

**The International Association for the Study of Popular Music**  
**L'Association internationale pour l'étude de la musique populaire**

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## REPORT OF THE PUBLICATION AND DOCUMENTATION COMMITTEE

This Report follows from information contained in the outgoing Executive Committee's Report (previously circulated). The Report will be in two Parts: first, it will detail progress on various projects since the Report of the outgoing Executive Committee; secondly, it will list the proposed membership of different editorial, management, advisory and steering committees.

### A

**1. House Journal.** The sub-committee comprising Larry Grossberg, John Shepherd and Philip Tagg reported to the Executive Committee on July 8, 1985. As a result of this report, the Executive Committee made the following decisions:

- a) There should be a three-tiered editorial structure consisting of a Management Team, an Editorial Board and Advisory Board. The Management Team would consist of a Managing Editor, whose responsibility would be that of coordinating the work of all those involved with the management and production of PMP, Language Advisors and Production Supervisors. The Editorial Board would consist of elected representatives from branches and representatives from other areas of the world without branches in much the same way as the suggested editorial structure for RPM. The Editorial Board would be concerned with originating material, carrying out first-stage editing, and supplying editors for individual issues. It will be concerned with initiating formal academic contributions, more popular but critical contributions as well as reviews, and, where appropriate, pieces of news with lasting value (e.g. founding of centres for popular music studies). The Advisory Board will have a membership invited by the Management Team and Editorial Board, and will consist of eminent scholars and writers in the field of popular music willing to referee contributions. It was thought advisable to include one editor of Popular Music on the Advisory Board. Membership of one level of this three-tiered structure does not preclude membership of another.
- b) The House Journal will be published in English, Spanish, French and German. Each contribution will have abstracts in two languages other than the one in which it is published.
- c) Each language will be represented by two language advisors on the Management Team. d) PMP would be published twice a year.
- d) The Management Team will be appointed shortly before each General Meeting by the outgoing Publication and Documentations Committee.
- e) The Editorial Board will be elected before each General Meeting: (a) each Branch will bring the name of one (or, if thought appropriate in the case of certain branches, two) representative to the General Meeting; (b) the outgoing Publication and Documentations Committee will, after due consultation, put forward names representative of areas of the world without formally constituted branches.
- f) The Advisory Board will be constituted by the Management Team and Editorial Board as soon after the General Meeting as possible.
- g) In order to initiate the house journal, the outgoing Executive Committee, after due consultation, will put forward a slate of names to the General Meeting on July 13, 1985 for each level of the editorial structure.
- h) The Management Team will employ an editorial assistant to assist with editing and typesetting and word processing and Laser typesetting equipment.
- i) The House Journal will be a separate undertaking from the Conference Proceedings which will retain the name 'Popular Music Perspectives'. A name is therefore needed for the House Journal.

## 2. PMP 2

Soon after the Ottawa Executive in March/April 1985, it became apparent that, for a number of reasons, the publication deadline of the Montreal Conference would not be met. The current position is that 38 of the 41 papers have been edited and typed, and approximately one quarter of the text has been proofread. Other remaining tasks include a contents list, a short preface and the addition of pagination. The revised schedule calls for the camera ready copy to be supplied to the printer on August 1st and for publication at the end of September.

May & May (booksellers and institutional members) have agreed to undertake worldwide distribution, at terms to be agreed shortly. They have also provisionally agreed to mail pre-publication subscription copies.

The first pre-publication offers attracted only 30 orders. Participants at the Montreal Conference have been offered a further opportunity to place pre-publication orders for \$Can 20 (payment with order), approximately two-thirds of the eventual retail price (including postage and packing). The full retail price to non-members is likely to be h16 (\$US 22, \$Can 28, DM 64...)

## 3. EPMOW

Following the appearance of the details of the research assistantship in the IASPM/UK newsletter, three applications have been received, and it is hoped to make an appointment by the end of July.

During the conference, the first steps have been taken to set up an international advisory group, to contribute ideas on the structure of the encyclopaedia

## 4. DOPMUS

Who runs DOPMUS?

DOPMUS is an IASPM project set up to produce a systematic bibliography of literature on popular music. It is run by Philip Tagg and Gert Bosshard at the Gothenburg University Department of Musicology and funds from the Swedish State Council for Research into the Humanities and Social Sciences (HSFR, Stockholm).

Database system and storage

DOPMUS uses a MIMER, a Swedish database system which allows for the storage, processing and retrieval of large amounts of data. A refined system of keywords can be used for fast and accurate searches on subject material. The DOPMUS database itself is stored on a hard disk with tape back-up at the Gothenburg University Computer Centre (Göteborgs Datacentral).

Access to DOPMUS Information

Almost 2000 titles have been keyed into DOPMUS and by September 1985 we hope that it will include between 4000 and 5000 entries. Towards the end of 1986 we hope to publish a 500-Page first-edition bibliography of literature on popular music, which will be made available to IASPM members at a reduced rate. This first edition will be followed by bi-annual supplements.

Apart from this standard service in book form, DOPMUS plans to provide IASPM members with a search service in print-out form at less than cost price. Online searches from outside Göteborg and Sweden are possible but complicated and more expensive (for more information on this possibility, please write to us). We do not plan to make DOPMUS available on diskette.

What does DOPMUS include?

The (impossible!) aim of DOPMUS is to key in details about all seemingly useful works on any aspect of popular music. This includes not only written (Gutenberg style) materials, but any useful work in any stored and available form (see below). So far, Gert Bosshard has keyed in details sent in or commandeered from IASPM members (too little of this so far), the bibliographical parts of all numbers of Popular Music and all relevant parts of David Horn's bibliography of literature on American music.

Writing and rewriting abstracts has taken an inordinate amount of time and we are planning to restrict ourselves to keywords so that our input rate can be accelerated.

We have had help from Stan Rijven and are expecting to receive a few more thousand titles from Paul Rutten on arrival in Montreal.

What does DOPMUS need?

What we need at the moment is information an articles, essays, books and any other useful works produced by IASPM members themselves an any aspect of popular music. We have scrapped the idea of special forms because many IASPMites seem to be either confused or insulted by the very sight of forms to fill in (although they obviously make our work much easier!).

So please let us have details of your work, published or unpublished, which you think might be useful for others to know about. Don't be modest! Tell us about that 3-page essay an punks in Kalamazoo, that newspaper article an stars of the Indian film musical, that discography of the Bahian frevo, those manuals for teaching hammer-style banjo picking, that interesting interview with some youthful bass player or elderly accordionist. Someone wants to know about that new synthesiser or Ph.D. an folk rock, about radio formats in Namibia, cassette piracy in Singapore, political song in Nicaragua and the USA, disco in Munich, background music in the Swedish metal industry, about the semiotics of music in Dynasty, the sociology of the British football song, Hammond organ techniques at Canadian ice hockey matches, pop in the polders, etc. etc.

This could all be invaluable information to someone else in IASPM who may (or may not) be just as crazy (enthusiastic) as you are about your subject. (Personally I would love to know how to get my hands an most of the stuff I just mentioned.)

So, please: if you have produced anything an popular music which you think could be useful to anyone else, remember that IASPM is full of enthusiastic (crazy) people like yourself, and got down some bibliographical details an a piece of paper (see next page). When you do this, try and be as thorough as possible so that whoever might be interested has a chance of deciphering the nature of your subject and of gaining access to your work. Writing these details might take you a few minutes for each title. You could be saving someone else several months of work if you took that time and sent those details to DOPMUS (see next page).

#### BIBLIOGRAPHIC DETAILS CHECKLIST:

1. AUTHOR(S), and 'ed(s)' or 'prod.(s)' if you are editor(s) or producer(s) rather than author(s)
2. YEAR of publication or appearance
3. TITLE 1: i.e. the title of the article, essay, book, radio or TV programme, diskette or whatever it is you are reporting
4. TITLE 2 (if applicable): i.e. the name of the journal, anthology, series etc. in which your TITLE 1 appeared
5. FORM OF STORAGE: i.e. if it's a book, article in a journal, or anthology, a stencil (mimeo, photocopy, etc.), microfiche, diskette, a radio or TV programme an tape or cassette (if so, which sort and system), etc.
6. LENGTH: i.e. the number of pages in the book, the pages occupied in a journal or article, the number of kilobytes an a disk, the duration of the programme, etc.
7. WHERE (name of city/town) your TITLE 1 appeared or was published
8. WHO (name of publishers/institution/person) that publishes/published or circulates/circulated your TITLE 1 and whether the work is still available
9. KEYWORDS not mentioned in the title of your work (names of people, places, genres, ideas, approaches, historical periods) which could be important when running searches -- please choose these yourselves. Keywords can be in English, French, German, Spanish, Dutch, Italian, Swedish, Portuguese, Russian, Norwegian or Danish. We will translate these all into English but are grateful if you would do that work for us
10. LANGUAGE: since IASPM is supposed to be an international organisation, it goes without saying that details sent to DOPMUS can be an works in any language. However, if the work you are reporting is not in any of the languages mentioned under KEYWORDS, above, please translate the title of your work into one of those languages. Moreover, if the work you report is not written in the Roman, Cyrillic or Greek alphabets, please provide us with a transcription in one of these three

11. LEGIBILITY: please write legibly. If possible, type or print your report

12. ADDRESS: bibliographical reports should be sent to:

DOPMUS  
Göteborgs Universitet  
Musikvetenskapliga institutionen  
Viktor Rydbergsgatan 24  
S-41253 Göteborg  
Sweden

## B

### 1. House Journal

Management Team:

Will Straw (Managing Editor)  
John Shepherd  
Peter Wicke

#### **Spanish**

Pablo Vila  
a Cuban member (to be confirmed)

#### **French**

Antoine Hennion  
a French-Canadian member

#### **German**

Günter Mayer  
a German-speaking member from German Western Europe

#### **English**

George Lipsitz English  
an Australian member

Editorial Board:

Marcus Breen (Australia)  
TBA (Canada)  
TBA (Cuba) (to be confirmed)  
TBA (Czechoslovakia)  
Peter Wicke (GDR)  
TBA (FGR)  
Klevor Abo (Ghana)  
Motti Regev (Israel)  
Umberto Fiori (Italy)  
Shuhei Hosakawa (Japan)  
Paul Rutten (Netherlands)  
Anna de Leon (Philippines)  
Alf Björnberg (Sweden)  
TBA (South Africa)  
TBA (South America)  
Barbara Bradby (U. K.)  
Reebee Garafalo (U.S.A.)

Advisory Board:

TBA

### 2. Review of Popular Music

Peter Winkler (Editor)  
John Betts (Australia)  
Robert Saucier (Canada)  
TBA (Cuba) (to be confirmed)  
TBA (Czechoslovakia)  
Günter Mayer (GDR)

TBA (FGR)  
 Klevator Abo (Ghana)  
 Motti Regev (Israel)  
 Umberto Fiori (Italy)  
 Hiroshi Ogawa (Japan)  
 Stan Rijven (Netherlands)  
 Emmie Velarde (Philippines)  
 Per-Erik Brolinsson (Scandinavia)  
 TBA (South Africa)  
 Dave Laing (U. K.)  
 Leslie Rothaus (U.S.A.)

### **3. EPMOW**

David Horn (Convenor) (U.K.)  
 Jan Fairley (U.K.)  
 Richard Middleton (U.K.)  
 Stephen Nugent (U.K.)  
 Paul Oliver (U.K.)  
 Eric Tanenbaum (U. K.)

### **4. DOPMUS**

Philip Tagg (Chair) (Sweden)  
 Gillian Anderson (U.S.A.)  
 Charles Hamm (U.S.A.)  
 Andrew Linehan (U.K.)  
 Paul Rutten (Netherlands)

### **5. Publishing**

Rosemary Dooley (U.K.)  
 Dave Laing (U.K.)  
 Paul Oliver (U.K.)

### **6. Records/Cassettes**

Gerard Kempers (Netherlands)  
 Paul Oliver (U. K.)  
 Paul Rutten (Netherlands)

### **7. Video**

Larry Grossberg (U.S.A.)

### **8. Publication and Documentations Committee**

David Horn (Chair) (U.K.)  
 Peter Wicke (Secretary) (GDR)  
 TBA (Treasurer)  
 Jan Fairley (EPMOW) (U. K.)  
 Larry Grossberg (Records) (U.S.A.)  
 Dave Laing (Publications) (U.K.)  
 Paul Oliver (Records) (U.K.)  
 Will Straw (House Journal) (Canada)  
 Philip Tagg (DOPMUS) (Sweden)  
 Peter Winkler (RPM) (U.S.A.)

Moved by David HORN, seconded by John SHEPHERD, that the Report of the Publication and Documentations Committee be adopted.