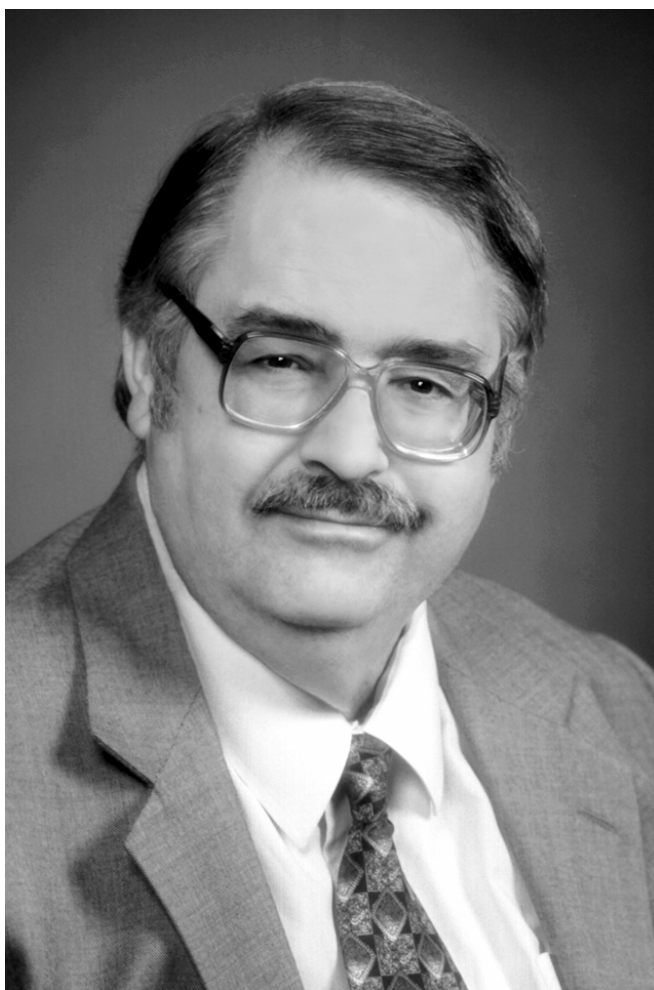




A Tennessee Board of Regents
Center of Excellence
at
MIDDLE TENNESSEE STATE UNIVERSITY

Annual Report, 2005-2006



Dr. Charles K. Wolfe
August 14, 1943 – February 9, 2006



*The staff of the Center for Popular Music
dedicates this year's annual report
to the memory of Dr. Charles K. Wolfe,
one of the planners of the Center
and a long-time friend and colleague.*

The Center for Popular Music Middle Tennessee State University 2005-2006 Annual Report August 2006

I. SUMMARY / CHANGES

The reporting year ended with new people in three of the Center for Popular Music's five full-time staff positions. Martin Fisher joined the CPM staff in September 2005 as Manager of Media Collections, succeeding Bruce Nemerov who retired at the end of June 2005, after fifteen years of service. In January 2006 Grover Baker was hired as Librarian, filling a position (formerly configured as Archivist) that had been open since Lucinda Cockrell was promoted to Coordinator of Research Collections in April 2005. Shirley Wall, the Center's secretary since 1988, retired at the end of

March 2006. Kym Stricklin succeeded her in June, in the position of Executive Aide.

Because of the internal promotion of Ms. Cockrell and the need to run search for a new librarian twice, the Center's full-time staff had not been complete since the departure of the previous Coordinator in October 2004. All the new staff members bring excellent skills and experience to the Center and we move into the new year with as strong a team as we have ever had.

II. PROJECTS AND PROGRAMS

As a result of being short-staffed for much of the year, and due to the amount of time and energy required to conduct the searches to fill the open positions, plans for programs and events to mark the Center's twentieth anniversary had to be

scaled back. Nevertheless several successful programs were mounted and others that had to be postponed will be presented in 2006-2007 and future years.

A. Photo Exhibit: "From Studios to Stages"

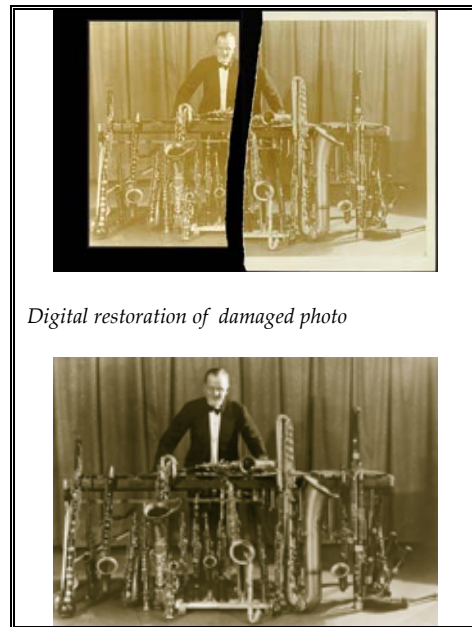
The exhibit, "From Studios to Stages: Images of American Music Makers," consisting of photographs drawn from the Center's collections, opened in the Baldwin Photographic Gallery at MTSU in January 2006. The fifty-five piece exhibit featured a wide range of historical and contemporary images that depicted both professional and amateur musicians.



"This is the first time we've mounted an exhibit of photos from our archives and we're very excited about it," said CPM Director Paul F. Wells in a newspaper story about the exhibit. "We've tried to put together a show that conveys the broad importance of music as an aspect of American life," Wells continued. The photographs in the exhibit depicted music in dance halls, at religious gatherings, at community musical productions, in parades, at weddings, and at festivals. They showed musicians from many

different cultural and ethnic groups playing in a variety of musical genres, including jazz, rock, blues, old-time, Cajun, country, bluegrass, gospel, and pop.

The exhibit featured examples of numerous different historic and contemporary photographic formats including ambrotypes, tintypes, cabinet cards, *cartes-de-visite*, post cards, snapshots, and conventional prints. Also included were some examples of the types of retouching and repair of faded and damaged prints that can be accomplished through the use of digital technology. Most photos in the exhibit had never been displayed in public previously.



"From Studios to Stages" was curated by Paul Wells, Lucinda Cockrell, David Jellema, and Lacey Stockhem. It was the first show of

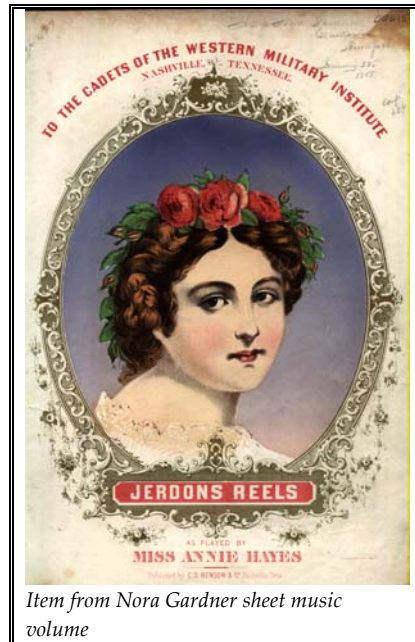
2006 in the Baldwin Gallery, and the Center is pleased to acknowledge the courtesy and cooperation of MTSU photography professor Tom Jimison, curator of the Baldwin Gallery, for accommodating the exhibit on the gallery's schedule. Prof. Jimison also sponsored a gallery talk on February 6, 2006 in which the curators presented a more in-depth description and history of various photographs to students and the public. Public feedback for the exhibit was universally positive. It received good coverage from the local press, and was the subject of a news feature on WKRN-TV, Channel 2 in Nashville.

B. Music of the Civil War: Exhibits at Stones River National Battlefield

The Center for Popular Music has entered into a partnership with the National Park Service and Stones River National Battlefield in Murfreesboro to mount a series of four exhibits exploring the role of music in the Civil War. The impetus behind the formation of the partnership was the coincidental celebration of the Center's twentieth anniversary and the eightieth anniversary of the battlefield.

Each of the four exhibits is centered on a different theme: The Local Connection; Songs for the Crisis; Veterans' Reunions; and Confederacy vs. Union. All exhibit

materials are drawn from the Center's extensive holdings of sheet music, song books, and broadsides that pertain to the American Civil War. The exhibits are on display at the visitors center at the Battlefield, in the space that is devoted to rotating exhibits.



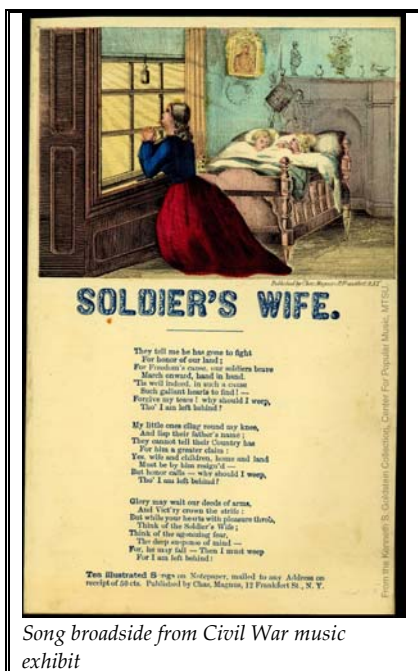
The exhibits allow visitors to experience the breadth and scope of the Civil War through music. Popular songs during the war reflected the events, attitudes, values, emotions, and lives of the people, both Confederate and Union, on the battlefield and at home. Music was printed and sold in various forms such as sheet music, song broadsides, songsters, and hymnals, all of which are featured in the series.

The first exhibit, The Local Connection, was on display from

January to March 2006. Among the objects on view were broadsides featuring artwork depicting the Battle of Stones River, and songs written about this and other battles in Middle Tennessee.

The centerpiece of the exhibit was a bound volume of sheet music owned and compiled by Miss Nora Gardner who lived in the area during the time of the war. Originally from Dresden, Tennessee, Miss Gardner attended the Columbia Female College in the early 1860s until the war forced its closing in 1862. The majority of the pieces in the volume were gifts to Miss Gardner from friends and suitors, of both Confederate and Union persuasions.

This exhibit was curated by Paul Wells, Lucinda Cockrell, and graduate assistant Betsy Snowden.



Song broadside from Civil War music exhibit

The second exhibit, Songs for the Crisis, is on display from June through September 2006. This features songs in the broadside format that are part of the Kenneth S. Goldstein Collection held by the Center. Lucinda Cockrell served as curator of this exhibit, with assistance from Wells and Snowden. The Center underwrote the cost of designing and printing 5,000 copies of a tri-fold brochure to accompany the series.

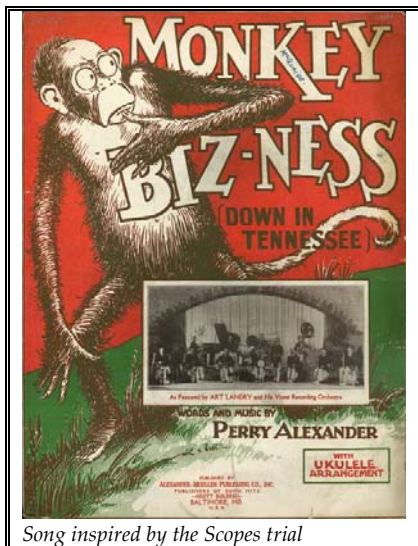
The third and fourth exhibits are scheduled for Winter and Summer of 2007.

C. Volunteer Voices

In conjunction with MTSU's Walker Library and course work undertaken at the University of Tennessee, Grover Baker, the Center's Librarian, began work on a project to create content for the [Volunteer Voices](#) digital library, a venture of [TENN-SHARE's Tennessee Electronic Library](#). The mission of Volunteer Voices is to provide online access to information detailing the culture and history of Tennessee and to provide K-12 students and educators access to digitally formatted primary source documents relating to Tennessee's history. Middle Tennessee State University is a partner institution in Volunteer Voices. Baker's proposal for a project focusing on songs related to the John T. Scopes

“Monkey Trial” over the teaching of evolution, was readily accepted by the Volunteer Voices planning committee.

The project entails digitizing sheet music from the Scopes Trial subgroup of the Center’s John S. Mitchell Collection of Tennessee Music. Twenty pieces of sheet music from this subgroup deal either directly with the Scopes trial or generally with the theory of evolution. After researching the copyright status of these twenty items, three were eliminated as being ineligible for digital reproduction as they are still under copyright protection.



Song inspired by the Scopes trial

For these pieces each page of the sheet music was scanned to create image files in TIFF format. These are used as master files from which three derivative JPEG images are being created: a thumbnail, a default

viewing image, and a large image suitable for detailed study.

In addition to the images, text documents were created for each song. These contain basic bibliographic information, for use as metadata, and a transcription of the song’s lyrics to enable full text searching.

As soon as all the derivative images have been created, the image and text files will be copied to CD-R. These discs will be turned over to the Volunteer Voices Digitization and Content Specialist for Middle Tennessee. The projected date of completion is September 1, 2006.

D. Murfreesboro Hip-Hop Documentation Project

In the fall of 2005, MTSU graduate student Jon Little was hired by the Center to pursue an original field research project documenting hip-hop music and culture in the Murfreesboro area. This project was an outgrowth of the course, Hip-Hop Music and Culture (MUS 4000-001), taught by Dr. Felicia Miyakawa of MTSU’s McLean School of Music.

The project is based on the idea that locally produced music can be the key to understanding the cultural history of the area and genre, and represents the Center’s commitment to documenting current genres of popular music within the region. Hip-hop is an urban musical genre and cultural phenomenon that

embraces four elements: DJ-ing, MC-ing, graffiti, and break dancing. In addition to music, these elements are expressed through clothing, vocabulary, and lifestyle. The artists record music and free-style rhymes in dormitories and small recording studios, and are part of a local and regional community of artists and enthusiasts.

Working under the direction of CPM Director Paul Wells and Dr. Miyakawa, Little is conducting interviews, taking photographs, documenting live performances, and gathering CDs, DVDs, posters, flyers, and other materials relating to hip-hop in Murfreesboro. He is also transcribing the interviews and working with CPM archival staff to process the materials for use by researchers. The project has generated a unique body of materials that will be invaluable to future researchers.

E. KRS-One

In April the Center was one of the co-sponsors of a lecture on campus by hip-hop MC Lawrence Parker, better known as [KRS-One](#). The event was arranged and coordinated by Dr. Miyakawa and drew a large audience of students and community members.

F. Wolfe Memorial

In February 2006 Dr. Charles K. Wolfe, professor emeritus of the

MTSU English Department and one of the planners of the Center, passed away. Wolfe was one of the country's leading scholars of folk and country music. He authored approximately twenty books, produced numerous book-length sets of notes for LP and CD reissues, annotated countless other recordings, wrote an untold number of articles for academic journals, popular magazines, and encyclopedias, and played a major role in many media productions for both American and European entities. Wolfe's passing had a strong impact on the Center's work in a number of ways.

On March 14 the Center and the College of Liberal Arts co-hosted a memorial celebration for Dr. Wolfe on the MTSU campus. CPM Director Paul Wells presided over the ceremony, and the program included remarks by MTSU President Sidney McPhee; Dean John McDaniel of the College of Liberal Arts; Dr. Bill Connelly of the MTSU English Department; Dr. Walter Haden of UT-Martin, president of the Tennessee Folklore Society; and Gloria Christy, president of the Uncle Dave Macon Days Committee.

The program also included musical performances by several of Wolfe's friends and associates. These included retired CPM Audio Specialist Bruce Nemerov, local bluegrass gospel singers Sophie Tipton & Louise Tomberlain and

family, and student Rebekah Weiler. CPM Librarian Grover Baker provided solo piano music as a prelude to the ceremony.

The event was very well-attended by members of the MTSU and Murfreesboro communities. At the close of the ceremony Wells announced an initiative for a fund-raising effort to create a research fellowship in Wolfe's name. The aim is to create an endowment sufficient to fund support for visiting scholars to do archival research in the collections of the Center for Popular Music. Similar programs exist at other major repositories in the country, and such a fellowship would enhance the visibility and prestige of the Center and MTSU. Serious work on the fund-raising

campaign is one of the Director's top priorities for 2006-2007.

In regard to the Wolfe memorial ceremony and the drive to endow a fellowship, we are pleased to acknowledge the cooperation and support of Dean John McDaniel of the MTSU College of Liberal Arts. Dean McDaniel committed the services of Ms. Connie Huddleston, Events Coordinator for the CLA, to help plan the memorial event. Similarly, he has graciously permitted the Center to work with Ms. Robyn Kilpatrick, Development Officer for the CLA, in pursuing the fund-raising initiative. Since the Center has no dedicated development officer, this sort of collaborative help is crucial to the success of the drive.

III. COLLECTIONS – ACQUISITIONS

A. Charles Wolfe Collection

Following his retirement from MTSU Charles Wolfe expressed his intention for all of his research materials as well as his extensive personal collections of recordings, books, photographs, and other materials to be donated to the Center for Popular Music upon his passing. Given both Wolfe's stature within the field and the size of the collections, this is easily the most significant single donation ever made to the Center.

The task of transferring materials from the Wolfe residence to the Center began in May of 2006. CPM staff is working closely with the Wolfe family on the process, moving items in installments. The entire job will literally take years to complete. The physical re-location of the materials will continue throughout the current year, and at present we can offer no good estimate of just how long the process will be. When all materials have been moved to the Center's processing and storage area,

staff will begin processing and arranging the collection according to appropriate and established archival principles.

The donation of the Wolfe collection to the Center, coupled with the drive to establish a research fellowship in his name, will insure the perpetuation of Wolfe's legacy for future generations. However, it is imperative to point out that the addition of the Wolfe collection puts even more stress on the Center's already-critical space situation. CPM staff has recently worked on re-organizing space in the Center's stacks area. This has given us some additional storage capacity but whether or not there is adequate shelving to accommodate all the Wolfe collection—plus other materials that have been inadequately housed for several years now—is highly doubtful.

B. New books

During the period of a year and a half when the Center had no Librarian, no new books were purchased for the reading room collection. Bringing this aspect of the Center's library back up to date was one of Grover Baker's primary orders of business when he joined the staff in January. As a newcomer, this required an extensive and intensive process of familiarizing himself with current holdings and with existing collection development

policies. Discussions with the Center's Director and the Coordinator of Research Collections helped define the scope of the books to order. Nearly 100 new titles have been added to the reference collection on topics ranging from musical theater, to Edison cylinder recordings, to hymnology, to hip-hop, to copyright law. This process also revealed the need to revise and update the collection development policy, a task which is one of Baker's goals for 2006-2007.

C. Special Collections

We continued to enrich the Center's strong Special Collections holdings through additions in a variety of formats. Acquisitions included rare books (songsters, songbooks), sheet music, broadsides, photographs, playbills, posters, sound recordings, trade catalogs, and vertical file materials. In addition, manuscript items, including personal papers, music volumes, original photographs and unique sound recordings were acquired.

The acquisition and incorporation of the Charles Wolfe collection has produced the largest area of growth in the Center's audio holdings. Over 1,300 sound recordings from the Wolfe estate have been added to date, and many more items are in-house, waiting to be evaluated and processed.

Numerous other donations and purchases of recordings were made throughout the year with the result that a total of over 5,700 new items were added to the collection. These additions push the total of the

Center's sound recordings collection to nearly 161,000 items.

A summary of collection growth for the year is included as Appendix 1, p. 21.

IV. COLLECTIONS – PROCESSING

A. Brad McCuen Papers

The Brad McCuen Papers came to the Center for Popular Music in 1997. Processing of this vast and diverse collection had been underway ever since, and was finally completed this year. McCuen was a major player in the music industry for many years and his papers document his broad personal and professional interests as well as the significant impact he had on both the music business and on American musical tastes.

The collection consists of 49.1 linear feet of materials and includes professional correspondence and memoranda, daily calendars, photographs, and manuscript sound recordings created and collected by McCuen throughout his career in the recording industry. It also contains records of independent projects that he pursued following his retirement from the industry, and a wide variety of personal papers including correspondence about his experiences in the First Infantry Division during World War II.



Brad McCuen

From 1948 until 1969 McCuen worked for RCA Victor Record Division in numerous different capacities. During his career at RCA he received numerous Grammy awards and nominations and enjoyed commercial and critical success as the producer of various reissue projects, including the popular "Vintage Series" of recordings. After a brief tenure as professional manager of Sunbury-Dunbar Music publishing, McCuen founded his own record label, Mega Records, in Nashville, Tennessee,

and later became a partner in Record Row Associates.

In the latter part of his career McCuen was active in many different areas. He served as director of the Society of European Stage Authors and Composers (SESAC); was host of a popular syndicated jazz radio program; taught music industry classes at Belmont College; was a judge for the American Song Festival; and worked as a consultant for various artists, record companies, associations and organizations, radio stations, publishers, and the National Academy of Recording Arts & Sciences. McCuen went into semi-retirement in 1979, and died in Knoxville in June 2002.

The work of processing the McCuen Papers has been carried out by numerous former and present staff members including David Jellema, Regina Forsythe, Ellen Garrison, and Lucinda Cockrell. Completion was accomplished by Jellema (a former full-time staff member who returned as an hourly employee for part of the year) under Cockrell's direction. A written finding aid is now available for researchers. Jellema gave a presentation about the collection at the annual meeting of the International Association of Jazz Record Collectors (IAJRC), which was held in Nashville in June 2006. McCuen was one of the founders of the IAJRC and the news of the

accessibility of his papers was greeted with considerable enthusiasm. Future plans call for devoting a special section of the Center's website to the McCuen collection.

B. Book Cataloging

In addition to bringing the Center's library holdings up to date, Grover Baker also worked on cataloging the new acquisitions. He undertook a period of education and training with the cataloging module of the Voyager system and personally studied tutorials and documentation for OCLC's Connexion client software. In addition to these measures, and as part of completing work on his M.S. in Information Science from the University of Tennessee, Knoxville, he took a formal cataloging course. He has established and maintains a good working relationship with colleagues in MTSU's James E. Walker Library and is working in conjunction with them to standardize cataloging policy and procedures on campus. Baker participated in a cataloging policy meeting that was held in Walker Library on June 14.

C. Sound Recordings

Martin Fisher, the new Manager of Recorded Media Collections, made good progress on numerous curatorial tasks relating to audio

materials. The work of cleaning and re-sleeving the Center's 78 rpm records is an ongoing project; Fisher processed approximately 2,000 items this year. The Center owns only a small collection of cylinder recordings, but prior to Fisher's arrival there was no one on staff

with the expertise or equipment to deal with them. In addition to the physical processes of cleaning and re-boxing all items, he made digital audio transfers of them which will allow researchers access to the music for the first time.

V. COLLECTION USE/REFERENCE/SERVICES

The Center's resources continue to be used by a wide range of researchers, both from within the MTSU community and around the world. Most on-campus users continue to come from students in the Recording Industry program, but with the addition of Dr. Felicia Miyakawa to the Musicology faculty as a second Americanist, and one with a specialty in popular music studies, we are getting increased usage by Music students. In the Spring semester Prof. Miyakawa taught a seminar focusing on the music of George Gershwin. Students enrolled in that course made heavy use of the special resources available at the Center.

The Center staff prides itself on providing equal access to all researchers and quality reference assistance. Patrons often respond with positive comments and thanks for a job well done. Following are a few sample comments:

- "Thanks for all the effort you put into this search. It is greatly

appreciated." Linda T. Wynn, Tennessee Historical Commission, July 2005.

- "I thought you might like to know that the Center for Popular music and the people who work there were given high praise last week by one of my students. She noted how friendly and helpful everyone was over there and recommended to all that if they ever needed any material on music, the Center was the place to go!" Dr. Jan Leone, MTSU History Department, December 2005.
- "I just wanted to congratulate you on your amazing digital projects and programs at your Center. They have been extremely helpful for my manuscript..." James Heintze, American University
- "I want to thank both of you very much. In 'going the extra mile' for the Wallingford Library, you made our patron

very happy! Many thanks!"
David Andrews, Wallingford,
CT, February 2006.

- "You and CPM saved the day!"
Millie Rahn, North American
Folk Alliance.

The Center has received many positive comments and increased awareness as a result of last year's completion of a National Endowment for Humanities grant to digitize and catalog a collection of 3,500 song broadsides. Barbara Paulson, NEH Senior Program Officer in the Division of Preservation and Access wrote to Director Paul Wells, "You and your staff demonstrated admirable flexibility in working through changes in procedures and personnel in the course of the project. I'm certain that the added bibliographic control provided in WorldCat will continue to bring new users to the Web site and to the library itself."

The Center continues to provide services to a wide range of clients through its Audio Restoration Lab. The Tennessee State Park System hired the Center to transfer two groups of home recorded

instantaneous discs to digital audio as part of their ongoing preservation projects for the Tennessee Cumberland Trails State Scenic Trail program. Robert Cogswell, Director of Folklife for the Tennessee Arts Commission, utilized the CPM audio lab for dubbing services for various research projects relating to his work with Tennessee traditional music. The Center provided extensive services creating digital masters for the Arts Center of Cannon County and their project to provide on-demand CDs of items from the old Davis Unlimited record catalog. This company issued many significant LPs of traditional music from Tennessee and elsewhere in the region in the 1970s, but this material had been out of print and unavailable for twenty years.

A table of overall use of the Center's resources, broken down by types of materials used and giving a profile of who our users are, is given in Appendix 2, pp. 22-24. A sampling of the types of research conducted by Center users is included as Appendix 3, pp. 25-26.

VI. TEACHING / UNIVERSITY SERVICE

A. String Band Class

In 2005-2006 CPM Director Paul Wells and Prof. Amy Macy of the Department of Recording Industry began teaching a class in traditional

southern instrumental music. Offered as part of the curriculum of the McLean School of Music, the one-hour class (MUEN 3740) is a performance ensemble in which

students learn the rich musical heritage of southern fiddle and banjo tunes.



The Stones River String Band

Performing under the name Stones River String Band, the group played publicly at several events both on and off campus and was the subject of a story in *The Record*, the biweekly publication of the MTSU News and Public Affairs Department. The course is continuing in 2006-2007.

B. Graduate Assistant

Through an agreement with the Public History program of the MTSU Department of History, the Center is committing its one M.A. level assistantship to a Public History student who is pursuing training in the archival profession. Elizabeth (Betsy) Snowden currently holds this position and began work at the Center in the fall of 2005. Working under the direction of Lucinda Cockrell, Ms. Snowden performed a wide variety of tasks during the year. These included cataloging

sheet music and other special collections items; accessioning materials; providing research assistance for the "From Studios to Stages" photo exhibit; and acting as one of the co-curators of the first exhibit of Civil War music. Regarding her work at the Center, Dr. Lorne McWatters of the Public History faculty, commented: "I really appreciate the care you're taking [with Ms. Snowden]. I couldn't ask for a better mentoring arrangement..."

C. Guest Lectures

Members of the Center staff lent their expertise to many different MTSU classes during the course of the year. Paul Wells and Lucinda Cockrell again hosted the graduate students enrolled in Music 6620, Music Bibliography and Research, at a special session of bibliographic instruction in the Center's reading room. Students in this course, which is taught by Dr. Stephen Shearon of the McLean School of Music, are given assignments that require them to make use of the Center's resources and access tools.

Wells gave a brief presentation about the Center in Dr. Miyakwa's course on Hip-Hop Music and Culture (MUS 4000-001). Cockrell taught archival techniques or made presentations about the Center in the following classes:

- History 3110, Explorations in Public History, September 2005. Presentation on the archival profession;
- Journalism 3510, Media History and American Culture, September 2005. Presentation on materials and research relating to blackface minstrelsy in the 19th century;
- History 6545/7545, Seminar in Collection Management for Archives and Museums, April 2006. Taught class on electronic archival description and finding aids.

She also worked closely with the Department of History and their allied programs, Teaching American History and Tennessee Council for Social Studies Symposium. She gave a presentation, "Teaching Through Primary Sources: Civil War Song Broad-sides," and coordinated a performance by Nashville musicians Odessa Settles and Joni Bishop for the bi-annual Civil War Symposium at Stones River National Battlefield on October 21.

In June, Grover Baker conducted a library instruction session to a class

of thirteen students enrolled in MUS 1030, Introduction to Music, taught by Prof. Christine Poythress of the McLean School Music. The session was tailored to give the students an introduction to the Center and its holdings and to familiarize them with resources which might be helpful as they prepared an assigned research paper on some aspect of American music.

D. University Service

During fall semester Lucinda Cockrell and Martin Fisher participated in and provided assistance to the campus-wide MTSU collaborative project, "Narrating Katrina Through Oral History." In October 2005 Paul Wells was one of the presenters in the workshop, "Funding Opportunities at the National Endowment for the Humanities," one of a series of workshops on securing grants organized by the MTSU Office of Research and Sponsored Programs.

VII. PROFESSIONAL SERVICE / OUTREACH

Center staff maintains a high level of activity in regional and national professional organizations. The Center was represented at meetings of the Society for American

Music (Wells), the Society of American Archivists (Cockrell), the Association of Recorded Sound Collections (Wells and Fisher), the American Folklore Society (Wells),

the Music Library Association (Baker), the Society of Tennessee Archivists (Cockrell), the Center for Black Music Research (Wells), the Southeast Music Library Association (Baker), and the Tennessee Folklore Society (Wells and Fisher).

The Center, together with the Arts Center of Cannon County, co-hosted the annual meeting of the Tennessee Folklore Society at MTSU in late October. Wells served as a member of both the program and local arrangements committees for the conference, and Martin Fisher provided technical assistance to the presenters. Organized on the theme of "A Symposium on Regional Resources," the program featured presentations from people representing nearly twenty organizations and institutions in Tennessee and surrounding states. These included a presentation by Wells on the resources of the Center for Popular Music as they relate to conducting research on traditional folk music. At the TFS business meeting Wells was elected to the office of Vice-President/President-Elect, and Martin Fisher was elected to membership on the Board of Directors.

Lucinda Cockrell was appointed as a Key Contact Representative for the Society of American Archivists. She was also elected Secretary and appointed Membership Chairman for the Society of Tennessee Archivists. She also serves as one of five Middle Tennessee representatives to the Volunteer Voices digitization project, and attended their planning meeting. In November 2005, she served as a panelist for the discussion session, "ACLS Archives" at Conference of Administrative Officers Annual Meeting of the American Council of Learned Societies in San Jose, California.

In addition to the presentation on the Center's resources given at the Tennessee Folklore Society meeting, Wells gave similar talks for the Western Kentucky Libraries "Kentucky Live!" series, in Bowling Green, Kentucky, and for the annual meeting of the International Association of Jazz Record Collectors in Nashville.

For a full listing of staff activities, please see Appendix 4, pp. 27-29.

VIII. STAFFING ISSUES

A. New Staff Members

As noted earlier, the Center has three new people on its full-time

staff. Martin Fisher joined the Center as Manager of Recorded Media Collections in September,

2005. He holds a B.S. in Communications, with a minor in Music, from the University of Tennessee at Martin. Prior to joining the CPM staff he was employed as an audio engineer at Channel 5-WTVF in Nashville for eighteen years. He has also collected sound recordings for years and managed a private audio preservation and recording practice for many years. He is active in the Association for Recorded Sound Collections. As Manager of Media Collections, Fisher oversees the organization, development, preservation, maintenance, and use of the recorded media holdings of the Center.

Grover Baker, Librarian, has a Bachelor of Music degree from Belmont University and a Master of Church Music degree from the Southern Baptist Theological Seminary. He will receive his M.S. in Information Science from the University of Tennessee, Knoxville in August 2006. Baker comes to the Center from Belmont University where he was employed for ten years as Music Services/Education Services Assistant at the Lila D. Bunch Library. His responsibilities as Librarian at the CPM include the acquisition of new books, cataloging both new and special collections books, managing the Center's clipping files, and providing reference services to Center patrons.

Kym Stricklin holds a B.A. in Art History from the University of Tennessee at Knoxville. In her previous position she was Secretary to the Dean of the School of Music and the Arts at Cumberland University in Lebanon, Tennessee. Her responsibilities at the Center include managing office operations and providing administrative support to the director and other staff.

At the present time the Center has one vacant part-time (80%) position, for a Library Assistant. This will be filled in 2006-2007.

B. Staff Needs

The Center for Popular Music marked its twentieth year of existence in the 2005-2006 academic year. During these two decades the Center has grown from being merely a concept to one of the largest and finest music libraries and archives in the country. Its extensive holdings of sound recordings, sheet music, songbooks, and related materials make it a unique resource. Thousands of researchers—not just from on campus but from all over the world—have made use of the Center's collections for work on their books, articles, dissertations, and media productions.

The Center is one of MTSU's unique assets, and its collections comprise one of the university's most important intellectual and

cultural assets. The Center is one of the features for which the university is known in the world at large.

Unfortunately, staffing and funding for the Center have not kept pace with this growth in size and reputation. Based on the size of its library and archive the Center is woefully understaffed. The Center's holdings have grown to more than 250,000 catalogable items (books, recordings, scores, pieces of sheet music, photographs, archival collections, etc.), yet its staff consists of only six permanent employees. Compare this with Walker Library's collection of 760,000 volumes and staff of nearly sixty. According to the current edition of the MTSU *Fact Book*, Walker Library's annual personnel expenditures are \$3.4 million. Compare this with the Center's existing personnel line of \$380,672.

No additions have been made to the Center's full-time staff since the position of Audio Specialist was created in 1990, and the cost of this was absorbed out of the Center's existing budget; no new monies were allocated to cover it. At that time the Center's collection was a fraction of the size it is today.

The future holds some interesting new challenges for the CPM staff. The Center is a partner in the newly-established Ph.D. in Public History. While the Center stands to benefit in numerous ways from this partnership, it also has

placed new demands on the time of the Center Director and Coordinator of Research Collections. Keeping abreast of changes in technology offers another set of demands and challenges. There is increasing demand on the part of the research community to make archival sources available online via digital means. This is a wonderful new development in expanding access to rare and unique materials, but requires new personnel with new areas of expertise.

As noted earlier, with the recent passing of Dr. Charles K. Wolfe, his research materials and collections are coming to the Center. This is an enormous body of material. Accommodating it is putting new demands not only on the Center's space but on staff time and energies. Processing it and making it available to scholars will be a huge undertaking, one that will take years.

Although the heart of the Center's operation is its library and archive, there is also an expectation that the Center will mount public programs and engage in projects of various sorts. We have always tried to meet these expectations, as the descriptions of the exhibits and other programs undertaken this year show. While the CPM library and archive staff enjoy working on these projects, doing so takes time and energy away from their regular duties and puts a strain on their

ability to keep up with the normal workload.

An increase in the Center's professional staff is not only warranted, it is **badly** overdue. Two new positions have been requested in each of the past two university budget cycles: one for a Digital Collections Specialist, and one for a Staff Research Associate. Neither has yet been funded. These positions support the Center's research mission and the goals of the MTSU Academic Master Plan. Proposed descriptions of these two positions follow below.

While money to fund these positions has not been included on the proposed budget for FY 2007-2008 that is submitted on Schedule 7, we ask that careful consideration be given to these proposed positions. They are needed if the Center is to maintain its viability and reputation, and remain truly a Center of Excellence.

Proposed new position #1:
Digital Collections Specialist

There is more and more pressure on libraries and archives to make their collections accessible via digitization of original materials. Maintaining a functional, attractive, and well-designed website is also a must. All of this work requires someone with skills and abilities not presently held by any member of the Center's staff.

Projected Job Description: The person in this position will play a leadership role in planning, implementing, and supporting digital collections and services. S/he will be responsible for the technical management of digital projects, including the creation, presentation, access, and preservation of digital objects made from special collections materials, both printed and audio. The individual assists with data management activities of special collection materials, including making manuscript collections intellectually accessible for research use by employing current standards, designing and implementing web presentation of archival descriptions and finding aids, and mounting web-based exhibits of research materials for public programs.

The Digital Collections Specialist will work under the supervision of the Coordinator of Research Collections.

Salary Range: This would be an Administrative post, with a classification in the range of 3/3T/4. **Est. salary: \$42,000/yr., plus benefits.**

Relevance to Academic Master Plan: The addition of this position is in line with the major strategic goals of the MTSU Academic Master Plan that speak to: 1) maintaining "up-to-date technological tools and support services to enhance the academic core"; and 2) to expanding "library

holdings, access to electronic sources, and library support staff.”

Proposed New Position #2:
Staff Research Associate

Historically, the Center’s staff has all been devoted to managing the CPM library & archive. We have never had another scholar on staff [apart from the Director] whose job would be to engage in research projects that utilize the Center’s resources, and to mount public programs. Having such a person would ensure much greater output of research projects—books, articles, media projects, etc.—than has heretofore been possible. At present, whenever the Center stages a public program, mounts an exhibit, or engages in any sort of research project, collections staff must be pulled away from their regular duties. Having a full-time position dedicated to such outreach activities would greatly enhance the Center’s

visibility and contribute to the fulfillment of its research mission.

Projected Job Description: Under the direction of the Center’s Director, engage in original research projects that utilize the Center’s resources and further the Center’s research mission. Also develop and implement outreach programs such as performances, exhibits, lectures, and conferences that help make the Center’s collections and work accessible to the general public.

Salary Range: This would be an Administrative post, with a classification in the range of 3/3T/4. **Est. salary: \$42,000/yr., plus benefits.**

Relevance to Academic Master Plan: The addition of a Research Associate to the Center’s staff is in line with those areas of the Academic Master Plan that speak to strengthening the university’s academic core and scholarly leadership.

Appendix 1
Center for Popular Music Acquisitions, 2005-2006

	Total Held 30 June 2005	Added 2005-2006	Total Held 30 June 2006
Books	17,331	689	18,020
Reading room	9,526	274	9,800
Special collections	7,805	415	8,820
Serial titles			
Current subscriptions	277	-2	275
Secondary & Special	1,502	17	1,519
Sound recordings	155,147	5,713	160,860
78s	34,680	919	35,599
45s	30,042	696	30,738
33-1/3s	80,755	2,105	82,860
CDs	6,697	185	6,882
Audio tapes	2,973	1,808	4,781
Videos	878	0	878
DVDs	32	5	37
Sheet music			
Individual pieces	58,404	646	59,050
Volumes	175	14	189
Manuscripts			
Documents (linear ft.)	128	9.15	137 l.f.
Manuscript music volumes	30	2	32
Audio recordings	578	22	600
Video recordings	124	0	124
Films	42	3	45
Performance documents	1,224	23	1,247
Trade catalog titles	672	17	689
Vertical files (linear ft.)	62	2	64 l.f.
Iconographic items	10,812	58	10,870
Microform items	2,864	0	2,864
Artifacts	4	4	8
Gifts (value in dollars)	\$ 858,872	\$ 98,127	\$ 956,999

Appendix 2
Center for Popular Music
Use Statistics 2005-2006

CPM USE STATISTICS FY 2005-2006	JUL-DEC 2005	JAN-JUN 2006	YEARLY TOTALS
User Type			
In person:			
Faculty	31	59	90
Off-campus (locations below)	23	32	55
Students	584	612	1,196
Total # of On-site Visitors	638	703	1,341
Remote:			
Letter / Fax	3	7	10
Telephone	17	21	38
Internet (E-mail/web site)	28	63	91
ILL Requests	6	4	10
Total # of Remote Visitors	54	95	149
TOTAL # OF PATRONS	692	798	1,490
Reference Assistance			
In person (estimated >5 min)	118	107	225
Remote	36	63	99
Total Reference Requests	154	170	324
MATERIALS USED:			
Books	514	993	1,507
Sound recordings	111	93	204
Microforms	0	19	19
Current loose serials	249	348	597
Bound serials	87	91	178
Vertical files	23	28	51
Sheet music	96	158	254
Manuscripts (linear feet)	1	12	13
Video tapes	10	9	19
Photographs	0	2	2
Performance documents	6	9	15
Trade Catalogs	0	0	0
Rare Books	12	17	29
Total # of materials used	1,109	1,779	2,888
PROJECTS:			
Audio copies (Projects)	2	2	4
Photocopies (Projects)	20	32	52
Photo reproduction (scan or print)	3	1	4
Microfilm copy (reels)	0	1	1
Total # of projects	25	36	61

STATES:	JUL-DEC 2005	JAN-JUN 2006	YEARLY TOTALS
Alabama	0	1	1
Alaska	0	0	0
Arizona	1	0	1
Arkansas	0	0	0
California	7	10	17
Colorado	0	1	1
Connecticut	1	1	2
Delaware	0	0	0
District of Columbia	1	4	5
Florida	3	5	8
Georgia	1	2	3
Hawaii	0	0	0
Idaho	0	0	0
Illinois	1	1	2
Indiana	0	0	0
Iowa	1	1	2
Kansas	0	1	1
Kentucky	0	1	1
Louisiana	2	0	2
Maine	0	0	0
Maryland	0	1	1
Massachusetts	0	9	9
Michigan	1	1	2
Minnesota	0	0	0
Mississippi	1	1	20
Missouri	0	0	0
Montana	0	0	0
Nebraska	1	0	1
Nevada	0	0	0
New Hampshire	0	0	0
New Jersey	0	0	0
New Mexico	0	0	0
New York	5	10	15
North Carolina	2	1	3
North Dakota	0	0	0
Ohio	1	0	1
Oklahoma	0	0	0
Oregon	1	1	2
Pennsylvania	1	0	1
Rhode Island	1	0	1
South Carolina	0	0	0
South Dakota	0	0	0
Tennessee	41	58	99
Texas	2	3	5
Utah	0	0	0
Vermont	0	1	1
Virginia	0	1	1
Washington	0	2	2
West Virginia	0	0	0
Wisconsin	0	0	0
Wyoming	0	0	0
Total # of U.S. Remote Users:	75	117	192
	192 users from 28 states		

CPM USE STATISTICS FY 2005-2006	JUL-DEC 2005	JAN-JUN 2006	YEARLY TOTALS
Foreign Countries:			
Canada	0	3	3
England	1	1	2
Israel	0	1	1
Japan	0	1	1
Poland	0	1	1
Slovenia	0	1	1
Total # of Foreign Countries:	1	8	9
		9 users from 6 foreign countries	
TOTAL # of Remote Users:	76	125	201

Distribution of On-campus Use by Department	JUL-DEC 2005	JAN-JUN 2006	YEARLY TOTALS
Aero (BAS)	2	4	6
Agricultural Sciences / Agribus.	5	2	7
Art	2	6	8
Biology	2	2	4
Business (Actg, mktg, fin, etc.)	6	12	18
Chemistry	2	2	4
Computer Science	0	0	0
Criminal Justice Admin. (CJA)	2	0	2
CSPS (Cont. Ed & Publ Svc)	5	9	14
Education	0	1	1
EMC (RA/TV)	19	3	22
Engineering/Industry/Construction	8	0	8
English	3	9	12
Foreign Language	0	3	3
Global Studies	0	0	0
History	14	20	34
Human Sciences	2	2	4
HYPERS (Phys Ed/Rec)	1	0	1
Info, Technol, Div. (ITD+Telecomm)	0	0	0
Journalism	10	11	21
Liberal Arts	0	0	0
Library Science	0	4	4
Mass Comm	47	6	53
Music	54	82	136
Nursing	2	4	6
Online (RODP)	0	0	0
Political Science	0	2	2
Pre-Med	4	5	9
Psychology	7	4	11
Recording Industry Mgmt (RIM)	398	451	849
Sociology / Social Work	1	4	5
Speech/Theatre/Dance	9	4	13
Undesignated	10	18	28
University Studies	0	3	3
TOTAL # of Depts.	615	673	1,288
Total Departments:	1,288 MTSU patrons from 29 departments.		

Appendix 3

Research Topics of Patrons of the Center for Popular Music (Selected) 2005-2006

Fiddle tunes in 78rpm sound recordings – Kerry Blech of Gainesville, Florida requests information on the musicians and songs played on various sound recordings of the early 20th century; information on “Fiddler’s Reel;” and antecedents of “Georgia Belle.”

WLS National Barn Dance -- Paul Tyler, Old Town School of Folk Music, Chicago, Illinois, seeks manuscript holdings pertaining to the 1930s and 40s WLS radio show for an article.

Popular Music History – Jon Stewart, Brighton Institute of Modern Music in Southern England, visits the Center to learn more about its holdings for a class he teaches in 20th Century Popular Music History.

Rise of the top 40s in Radio Recording -- Chris Rasmussen, University of Nebraska, Lincoln researches the Center’s manuscript collections relating to the operation of major recording labels in a corporate structure for dissertation research.

Brad McCuen Collection – Felix Sam Cox, MTSU, dissertation research titled “Paul Whiteman’s Vision for American Music as Seen by His Commercial Commissions.”

Oral interviews -- Kyle Barnett, University of Texas, Austin dissertation research in the department of Radio-Television-Film.

Songs of the South -- Charlene Dye, University of Mississippi, Oxford, Mississippi requested audio copies of various 19th and 20th-century songs for use in classroom presentations.

Antecedents to Guitar music -- Mike Seeger, Virginia, for recording and essay on pre-media guitar in the South.

“Eephing” – Jennifer Sharpe, National Public Radio feature about the origins, anecdotes, and recordings of rhythmic vocal tradition called “eephing.”

Manuscript tune -- John Bewley, University of Buffalo, New York inquires about the identification of a 19th-century fiddle tune.

San Francisco music – Loren Jones, San Francisco, California researching music that would have been heard in San Francisco from 1850-1900.

Oriental-themed Sheet Music -- Larry Hamberlin, Middlebury College, Middlebury, Vermont conducting research for a scholarly article on Oriental themes in American popular songs.

African American Music -- Marta Sorbjan, Poland requesting information for a degree at Jagiellonian University.

“The Tennesseans” Jubilee group -- Sandra Graham, University of Ljubljana, Slovenia requesting information about performance documents and song broadsides pertaining to “The Tennesseans” Jubilee group.

New Orleans sheet music -- Paul Renard, Music Dynamics, Chicago, Illinois, for classroom teaching.

Clarksville Fiddle Contest -- Roby Cogswell, Tennessee Arts Commission seeking information for publication.

Bristol recording sessions -- Judith Tick, Northeastern University, Boston, Massachusetts requests help identifying bibliographic data for publication, “Music in the USA: A Documentary Companion.”

Dance band photographs – Jerald Rothstein, Van Nuys, California requests information about a photograph on a piece of sheet music of Tommy Christian and His Orchestra from 1920.

Brad McCuen Collection – Colin Escott, Bear Family Records, Germany, conducting research on Mega record label and artist Glen Sherley.

Black/White Cross Influences in traditional fiddling -- Laurie Sommers, Valdosta State University, Valdosta, Georgia information for a course on Music of the American South.

Media Piracy -- Alex Cummings, Columbia University, New York, for his dissertation titled, “Fragile Imaginings” on the emergence of media piracy following the release of cassette tapes in the 1960s.

Music of Andrew Jackson -- Kate McMahon, PBS special on Andrew Jackson concerning fiddle music played during that time, musicians, and props for production.

Song history -- Cary Ginell, Alfred Publishing Co., Inc., history and lineage of “The Crawdad Song” for copyright purposes in recording.

Appendix 4

Staff Professional Activities, 2005-2006

Paul F. Wells, Director

Publications

(article) "Fiddling and Fiddlers," in *Encyclopedia of New England Culture*. Edited by Burt Feintuch and David Watters, 1175-1176. New Haven: Yale University Press.

(book review) Bruce C. Kelly and Mark A. Snell, eds., *Bugle Resounding: Music and Musicians of the Civil War*. In *Journal of Southern History* 72(February): 189-190.

Conference Papers, Invited Lectures, and Related Activities

"The Center for Popular Music as a Resource for Jazz Research." International Association of Jazz Record Collectors, annual meeting. Nashville, Tennessee. June 2006.

Host and moderator of lecture-demonstration by Mike Seeger, "As Banjo Songs Became the Blues: The Blues of African-American Banjo Songsters Josh Thomas and Lucius Smith." Panel presented jointly by the Society for American Music and the Center for Black Music Research. Chicago, March 2006.

"Documenting Southern Music at the Center for Popular Music." Invited lecture in series "Kentucky Live!" presented jointly by Western Kentucky University Libraries and Barnes & Noble Bookstores. Bowling Green, Kentucky, March 2006.

"The Center for Popular Music," in panel "Libraries and Archives." Tennessee Folklore Society, annual meeting. Member of Program and Local Arrangements Committees for conference. Murfreesboro, October 2005.

Member of Program Committee and Chair of sessions: "The People of Bluegrass Music" and "Recording Bluegrass: A Panel Discussion with the Founders of Rounder Records." The Bluegrass Music Symposium, Western Kentucky University, Bowling Green, Kentucky. September 2005.

Editorial Boards

- 2005 – Editorial Advisory board, H-Southern Music, online discussion group, part of the H-Net, Humanities and Social Sciences Online network.
- 2004 – Editorial Advisory Board, *American Music*, Society for American Music.
- 1993 – Board of International Advisory Editors, *Continuum Encyclopedia of Popular Music of the World*.

Professional Development

Catskill Irish Arts Week, East Durham, New York. Studied Irish flute with Mike Rafferty and guitar accompaniment with Patrick Egan. July 2005
ARSC workshop

Professional Service

Society for American Music (formerly: Sonneck Society for American Music)
Editorial Advisory Board, *American Music*, 2005-present
American Folklore Society
Tennessee Folklore Society
Member, 1985
Vice-President/President-Elect, 2005 –

Southeast Music Library Association
North American Folk Music and Dance Alliance
Member, Lifetime Achievement Awards Committee

Lucinda P. Cockrell, Coordinator of Research Collections

Professional Societies

Society of American Archivists

Member and attended conference in New Orleans, LA, August 2005

Society of Tennessee Archivists

Member and attended annual conference at Montgomery Bell State Park in Burns, TN. November 2005.

Professional Service

Society of American Archivists

Appointed Key Contact representative for Tennessee

Society of Tennessee Archivists

Elected Secretary and appointed Membership Chairman

Volunteer Voices Middle Tennessee Digitization Meeting, Brentwood, TN

Selected as one of five Middle Tennessee representatives

American Council of Learned Societies

Served as panelist for discussion session, "ACLS Archives" at Conference of Administrative Officers Annual Meeting in San Jose, CA. November 2005.

Professional Development

Copyright Law in the Digital Age, SOLINET workshop, Belmont University, December 15, 2005. Instructor, Laura N. Gasaway.

Electronic Description of Archival Materials, Southeast Archives Education

Collaborative class taken Spring 2006. Instructor, Dr. Elizabeth Dow, LSU. Grade=A

Grover C. Baker, Librarian

Professional Service

Music Library Association

Student Member; attended 75th Annual Meeting, Memphis, TN as first-time attendee, February 22-25, 2006

Southeast Chapter of the Music Library Association

Student Member; attended Interim Meeting, Memphis, TN, February 23, 2006

American Library Association

Student Member

Tennessee Voyager User's Group

Attended annual meeting, James E. Walker Library, MTSU, Murfreesboro, TN, May 11-12, 2006

Volunteer Voices, Middle Tennessee Content Sub-Committee

Attended meeting, Brentwood Public Library, Brentwood, TN, March 8, 2006

Professional Development

Disaster Series: Disaster Preparedness, Southeastern Library Network (SOLINET),
Tennessee State Library and Archives, Nashville, TN, April 12, 2006

SIS 565: Digital Libraries, Graduate level distance education course completed through
the University of Tennessee, Knoxville, TN. Spring Semester, 2006.

Martin Fisher, Manager of Recorded Media Collections

Professional Societies

Association for Recorded Sound Collections

Member and attended conference in Seattle, Washington, May 17-31, 2006

Michigan Antique Phonograph Society member

City of London Phonograph and Gramophone Society member

Canadian Antique Phonograph Society member

Nashville Old Time String Band Association

Tennessee Folklore Society

Board Member

Professional Service

Association for Recorded Sound Collections

Advertising Manager 2003 – present

Professional Development

Copyright Law in the Digital Age, SOLINET workshop, Belmont University, December
15, 2005. Instructor, Laura N. Gasaway.

Music Library Association Digitization Workshop, February 22, 2006, Memphis, TN

ARSC Digitization Workshop, May 17, 2006, Seattle, WA