweden: Carl Herman Tillhagen
Nordiska Museet
Stockholm Ö.
Folklivsarkivet
Fjungatan 8
Lund
Dr. Carl-Martin Bergstrand
Västsvenska Folkminnesarkivet
Stadsbiblioteket, Box 3077
Goteborg 3
Åsa Nyman, Archivist
Landsmåls- och Folkminnesarkivet
Uppsala

Switzerland: Schweizerisches Institut für Volkskunde
Augustinergasse 19
Basel

Yugoslavia: Institut za narodnu Umjetnost
Socijalisticke Revolucije 17
Zagreb
Slovenska Akademija
Znanosti in Umjetnosti
Ljubljana

REVIEW (cont.)

The authors recognize the limitations of their work and conclude their report with a recommendation for further, long-term study by interested groups. Such a study would encompass both accelerated aging tests of several years duration and a survey of existing collections. Its purpose would be to determine maximum safe storage times for sound recordings, to determine surveillance techniques to be used for establishing necessity for re-recording, and to establish the most economical environmental and storage techniques. It is unfortunate that this study, which has laid so much valuable groundwork by developing informative testing techniques, was not allotted the funds or the time to make a thorough analysis of the problem. To recommend continuation by a committee of interested persons is all very well, but such committees, if they are ever formed in the first place, have a habit of vegetating, with little to show for their existence beyond sheafs of reports of their deliberations.

Frank Hoffman