

Other Council Publications

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The two primary publications of the ICTM today are the *Yearbook for Traditional Music* and the *Bulletin of the International Council for Traditional Music*.¹ Both have appeared since the beginning of the Council under varying names. However, ICTM publications also include the many edited volumes resulting from study-group symposia, colloquia, and fora. Furthermore, some national committees have issued their own publications; and the Council Secretariat has produced directories of members, and of its members' interests and projects. All of these publications are treated elsewhere in the appropriate chapters of this volume.

This chapter concerns the other publications² that the Council has had a role in. All of these are listed on the Council's website: in reverse chronological order on one page for books and one for recordings.³ Here I intend to overview these publications, provide background to their appearance, and highlight trends for Council involvement.

These are Council publications because publication details identify them as such, and there is often information about their genesis, development, and release in successive *Bulletins*.⁴ They could be published out-

right by the Council or just supported by it in some way. Such support could be financial, but might also be scholarly. We can presume that the Council has agreed that its name be attached to such publications, thereby giving some official endorsement to them as publications in terms of quality and being in line with the aims of the Council. I divide these publications into books and recordings with numerous subdivisions of each, attempting to group publications sharing some similarities.

Books

The Council was established in London on the afternoon of Monday, 22 September 1947. Over the following few days, initial practical issues relating to its establishment were sorted out, and then discussion turned to work that the Council might itself undertake, such as surveying existing folk-music recordings and archives, establishing a bureau of information, outlining methodologies on the collection of folk music and folk dance, promoting folk music and folk dance, and classifying folk tunes. Such focusses are not surprising as members sought to learn more about what others had done and were doing, and where these materials could be found. Members also wanted to learn about how to collect recordings and make sense of them, and they sought to promote the traditions that were of interest to them and which they often felt were in danger of severe modification, if not total extinction, in a changing environment.

Many of these concerns developed into Council publications, often requiring many years to come to fruition. My overview here is organized by broad subject matter.

METHODOLOGIES FOR COLLECTION

On the afternoon of Thursday, 25 September 1947—three days after the establishment of the Council—

the end of relevant paragraphs to try to achieve a more readable text.

- 1 For assistance in locating and copying some of the publications mentioned here, I appreciate the efforts of Naila Ceribašić, Svanibor Pettan, and Carlos Yoder. Naila and Svanibor also helped me with many editorial issues in a complicated presentation. Wim van Zanten clarified certain aspects of the Council's engagement with UNESCO and Smithsonian Folkways. The Institute of Papua New Guinea has long supported my involvement with the Council, and my attachment with the Australian National University enabled me access to many online materials. I very much appreciate this help.
- 2 Karpeles (1969:24–25) similarly uses the term “other publications” to refer to any Council publications other than the journal; however, her usage includes the *Bulletin*, while mine does not.
- 3 <http://www.ictmusic.org/publications/books-by-or-in-collaboration-with-ifmc-ictm> and <http://www.ictmusic.org/publications/recordings-by-or-in-collaboration-with-ifmc-ictm>, respectively.
- 4 Indeed, *Bulletins* are my primary source of information about all publications discussed in this chapter. Since the genesis of publications and their pathway to publication are often discussed over several issues, I list all of these sources together at

consideration turned to the twelfth item on the agenda: “Methods of collecting folk song and folk dance.” A number of participants put forth their views on how such collection should take place. In the end, it was agreed that:

the Conference should endeavour to collect and collate all such experiences from collectors (including publications already issued on the subject) and possibly issue a manual of suggestions to collectors. (International (Advisory) Folk Dance Council 1947:11; Karpeles 1972:21)

Aside from the publication of IFMC’s *Bulletin* (1948) and *Journal* (1949), the resulting manual would become the Council’s first publication.

Maud Karpeles collaborated with Arnold Bake to produce it, with a section on filming contributed by Doris Plaister. A preliminary draft was compiled and considered by the Executive Board, with final publication—the *Manual for Folk Music Collectors*—taking place in August 1951 (Karpeles and Bake 1951). It consisted of 28 pages and cost 3s 6d per copy, with discounts available for bulk purchases. A French edition was to be published if funds allowed. Sections concerned preparations for a collecting expedition; the notation of songs, instrumental melodies, and dances; recording devices; and a bibliography (*BIFMC* 1, Oct 1948:16; 2, Nov 1949:16; 5, Nov 1951:10, 15, 26).

A revised and enlarged edition of this manual was edited by Karpeles alone as *The Collecting of Folk Music and Other Ethnomusicological Material: A Manual for Field Workers* (Karpeles 1958), with an introduction by anthropologist Raymond Firth. It was published in 1958 in collaboration with the Royal Anthropological Institute of Great Britain and Ireland, with assistance from the Wenner-Gren Foundation for Anthropological Research. Copies were sold for 6s each (*BIFMC* 12, Sep 1957:11; 15, Oct 1958:9; 15, Apr 1959:2).

WHAT HAS BEEN DONE, AND WHERE ARE SUCH MATERIALS?

While it was certainly important to know how to go about collecting and documenting music and dance, it was similarly essential for researchers to know what had been done so far and where such materials could be found. Members were certainly aware of relevant written and audiovisual materials in their own areas of interest, but few would have had a comprehensive knowledge of what existed internationally, who wrote or recorded them, and where they were located. A number of Council publications attempted to address these concerns. These are considered in the following sections.

Catalogues of recordings

At the General Assembly meeting held on 11 September 1951, at the IFMC world conference in Opatija, Yugoslavia, it was reported that the Council had been entrusted by UNESCO to prepare and publish a catalogue of folk-music records. The recordings would be limited to those available for purchase to the public, institutions, or commercial organizations, and “it would include only authentic folk music performed by traditional singers and instrumentalists” (*BIFMC* 5, Nov 1951:15). Jaap Kunst was appointed by the Board as general editor. Although Kunst tackled the project, he resigned because of the difficulty in getting responses from Council members. An appeal by the Board for Kunst to reconsider did not change his decision, so Norman Fraser was appointed as his successor and brought the project to fruition in January 1954 as the *International Catalogue of Recorded Folk Music / Catalogue international de la musique folklorique enregistrée* (Fraser 1954). It was published by Oxford University Press and contains an introduction by the Council president, Ralph Vaughan Williams (*BIFMC* 5, Nov 1951:15; 6, Sep 1952:12, 13; 7, Sep 1953:15; 8, Jan 1955:8; Karpeles 1972:29).

The Board hoped that this catalogue would be kept up to date with supplements, and already in 1955, an appendix by Claudie Marcel-Dubois was mentioned. Over the years, various comments on the slow work on revisions appeared in the *Bulletin*, but in 1958, Klaus Wachsmann was announced as the editor responsible for compiling the supplements. In 1960, his *International Catalogue of Published Records of Folk Music* was published “with the assistance of the International Music Council (UNESCO)” (Wachsmann 1960) (figure 1). It was originally published earlier in the same year as part of the *Bulletin of the British Institute of Recorded Sound* 17–18 (summer and autumn, 1960). After introductory editorial sections and listings of publishers and addresses, the catalogue groups the recordings into five geographic sections (Africa, America, Asia, Europe, Oceania) and one for anthologies.

Future supplements were planned for every two to three years. A third volume was reported as in preparation by BBC archivist Marie Slocombe, but later on the difficulties in finding an editor apparently prevailed and no further supplements appeared (*BIFMC* 8, Jan 1955:10; 9, Oct 1955:11; 14, Oct 1958:9, 10; 18, Sep 1960:9; 19, Apr 1961:4; 20, Jan 1962:11, 13; 22, Oct 1962:14; 24, Oct 1963:10; 26, Oct 1964:15; 34, Mar 1969:14).

With such a focus on listing audiovisual recordings and archiving, as discussed below, it is not surprising that the Council was also concerned with how such materials would be catalogued; hence in 1955 it produced a *Memorandum on Cataloguing and Classification of Sound*

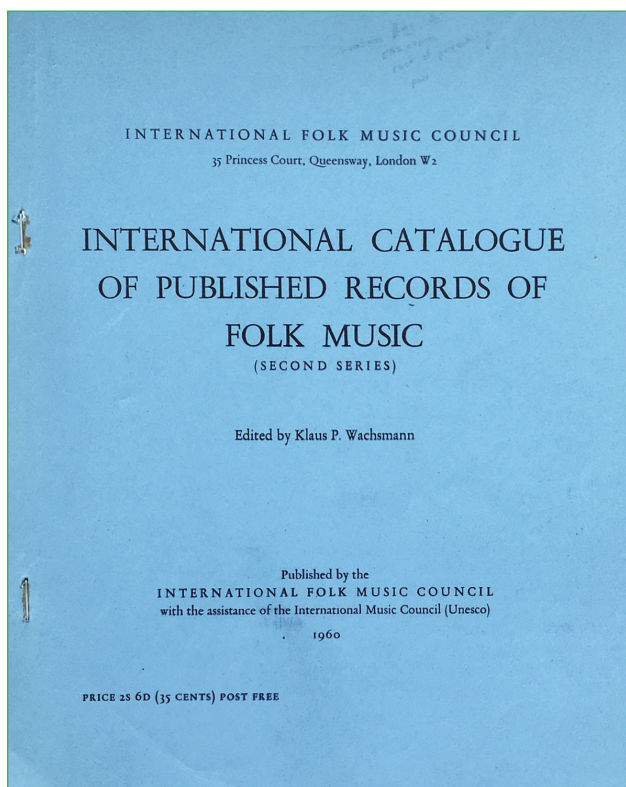


Figure 1. Title page of *International Catalogue of Published Records of Folk Music*, by Klaus Wachsmann (1960).

Recordings of Folk Music (International Folk Music Council 1955) (*BIFMC* 39, Oct 1971:[ii]).

In 1957, shortly after Fraser's 1954 catalogue on sound recordings, plans for a similar publication on films of folk music and dance were noted, but progress was slow. In 1968, Peter Kennedy was appointed editor, with the work to be done on behalf of UNESCO. *Films on Traditional Music and Dance: A First International Catalogue* finally appeared in 1970 (Kennedy 1970). The 261-page catalogue lists 381 films, arranged according to county. For each film, details of the length, year, format, production, and distribution precede a synopsis. Appendixes list the films in alphabetical order by title and subject (*BIFMC* 12, Sep 1957:9; 24, Oct 1963:10; 26, Oct 1964:15; 31, Nov 1967:29; 32, Apr 1968:1; 33, Oct 1968:9; 34, Mar 1969:6; 35, Oct 1969:17).

Bibliographies

Of course, the desire to know about existing resources concerning music and dance was not limited to audio-visual documents, but also demanded knowledge of written sources. Jaap Kunst's key 1950 *Musicologica* was revised and expanded into a second edition (Kunst 1955) and a third (Kunst 1974), both under the auspices of the Council. The third edition contained essential introductory material about ethnomusicology and

a bibliography of over 4,500 entries (*BIFMC* 8, Jan 1955:12–13; 9, Oct 1955:15; 15, Apr 1959:2).

While such a mass listing of sources as appears in Kunst's volumes was invaluable to researchers, the Council also felt that a more select list of the most important music and dance publications would be of great use. Already in 1951—before the publication of the second edition of Kunst's work—the Council discussed the publication of a selective bibliography of the standard collections and works on folk music from all parts of the world. However, after UNESCO refused assistance, finding funds and an editor proved particularly challenging. Collaboration was finally undertaken with the Czechoslovak Academy of Sciences with Karl Vetterl as editor, but the scope was limited to Europe. Even then, publication of Vetterl's *A Select Bibliography of European Folk Music* did not take place until the end of 1966 (Vetterl 1966) (*BIFMC* 5, Nov 1951:15–16; 7, Sep 1953:20; 8, Jan 1955:12–13; 18, Sep 1960:11; 20, Jan 1962:12, 13; 31, Nov 1967:14).

Immediately after the publication of Vetterl's work, an annual bibliography of European ethnomusicological sources was discussed and actually came to fruition very quickly. Editors Oskár Elschek, Erich Stockmann, and Ivan Mačák produced ten volumes of the *Annual Bibliography of European Ethnomusicology / Musikethnologische Jahresbibliographie Europas* between 1967 and 1975 (Elschek, Stockmann, and Mačák 1967–1975). The volumes were published by the Slovak National Museum in co-operation with the Institute of Art of the Slovak Academy of Sciences, under the auspices of the Council (*BIFMC* 31, Nov 1967:14; 33, Oct 1968:9; 62, Apr 1983:5).

Directories

Between 1963 and 1973, the Council published three directories that were further concerned with sources and successively built on each other. They focussed on folk-music and dance collections to be found in archives or other institutions and organizations, and with individual collectors.

With a grant of USD 200 from the International Music Council, IFMC produced the *International Directory of Folk Music Record Archives* in 1963. This was published in a double issue of *Recorded Sound*, the journal of the British Institute of Recorded Sound (IFMC 1963a). It was also available as a separate publication from the Secretariat (IFMC 1963b) (*BIFMC* 22, Oct 1962:14–15; 24, Oct 1963:10; 26, Oct 1964:14).

A year later, the *Directory of Institutions and Organisations Concerned Wholly or in Part with Folk Music* (IFMC 1964) was published, but it had been under preparation for a much longer period of time. Already in October

1948, in the first issue of the *Bulletin*, there was a report about the circulation of a questionnaire from which such a directory would be compiled. The directory was mentioned in scattered, subsequent issues, but would only be published in 1964. Five years later, the compilation of a new edition edited by Peter Kennedy was mentioned, but it does not appear to have been completed (*BIFMC* 1, Oct 1948:16; 12, Sep 1957:9; 20, Jan 1962:12; 22, Oct 1962:14; 24, Oct 1963:10; 25, Apr 1964:1; 26, Oct 1964:14; 35, Oct 1969:4).

In 1973, Peter and Beryl Kennedy published *The International Folk Directory of Ethnic Music and Related Traditions* (P. Kennedy and B. Kennedy 1973), consisting of 148 entries of archives, institutes, and individual collectors with collections of folk music and related arts, crafts, and customs. It expands on the 1963 and 1964 directories listed above. These collections include recordings and also visual materials and artefacts. The information is based on questionnaires sent to the membership. While reviewer Frank Gillis thought the number of entries could certainly be increased, he concluded that it was “an excellent guide to audio-visual, material culture, and other data available to those researchers working with folk cultures” (Gillis 1973). The publication was available from the Secretariat (*BIFMC* 43, Oct 1973:2, 36).

COLLECTIONS

The desirability of some sort of “international song book” was raised at the first meeting of the Council, held in Basel in 1948. Although initial hopes were to publish five or six volumes, each with 100–150 songs, these grand plans were limited by funding; nevertheless, such publications were seen as furthering the dissemination of folk music (Karpeles 1965:311). The first volume finally appeared in 1956 and was edited by Karpeles: *Folk Songs of Europe* contains 183 songs from thirty European countries (Karpeles 1956). Melodies are printed with the original text and metrical English translations. Financial assistance was received from the International Music Council (UNESCO) towards its publication (*BIFMC* 1, Oct 1948:17; 2, Nov 1949:16; 5, Nov 1951:15; 6, Sep 1952:14; 7, Sep 1953:15, 17–18; 8, Jan 1955:8–9; 10, Oct 1956:10, 12).

Immediately after the finalization of the first collection, the Board discussed a Spanish version of it and also the production of a second volume concerning the Americas. This new volume was to be supported by another grant from the International Music Council (UNESCO). Charles Seeger was to be the editor, but he resigned after less than a year. A. L. Lloyd was appointed in 1957 and was joined by Isabel Aretz de Ramón y Rivera. Although planned for release in 1960, there were many delays, and the volume was finally published

in March 1965 as *Folk Songs of the Americas* (Lloyd and Ramón y Rivera 1965) (*BIFMC* 8, Jan 1955:10; 10, Oct 1956:10, 12; 12, Sep 1957:8, 11; 14, Oct 1958:9; 18, Sep 1960:9; 20, Jan 1962:11, 13; 22, Oct 1962:14; 24, Oct 1963:9; 26, Oct 1964:14; 27, Apr 1965:1; 28, Jul 1966:5).

OTHER

In addition to publications that fall into the broad categories listed above, there were a few that cannot be characterized so neatly.

The Council’s *Statement on Copyright in Folk Music* was submitted to the General Assembly at the 1957 conference in Copenhagen, outlining the Council’s attempts to safeguard the rights of collectors and performers, while also making music available to the public (IFMC 1957). Although the statement was published in the *Bulletin* (12, Sep 1957:25–27), extra copies in English and French as a four-page leaflet were available for free from the Secretariat. Members were asked to circulate it as widely as possible (*BIFMC* 12, Sep 1957:2, 11, 25–27; 39, Oct 1971:[ii]).

In 2008, the Institute of Art Studies at the Bulgarian Academy of Sciences published the papers from a panel session on the Balkans that were presented at the 2007 World Conference held in Vienna, as well as the papers from a number of other Bulgarian researchers who presented at the conference (Peycheva and Rodel 2008). While rather different than many of the other publications listed here, its publication was supported by the ICTM secretary general and the Board.

Finally, one planned publication that never quite made it to press was a Festschrift honouring Maud Karpeles on her 80th birthday. While it was not to be published by the Council, it was being arranged by Barbara Krader, who was IFMC executive secretary at the time, and was obviously very closely associated with it. Karpeles’s 80th birthday was in 1965, but the publication was planned for 1967 and was to consist of contributions from about twenty-five authors, totalling about 300 pages, representing not just Council members, but also other organizations in which Karpeles was active. Pledges were sought from Council members to secure a copy of the book (*BIFMC* 29, Nov 1966:2). However, Krader announced the cancellation of the project in the next *Bulletin* (30, Apr 1967:2–3), but without explaining the reason. Karpeles replied graciously:

When I was told of the project on the day of my birthday I must confess that I received the news with mixed feelings. I was intensely gratified that so many friends should wish to honour me in this way, but at the same time I was distressed at the thought of the trouble that I was unwittingly causing them. Now that the plan has finally had to be abandoned I am more than ever conscious of my indebtedness to them and would ask them

to accept this acknowledgement of my gratitude and thanks. (*BIFMC* 31, Nov 1967:2)

Recordings

The Council has long been involved in publishing audio-visual recordings. The earliest such recordings were in conjunction with festivals that often accompanied early world conferences. Subsequently, the Council became involved with a number of series issued by established record companies. Such collaborations would give added prestige to these releases and, at the same time, increase the Council's visibility to the broader public. Finally, there have been releases in conjunction with Council publications. Here, however, I treat individual releases separately from those issued as part of a series.

INDIVIDUAL RELEASES

I divide individual releases into those associated with festivals, those with publications, and others that do not fit into these two groups.

Associated with festivals

The second World Festival of Folk Song and Dance was held in conjunction with the sixth IFMC conference, held in July 1953 in Biarritz, France, and Pamplona, Spain, which also happened to be the first such conference to be shared between two cities, and in two different countries as well. Recordings were made at the festival and issued on an LP disc by UNESCO, under the auspices of the "International Music Council (UNESCO)" and in cooperation with IFMC. Dances and songs from France, Spain, Italy, Germany, Switzerland, the Netherlands, Norway, Sweden, Finland, England, Scotland, Ireland, Northern Ireland, United States, Turkey, Yugoslavia, Japan, and Indonesia are on the disc. IFMC President Ralph Vaughan Williams gives a general, spoken introduction, while Douglas Kennedy provides spoken commentary on each item and in a four-page booklet. After a number of delays, it was released by Westminster Recording Company in 1954 (figure 2) (*BIFMC* 8, Jan 1955:8, 10; 9, Oct 1955:11).

The 1955 Oslo conference was also the occasion for the third International Folk Dance Festival. Norwegian Broadcasting recorded the festival, and UNESCO said they would give a copy of the recordings to the Council, from which they hoped to make a commercial publication. To be compiled and edited by Marie Slocombe and Edward Nicol, Westminster Recording Company again agreed to issue the disc. However, I have been



Figure 2. Cover of *World Festival of Folk Song and Folk Dance* (Kennedy 1954).

unable to find any evidence that the disc was indeed issued (*BIFMC* 9, Oct 1955:12; 10, Oct 1956:10).⁵

Associated with written publications

For Steven Feld's article in the 1988 *Yearbook for Traditional Music*, a cassette in a cardboard enclosure accompanied the journal (Feld 1988). Side A contains the 23 examples discussed in his article, while side B is a reproduction of "Voices in the Forest," which Feld had originally released in 1987, presenting a day's soundscape in the Kaluli area. This was the only time a physical recording was published in conjunction with the Council's journal,⁶ although the editor at the time, Dieter Christensen, was certainly open to future

- 5 Festivals were quite often held at the same time as early world conferences, but in only four instances were these designated in publications as officially organized by the Council: 1949 (Venice), 1953 (Biarritz and Pamplona), 1955 (Oslo), and 1962 (Gottwaldov). So, for example, the 1951 festival in Opatija, Yugoslavia, was apparently not a Council activity, even though an IFMC conference took place at the same time. As a result, the publication of that festival's recordings in Alan Lomax's Columbia World Library of Folk and Primitive Music series did not involve the Council at all; therefore, it is not considered a Council publication here (Kennedy 1955?). Council-organized festivals were discontinued because of the "difficulty in getting authentic traditional groups," and because regional festivals organized by others (i.e., not the Council) were of greater value (Karpeles 1969:20–21). Festivals continue to coincide with many world conferences, but the Council is uninvolved in their organization.
- 6 Beginning with the 1963 journal, editor Laurence Picken hoped to include an accompanying disc of musical examples from conference papers. While supported by the Executive Board, it proved impossible because of the high taxes charged by the government (EB minutes, 25th meeting, 27–28 Aug 1961:§313; 27th meeting, 12–13 Jul 1962:§341).

audiovisual publications: “where sound—or moving images—are integral to the discourse, rather than mere illustration, it becomes imperative to present them along with the other modes of communication we are using” (Christensen 1988:x).⁷

Although in later years authors were encouraged to include audiovisual recordings with their articles for inclusion on the Council’s website, this was first done by Estelle Amy de la Bretèque for the 2006 *Yearbook*.⁸ Contributors to subsequent *Yearbooks* have continued to take advantage of this option.

SERIES

In addition to the individual recordings listed above, the Council has particularly been involved in various ways with three series of recordings issued over almost half a century.

IFMC World Anthology of Folk Music series

Beginning in 1963, the *Bulletins* start mentioning the Council’s interest in producing a series of records. Peter Crossley-Holland accepted editorship for such a series, but was unable to continue, so this task was taken over by Charles Duvelle. Although there were hopes to release two discs per year, between 1968 and about 1975, only five LPs were released by Ocora in the IFMC World Anthology of Folk Music series. The first was *Musique celtique Iles Hébrides / Gaelic Music from Scotland*. This was followed by recordings from West Java, Côte d’Ivoire, Solomon Islands, and Venezuela, all produced with Duvelle as general editor (*BIFMC* 24, Oct 1963:10; 26, Oct 1964:15; 33, Oct 1968:9, 52; 34, Mar 1969:6; 35, Oct 1969:3, 16–17; 38, Apr 1971:6, 18). Many of these were re-released by other companies in later years.⁹

Traditional Music of the World / The World’s Musical Traditions series

The next audio series the Council embarked on was known as Traditional Music of the World or The World’s Musical Traditions. It was a joint collaboration between ICTM and the International Institute for Comparative Music Studies and Documentation (IICMSD),¹⁰ with Max Peter Baumann as general editor. The collaboration

was announced to the membership in the April 1989 *BICTM* by Ulrich Wegner from IICMSD. Releases were to be released on both CD and cassette (*BICTM* 74, Apr 1989:5–6). In his president’s report at the 1989 Schladming conference, Erich Stockmann revealed that the Board had decided at their meeting in May 1988 to remain active in the publication of records, hence the involvement in the new series (*BICTM* 75, Oct 1989:10).

The first publication was released in May 1990, although the CD itself states the previous year: *Viola Caipira* by Max Peter Baumann, Roberto Correa, and Tiago Oliveira Pinto, issued on Musicaphon (*BICTM* 77, Oct 1990:11). The October *Bulletins* of 1991 (p. 13), 1992 (p. 13), and 1993 (p. 12) note one new release each year, but for the fourth release, the issuing company changed from Musicaphon to Smithsonian Folkways. The latter would issue the remaining CDs in the series. The final mention of the series appears to be in the Board report to the General Assembly at the 1995 Canberra world conference. Secretary General Dieter Christensen, reading the report on behalf of the Board, noted that ICTM had been requested by UNESCO to assume full responsibility for the new releases of CDs for the UNESCO Collection of Traditional Music, discussed below. He appealed for assistance from the entire membership in this endeavour. But he then notes that ICTM is also participating in collaboration with the International Institute for Traditional Music (IITM) in Berlin, which is published by Smithsonian. Christensen observes that the goals of the two series are quite different:

The IITM/Smithsonian series is distinguished by its very substantial documentation primarily addressed to specialists, whereas the UNESCO series serves UNESCO goals of dissemination of knowledge of other cultures as widely as possible and is directed at the general public. (*BICTM* 86, Apr 1995: 12–13)

It appears that ICTM’s focus was shifting away from the IITM series to that with UNESCO. Nevertheless, seven more CDs in the former series were released by Smithsonian Folkways, including recordings from Uruguay, Turkey, Brazil, Benin, Portugal, India, and Greece. The last was released in 2000, four years after the closure of the IITM in Berlin.

UNESCO Collection of Traditional Music series and its transfer to Smithsonian Folkways

Publication of UNESCO’s Collection of Traditional Music began in 1961, with Alain Daniélou as editor and in collaboration with the International Music Council, joined shortly thereafter by the International Institute for Comparative Music Studies and Documentation in Berlin. LPs were issued on a number of recording labels, beginning with Bärenreiter-Musicaphon, and extending to EMI and Philips. UNESCO’s collaboration with the

7 This issue also saw the first use of colour in the pages of the journal: seven colour images.

8 <http://www.ictmusic.org/yearbook/yearbook-traditional-music-vol-44-2012>.

9 As with all other publications discussed in this chapter, further details can be found on the Council’s website (see n. 3).

10 Founded in Berlin in 1963 with Alain Daniélou as the first director, it was renamed the International Institute for Traditional Music in 1991, but closed in 1996 for financial reasons.

French company Auvidis (later, Naïve) started in 1988, and in 1991 they began releasing albums on CDs.

From April 1993, ICTM was represented on the editorial committee for the series. A short time later they became more involved in eliciting, evaluating, and editing materials for new releases with Secretary General Dieter Christensen as editor (1994–2001). Detailed submission details were published in the *Bulletin*. The first five new releases edited by ICTM were to be released in 1996, and announcements for more releases followed. The role of editor was taken over by the new secretary general, Anthony Seeger, in 2001, and then passed on to Wim van Zanten in July 2004, who remained in this role until 2012.

However, Zanten and Seeger announced in the October 2005 *Bulletin* that the series would be discontinued. UNESCO had cancelled the distribution contract with Auvidis/Naïve in May 2005, and they were searching for a new distributor. New proposals would not be considered after 31 August 2005, and they deeply regretted the delays in releasing some of the CDs. There had long been dissatisfaction with Auvidis. While many CDs were finalized, they went unreleased for many years. For example, between 1999 and 2002 only eight new CDs were released; no more appeared after that time. Finally, on 23 April 2010, a contract was signed between UNESCO and Smithsonian Folkways to take over production, the latter being responsible for reissuing all existing CDs in the series, but also releasing those that had been in limbo for many years. By July 2015, Smithsonian had completed this task. In total, thirty-eight albums with ICTM collaboration were released by Smithsonian Folkways, including those previously released by Auvidis (figure 3). Further information about this series can be found in the chapter on UNESCO in the present volume and in Zanten (2010:100–103) (*BICTM* 84, Apr 1994:12; 85, Oct 1994:24–26; 88, Apr 1996:9–10; 91, Oct 1997:9–10; 93, Oct 1998:15; 104, Apr 2004:26; 107, Oct 2005:19).

The Council publications overviewed here highlighted the varying interests and activities of members since its beginning. While the Council's journal and *Bulletin* have continued to be emblematic, they are just a part of Council publications.

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Figure 3. Cover of *Croatia*, by Svanibor Pettan, originally released in 1998 by Auvidis (UNESCO Collection of Traditional Music series; Smithsonian Folkways UNES08276) (Pettan 1998).

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