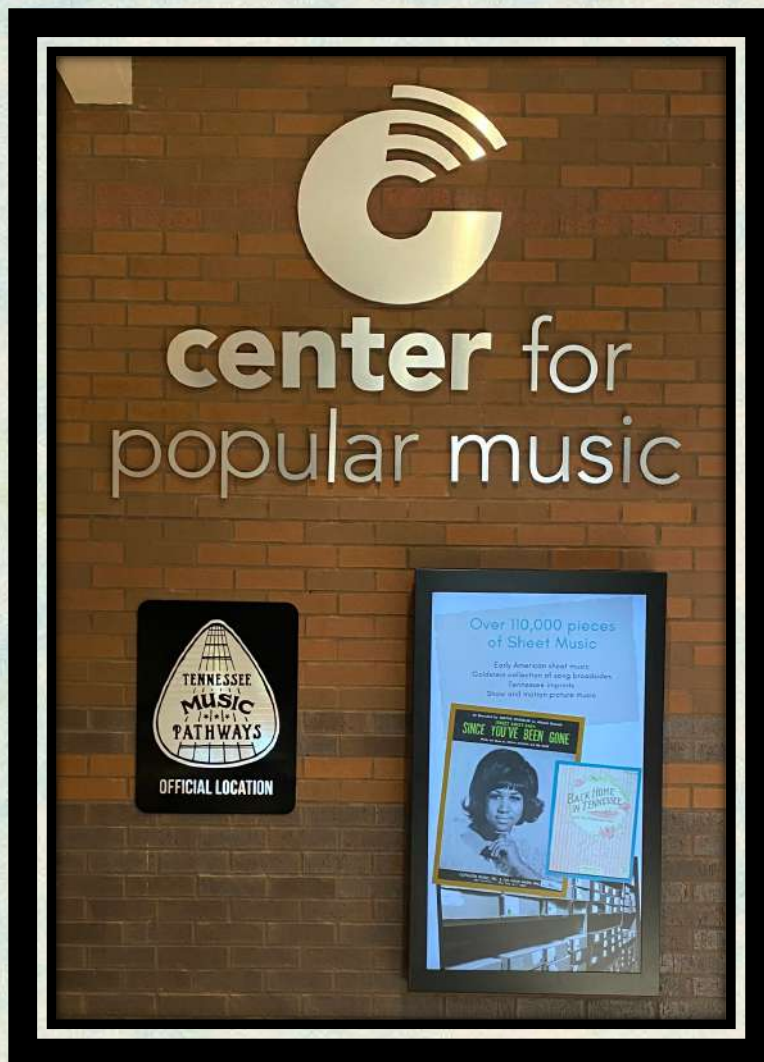


# Annual Report 2020–2021



**MIDDLE  
TENNESSEE**  
STATE UNIVERSITY  
  
COLLEGE OF MEDIA  
AND ENTERTAINMENT



## About the Center for Popular Music

Founded in 1985, the Center for Popular Music at Middle Tennessee State University is designated one of the state's prestigious Centers of Excellence. The CPM is a research center with one of the country's oldest and largest popular music archives, a world-class collection of more than one million items relating to every aspect of folk and commercial music making in America from colonial times to the present. In addition to its function as a repository of historical materials, the Center also maintains a robust calendar of public programs, an active internet presence, a Grammy-winning record label, and various other outreach activities.

Originally an independent unit within the administrative structure of MTSU, in 2010 The Center became part of the university's College of Media and Entertainment. Its resources and activities are not limited to the goals of the college, however. The CPM serves the students, faculty, and programs of MTSU as a whole, as well as an international community of researchers and musicians, and the general public.

**The mission of the Center for Popular Music is to promote research and scholarship on American vernacular music, and to foster an understanding of the nation's diverse musical culture and its global reach.**

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## Archiving in the Age of COVID-19

Like the rest of the university and the rest of the world, the Center for Popular Music faced new and extreme challenges this year under the cloud of the COVID-19 public health crisis. The initial lockdown starting in March 2020 sent CPM staff home to work remotely, but they began to return to the office early in FY 2020-2021.

While teaching and other activities moved largely online during this time, the CPM dealt with the almost impossible task of running a research archive remotely. While some of the Center's normal functions therefore slowed considerably this year—particularly in the areas of events and on-site support for research and teaching—the staff found creative ways to shift its focus, continuing to pursue the CPM's mission in other, creative ways.



## Front Entrance Renovation

The Center for Popular Music continued its process of facilities renovations this year with a complete overhaul of its front entrance, located off the main atrium of the Bragg Media and Entertainment Building.

The facelift featured new brushed silver lettering and CPM logo, and installation of a flat panel screen that will feature rotating slides and images highlighting the Center's collections and various activities in a highly visible area for students, staff, and visitors (including official campus tours).

The renovation also included installation of the Center's Tennessee Music Pathways signage, identifying the CPM as an official location on this state-sponsored music tourism trail, an outward recognition of the Center's contributions to the rich musical heritage of Tennessee. overall importance.



Another view of the Center for Popular Music's newly renovated front entrance, located on the first floor of the Bragg Media and Entertainment Building.



One of the Center's primary initiatives this year was to begin the migration to a new archival management platform, an industry standard package called Archivera. A product of the Lucidea company, Archivera is an immensely powerful and flexible tool for cataloging, describing, and providing user access to archival materials.

Archivera will replace the Center's existing archives database, a much older system that presents numerous challenges and limitations. Migration to the new platform involves many thousands of item records in numerous formats, so the process is painstaking. When complete, Archivera will allow the center staff to have much greater control and flexibility in managing the collection, and it will provide a



greatly enhanced experience for users both on and off MTSU's campus.

The transition to the Archivera platform is expected to be complete by the end of calendar year 2021.



## Sounding Spirit

The Center for Popular Music has been selected as one of seven partner institutions in a massive and ground-breaking digitization project called Sounding Spirit. Last year, the Center was part of a planning grant and pilot project, and now the complete grant project has been funded and will commence in Fall 2021.

Led by a team at Atlanta's Emory University and now fully funded by the National Endowment for the Humanities, Sounding Spirit will digitize roughly 1,300 sacred song books and hymnals from early America, with an emphasis on cultural traditions and regions that have been historically underrepresented. By making these rare materials widely available through the internet, using special software with many enhanced features developed by Emory, the project will contribute significantly to our understanding of how religious music was disseminated in U.S. history, and how it functioned in various cultural contexts.



Sacred songbooks from the CPM's rare book archival collection, 330 of which will be included in the Sounding Spirit project.

From the Center for Popular Music's enormous collection of rare sacred songbooks, 330 have been chosen for inclusion in the Sounding Spirit project. The CPM is thus one of the best represented archive in the entire project, second only to the number of books included from Emory University's own collection.



For more information and samples from the pilot project, visit: <https://soundingspirit.org>.



The Center completed its Grammy Museum-funded John Hartford Jam Tape project this year, digitizing and describing hundreds of unique recordings made by songwriter, bluegrass artist, and obsessive folk music documenter John Hartford.



One of nearly 600 tapes digitized as part of the John Hartford Jam Tape project. This cassette captured a home jam session with bluegrass legends Earl Scruggs, Benny Martin, Joe Stuart, and John Hartford.

## Acquisitions

While material donations slowed somewhat this year with pandemic-related travel restrictions and other issues, the CPM nevertheless continued to grow its holdings in exciting and interesting ways. Here are a few highlights.

### *David C. Morton*

Researcher David Morton donated materials related to his original research on country music pioneer and early Grand Ole Opry star DeFord Bailey, including recordings of Morton's interviews with the legendary performer and recording artist. Morton also donated rare photos of Tennessee old-time fiddler Sid Harkreader and materials related to the career of James Talley.



DeFord Bailey (left) and David C. Morton.

### *David Cicotello*

Materials related to sacred harp singing and gospel conventions.

### *Betty Chambers*

Photographs of country star Carl Tipton and other artists.

### *Gene Jones*

Playbills, DVDs, books, sheet music, and CDs related to musical theater, ragtime, and other early 20<sup>th</sup> century popular entertainment.

### *Justin Smith*

Manuscripts, contracts, pay stubs, royalty information, correspondence, photographs, sheet music, and audio-visual materials from the late Tony Smith, a highly successful producer who worked with Dolly Parton, Lee Greenwood, and many other prominent artists.

### *David J. Phillips*

World War II era radio transcription discs.

### *George Hamilton V*

Books, serials, posters, manuscripts, and audio-visual materials for the George Hamilton IV Collection, the George Hamilton V Collection, and the Argyle Bell Collection.

## **Processing**

The Center for Popular Music archivists continued their diligent work processing collections to make them discoverable and accessible to students and researchers. While this work is naturally ongoing, these are a few highlights of collections that were completed and opened for use this year.

### *The Susie Monick Collection*

A diverse and wide ranging manuscript collection (six linear feet of materials) documenting the career of banjo player, mandolinist, singer, and actress Susie Monick. She is one of the most historically important women to play bluegrass music in an era when the genre was almost exclusively dominated by men.



Pioneering all-female bluegrass band Buffalo Gals, in a photo from the newly processed Susie Monick Collection. Monick is the banjo player pictured on the far right.

### *The Travis Stimeling Collection*

A digital collection of interviews and transcriptions (totaling more than 10 GB) of interviews Dr. Stimeling conducted with Nashville session musicians as part of the research for his award-winning book, *Nashville Cats*.

### *The Joel Herron Collection*

Joel S. Herron was a notable composer, arranger, bandleader, author, and musical director whose long career involved radio, television, and live performance mostly in New York City. The Herron Collection is vast, comprising twenty-seven linear feet of material in sixty-five boxes. It contains manuscripts of various kinds, business papers, correspondence, sheet music, photographs, and sound recordings.



Composer and Musical Director Joel Herron at the piano.



## Programming

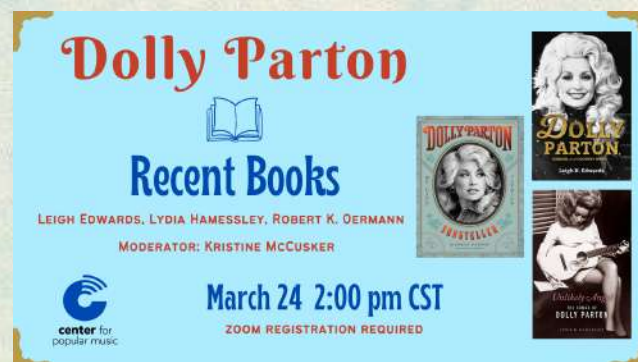
While the pandemic inhibited the Center's ability to offer live, in-person events this year, we continued to offer robust and varied programs remotely. In fact, the easy and widespread accessibility offered by virtual environments led to a higher level of participation in many of the Center's public offerings.

### *Old-Time Music Unconferences*

In the Spring of 2021 the Center hosted a series of three "Unconferences" on Old-Time Music in the 21<sup>st</sup> Century. Hosted by CPM Director Greg Reish and Virginia Wesleyan University Professor Dan Margolies, the Unconferences offered an opportunity to explore themes and issues facing "old-time music" as it is practiced today. The themes of the three events were: "Authenticity and the Revival," "Race, Class, and Gender," and "Community and Sustainability."



The goal of the unconference format was to decenter the conversation, and to welcome active input from anyone in attendance (artists, fans, scholars, et al). Nonetheless, each event featured a group of invited speakers, including: Dom Flemons, Lydia Hamessley, John Fabke, Amanda Martinez, Kim Mack, Tatiana Hargreaves, Joseph Decosimo, Sophia Enriquez, Thomas Grant Richardson, and Tricia Spencer.



### *Dolly Parton: Recent Books*

With Dolly Parton seemingly on everyone's mind these days, there has been a small flood of significant writing about the iconic artist, songwriter, actress, businessperson, and philanthropist. The CPM invited the authors of three recent books on Parton to an online panel discussion, hosted by Dr. Kris McCusker of MTSU's History Department. The featured speakers were Leigh Edwards, Lydia Hamessley, and Robert K. Oermann.





**120,000 Stories: Nobuko Miyamoto**

The CPM continued its collaborations with MTSU’s Center for Chinese Music and Culture by presenting *120,000 Stories: Nobuko Miyamoto and Her Long Song of Relocation, Race, Love, and Revolution*, an online discussion between Asian American musician and dancer Miyamoto, and scholar Deborah Wong. The event formed part of MTSU’s celebration of National Women’s History Month.



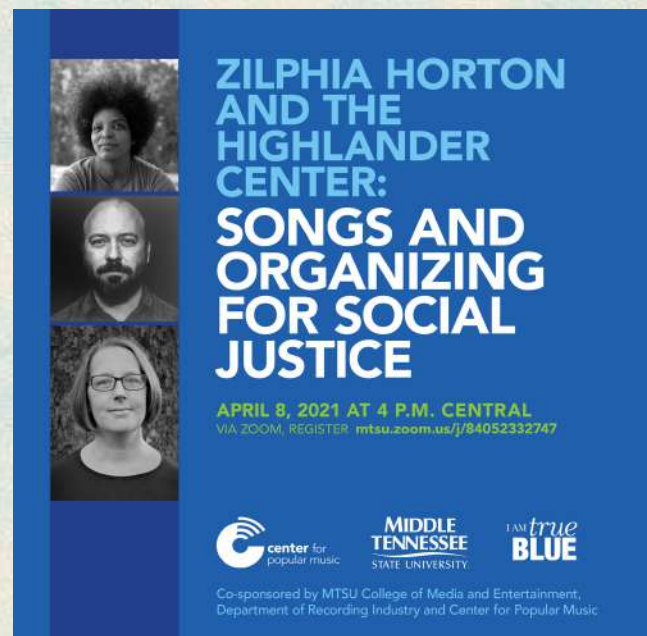
**Underplayed: Virtual Watch Party**

CPM Librarians Stephanie Bandel and Ashley Armstrong organized and hosted a virtual watch party and discussion about *Underplayed*, a 2020 film that explores “the current status of the gender, ethnic and sexual equality issues in dance music.”



**Zilphia Horton and the Highlander Center: Songs and Organizing for Social Justice**

The CPM partnered with MTSU Recording Industry Professor Michele Conceison to present a virtual discussion about Zilphia Horton, one of the founders and leaders of the Highlander School. Based in east Tennessee, the Highlander School has a long history connected to the Civil Rights movement and other social justice efforts. Kim Ruehl, author of a recent book about Zilphia Horton, was joined on the panel by Ash-Lee Woodard Henderson and Allyn Maxfield-Steele, co-directors of the Highlander Center.





***The Women Musicians in Nashville Oral History Project***

The CPM proudly presented a virtual panel discussion in connection with The Women Musicians in Nashville Oral History Project created by CPM graduate assistant Tiffany Minton. Co-hosted by Minton and Dr. Kris McCusker, the panel included Nashville musicians Ellen Angelico, Judy Rodman, and Megan Coleman, all of whom Minton had interviewed extensively as part of her oral history project.



***Soul of a Songwriter***

Soul of a Songwriter is a new initiative, a collection of oral histories by MTSU songwriting professor Odie Blackmon, who is in the process of conducting extensive interviews with influential songwriters. The results of his effort are being shared online through the CPM webpage, and becoming part of the CPM's permanent collection. The first in the series is Blackmon's three-part interview with the legendary songwriter Kostas, whose songs have been recorded by Dwight Yoakam, Martina McBride, The Mavericks, and many others. Kostas received the Nashville Songwriters Association International "Songwriter of the Year" award in 1989, and is a member of the Nashville Songwriters Hall of Fame.

A virtual panel discussion presented by the

center for popular music

Ellen Angelico is a multi-instrumentalist, session and live recording artist.

Judy Rodman is a vocal coach, recording artist, performer, public speaker, author, songwriter, producer and consultant.

Megan Coleman is a musician, drummer and DJ.

Learn about  
**The Women Musicians in Nashville Oral History Project**  
 a new collection of narrative histories from some of the music industry's most prominent "sidemen."

Judy Rodman, Ellen Angelico, and Megan Coleman discuss their careers and reflect on their participation in the project.

CPM graduate assistant Tiffany Minton and Dr. Kristine McCusker, professor, ethnomusicologist, historian and Co-Executive Director of the Oral History Association, discuss the process and use of oral history, and offer insight into the field of popular music studies.

**Available to stream**  
**Tuesday, November 24th**  
<https://mtsu.edu/popmusic/>

***Indigenous Musicians in American Popular Music***

This is the latest in the CPM's ongoing series of online research guides. This extensive guide, created by CPM Assistant Archivist Olivia Beaudry, offers an expertly curated introduction to source materials related to American popular musicians of indigenous heritage.

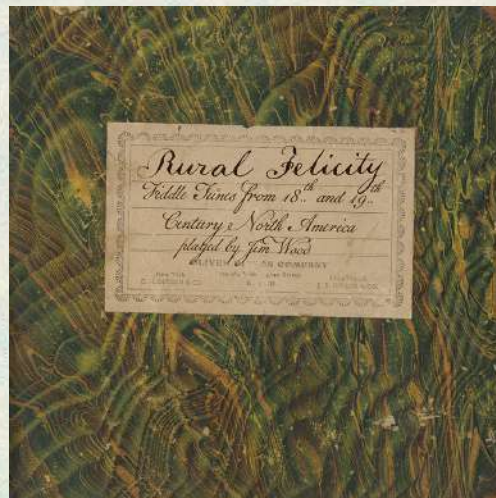
## Spring Fed Records

Spring Fed Records is the Center for Popular Music's in-house, Grammy-winning record label, which came to MTSU in 2014 from the Arts Center of Cannon County. Spring Fed is a documentary record label devoted to preserving and disseminating folk music from around the Southern U.S.

During FY 2020–2021 Spring Fed Records released several new recordings showcasing a range of music making and linking directly to the Center's archival collection. One of the highlights was *Rural Felicity*, an album of new arrangements drawn from the Center's American Vernacular Music Manuscripts (AVMM) collection.

The AVMM is a collection of unique, mostly 19<sup>th</sup> century handwritten music books, containing a wide variety of vernacular music notated in the hands of ordinary Americans.

Given the popularity of the fiddle in American life during this era, it is not surprising that fiddle music looms large in the AVMM collection.



Cover of *Rural Felicity*, music by Jim Wood arranged from the Center for Popular Music's collection of 19<sup>th</sup> century American Vernacular Music Manuscripts. Cover design by Spring Fed records manager John Fabke, who also served as the project executive producer.



Sample page from one of the Center's 19<sup>th</sup> century music manuscripts, showing the handwritten fiddle music that was the basis for the new arrangements heard in *Rural Felicity*.

Spring Fed also continued its series of traditional Tejano music recordings from South Texas with the release of *Musica Alegre*, by Eddie and Ruben Jimenez. Eddie and Ruben are the lesser-known brothers of internationally famous musicians Flaco Jimenez and Santiago Jimenez, Jr. They are the children of Santiago Jimenez, Sr., one of the patriarchal figures in the rich South Texas tradition of accordion based dance music called *conjunto*.

Eddie and Ruben have never been professional musicians like their famous brothers, but they represent another facet of San Antonio's most celebrated musical family, and remind us how closely connected this now globally known music is to home and local community traditions.



*Musica Alegre*, an album of traditional conjunto music from South Texas played by members of San Antonio's most celebrated musical family.



Also released this year was a reissue double album by J.T. Perkins, the late and highly celebrated contest fiddler from Alabama. Perkins was a fixture on the fiddle contest scene for many years in the late 20<sup>th</sup> century, particularly in the northern Alabama and Middle Tennessee region, where he often dominated the competition.

This release continues Spring Fed Records' reissue series from the now defunct Davis Unlimited record label, active in the 1970s and now donated to Spring Fed. It includes two of Perkin's Davis Unlimited albums ("Just Fine Fiddling" and "Fiddle Favorites"), here combined onto a single CD. The reissue was produced by former Spring Fed undergraduate intern Sawyer Vals.

## CPM Staff News

The Center for Popular Music staff continued its excellent work and professional development, even with the restrictions imposed by the pandemic.

### *CPM Staff Listing, 2020–2021*

Gregory Reish, Director

Rachel Morris, Archivist

Stephanie Bandel, Librarian

Olivia Beaudry, Assistant Archivist

Ashley Armstrong, Assistant Librarian

Martin Fisher, Manager of Recorded Sound Collections

Yvonne Elliott, Executive Aide

John Fabke, Manager of Spring Fed Records

Tiffany Minton, Graduate Assistant

Sarah Robles, Graduate Assistant

### *Gregory Reish*



- “Tommy Jackson Square Dance Albums,” original liner notes essay for 6-CD boxed set, *Tommy Jackson: Nashville Fiddler* (2020)
  - International Country Music Conference, Co-Chair and Virtual Conference Coordinator
  - Moderator, “Royal Hawaiian Music and the Origins of the Martin Dreadnought Guitar,” panel session, International Country Music Conference (June 2021)
  - Bluegrass Music research Panel, International Bluegrass Music Association Conference, Virtual (September 2020)
  - Member, International Bluegrass Music Association Award Nominating Committee (Engineers)
  - Panelist for “Fandango at the Wall,” film discussion hosted by MTSU Department of Media Arts (February 2021)
  - Member, Musicology Faculty Search Committee
  - Member, College of Media and Entertainment Scholars Week Committee
  - Member, College of Media and Entertainment Tom T. Hall Writers Series Committee
  - Featured Guest on *Open Stacks*, Walker Library’s podcast
  - Featured Guest on *Relax Your Grid*, Matt Brown’s podcast interviewing music professionals
  - Independent Studies with Sarah Wilfong Joblin (MM student, School of Music) and Hunter Moore (PhD student, Public History)
- “*Son Jarocho* in Tlacotalpan: Sustaining a Global Music in Its Ancestral Home,” paper presented at Society for American Music Conference, Virtual (July 2020)
  - Panelist for Sounding Spirit panel discussion, Society for American Music Conference, Virtual (July 2020)



- PhD Dissertation Committee Member for Hunter Moore (Public History)
- Solo Guitarist for Gallagher Guitar promotional video in conjunction with Summer NAMM

*Rachel Morris*



- Member of Academy of Certified Archivists (ACA); Granted recertification through 2025
- Member of Society of American Archivists (SAA); Section Memberships: Accessibility and Disability; Acquisitions and Appraisal; Archival Educators; Archives Management; Audio and Moving Image; Collection Management; Description; Education Committee; Independent Archivists; Lone Arrangers; Manuscript Repositories; Preservation; Reference, Access, and Outreach; SAA Leader List; Women Archivists
- Outgoing Chair of the Committee on Education for the Society of American Archivists
- Society of American Archivists Conference, Virtual (August 2020)

- Hosted “Best Practices for Online Teaching Idea Exchange” Event at SAA Conference
- Liaison for development of the “Appraisal for Arrangement and Description” continuing education course for the Society of American Archivists
- Liaison for the ongoing development of the “Rights and Confidentiality” continuing education course for the Society of American Archivists
- Liaison for the ongoing development of the “Grant Proposal Writing” continuing education course for the Society of American Archivists
- Reviewer for Society of American Archivists management track course creations, such as TILMORE Managing Process, Salary Negotiation, Management of IT, Mid-Career Pivot, Navigating Workplace Conflict, and Managing Career in a Crisis
- Member of Society of Tennessee Archivists
- Attended Society of Tennessee Archivists Conference, Virtual, (November 2020)
- “The Pandemic’s Impact on Serving Special Collections Researchers” – webinar hosted by the Association of Southeastern Research Libraries

### *Stephanie Bandel*



- “The impact of COVID-19: A discussion with Dr. Jason Martin,” interview published with Interim Dean of MTSU’s Walker Library to Tennessee Libraries 70(2)
- Tennessee Promise Mentor
- Walker Library RFP Committee
- Walker Library Folio Migration Committee
- Holocaust Studies Committee
- American Sign Language courses 1,2 & 3
- Developing MLIS 6700 Special Libraries course
- Society of American Archivists Conference, Virtual (August 2020)
- Attended Society of Tennessee Archivists Conference, Virtual, (November 2020)
- Attended Oklahoma History and Archives Conference (April 2021)
- Secretary and Membership Chair, Inter-Museum Council of Nashville
- International Country Music Conference Webmaster
- Presented “Country Music Through a Different Lens: Archiving Country Music Photography Collections” at International Country Music Conference, Virtual (June 2021)
- Belmont University Country Music Book of the Year Award 2020 & 2021 selection committee
- Second reader for the *International Country Music Journal* 2021
- “Being African American in the Nashville Music Industry,” Nashville Music Equality Webinar (July 2020)
- “CMA Fest Through the Years,” Country Music Association Webinar (June 2021)
- “We Are All on Native Land: A Conversation about Land Acknowledgments,” Chicago’s Field Museum Webinar (October 2020)

### *Olivia Beaudry*



- Member, Society of American Archivists
- Member of Academy of Certified Archivists



### *Ashley Armstrong*



- Music Library Association Online Courses:
  - Introduction to Music Librarianship
  - Introduction to Music Cataloging
  - Introduction Music Collection Development
  - Introduction to Music Reference
  - FOLIO training through EBSCO
- Completion of digital transfers for John Hartford Jam Tape project
- Completion of digital transfers from CPM's Doc Harris Audio Collection
- Ongoing work on Ed Haley audio restoration for forthcoming Spring Fed Records boxed set
- Ongoing work for researchers Gayle Dean Wardlow and Robert Montgomery on Grand Ole Opry lacquer discs
- Numerous digital transfers and remasters for researchers, faculty, producers, artists, and collectors

### *Martin Fisher*



- Member, Association for Recorded Sound Collections
- Member, Tennessee Folklore Society
- Member, Churchill Society of Tennessee
- Edited and uploaded materials for Tennessee Folklore Society virtual exhibit
- Cylinder recording demonstrations for Blackbird Recording Academy

### *Yvonne Elliott*



- P-Card Refresher Course
- Tennessee Notary Public
- Open Arms Faculty and Staff Fellowship
- Association of Secretarial and Clerical Employees (ASCE)
- ASCE Scholarship Committee
- ASCE Appreciation Luncheon
- Records Management Database Refresher Training





*John Fabke*



- Design of letterpress sheet music broadside for band Hawktail
- Art direction, design for LP by George Jackson
- Performances with award-winning mandolinist, Roland White



## Laurels 2020–21

- œ “Thank you so much so much for all your help during my ‘hunt’ on the Zhitto archives. I will keep you posted as my research progresses.” - Dr. Madeleine Liseblad, Assistant Professor, School of Journalism and Strategic Media, Middle Tennessee State University
- œ “This is all great and exciting info!” - Karina Vargas, CMT Associate Producer, Hot 20
- œ “Thank you very much for this wealth of information. This is incredibly helpful and I greatly appreciate you taking the time...” – American Musicological Society office
- œ “I thank you again for your professionalism and generosity.” – Daniel Vissi Garcia, Independent researcher
- œ “These are so cool [pieces of sheet music]... I appreciate it more than you know.” – Erick T. Gatcomb, Independent researcher
- œ “This was super helpful! I appreciate you taking the time to help me on this.” – Donna J. Baker, Independent researcher & University Archivist, Albert Gore Research Center, Middle Tennessee State University
- œ “You all are the best!” – Dr. Paula Bishop, Music Department, Bridgewater State University
- œ “You are epic! You’ve given me plenty to explore. Thank you!” Dr. Travis D. Stimeling, West Virginia University
- œ “This is super cool and you are amazing fast. THANKS!” – Theresa Leininger-Miller, Professor of Art History; College of Design, Art, Architecture, and Planning, University of Cincinnati
- œ “Thanks so much for your advice [about materials] - it is very much appreciated.” - Helen Carr, Producer/Archive Producer for British broadcast television, radio, theatre, and live events



## Publications Using CPM Resources (selected list)

### Digital Projects

- Sounding Spirit Digital Library, Partner Institution: National Endowment for the Humanities Grant project – preserve and enhance engagement with historic Southern sacred songbooks

### Books

- *Ole Hendricks and His Tunebook: Folk Music and Community on the Frontier* by Amy M. Shaw, University of Wisconsin Press, 2020.
- *Rural Rhythm: The Story of Old-Time Country Music in 78 Records* by Tony Russell, Oxford University Press, 2021.

### Music

- *The John Hartford Fiddle Tune Project, Vol. 1* – CD, produced by Matt Combs and Katie Hartford Hogue. The album features music from John Hartford's personal composition journals from the John Hartford Collection, Center for Popular Music.

### Educational Materials

- Tennessee Music Pathways (signs, posts, and location markers) - identifies, interprets, promotes, and preserves well-known and lesser-known music events, locations, and stories across the state of Tennessee.

### Reviews

- "American Vernacular Music Manuscripts, ca. 1730-1910: Digital Collections from the American Antiquarian Society and the Center for Popular Music," Digital Resource Review by Chris Goertzen, [Nineteenth-Century Music Review](#), [Volume 17](#), [Issue 1](#), April 2020, pp. 173 – 178. Cambridge University Press, 2019.



### CPM Donors, 2020–2021

Linda Barnickel	Peter Lloyd
Olivia Beaudry	Dan Margolies
Odie Blackmon	Theresa Mayor-Smith
Betty Chambers	John Merchant
David Cicotello	David C. Morton
Charlie Dahan	Linda Owen
Eugene Dries	Ken Paulson
Nancy Einhorn	Mary Peterson
John Fabke	David J. Phillips
Shelley Finke	Greg Reish
George Hamilton V	John Schwab
Gordon Gene Jones	Ketch Secor
Beverly Keel	Justin Smith
Kostas Lazarides	Shirley Watts
David Lloyd	Jane Williams

### Collections Statistics

	Total held 30-Jun-20	Added 2020-2021	Weeded 2020-2021	Total held 1-Jul-21
Books	24,594			24,183
Reading room	13,321	86	-509	12,898
Special collections	11,273	14	-2	11,285
Serial Titles				
Current subscriptions	157	0	-3	154
Secondary & Special	1,663	0	-7	1,656
General/Non-Current	636	603	0	1,239
Sound Recordings	273,582			274,279
78s	60,231	59	0	60,290
45s	60,410	51	0	60,461
33-1/3s	107,417	195	0	107,612
CDs	32,315	388	0	32,703



Audio tapes	13,155	58	0	13,213
Videos	2,102	10	0	2,112
CD-ROMs	7	0	0	7
DVDs	288	20	0	308
Sheet music & Broadside				
Individual pieces	115,500	9	0	115,509
Volumes	272	0	0	272
Manuscripts				
Documents (linear feet)	552	3	0	555
Manuscript music volumes	207	0	0	207
Audio recordings	13,714	1,292	0	15,006
Video recordings	2,870	54	0	2,924
Films	87	0	0	87
Performance documents	3,763	32	0	3,795
Trade catalog titles	795	94	0	889
Vertical files (linear feet)	77	0	0	77
Iconographic items	24,711	1,390	0	26,101
Microforms items	2,869	0	0	2,869
Artifacts	276	1	0	277
Digital Manuscript Files	4,058	60	0	4,118
<b>Gifts (value in dollars)</b>	<b>\$3,905,661</b>	<b>\$68,513</b>		<b>\$3,974,174</b>



## Patronage 2020–2021

	FY 2019-2020	FY 2020-2021
<b><u>In-Person / Virtual</u></b>		
MTSU Students:	627	152
MTSU Faculty/Staff:	69	46
Non-MTSU:	213	24
CPM Programs & Events:	57	616
<b><i>Total On-Site:</i></b>	<b><i>966</i></b>	<b><i>838</i></b>
 <b><u>Remote</u></b>		
Telephone	8	5
Internet	174	901
Letter	0	1
Reproduction Requests	215	339
<b><i>Total Remote:</i></b>	<b><i>397</i></b>	<b><i>1,246</i></b>
 <b><i>Total Patrons:</i></b>	 <b><i>1,363</i></b>	 <b><i>2,084</i></b>

NB: The Center closed its reading room for much of the fiscal year, and when it reopened did so on a limited basis in accordance with the university's response to the COVID-19 pandemic. Meanwhile, the number of remote research requests increased markedly.

### Patrons from 6 U.S. States visited the Center in 2020–2021

Alabama	Kentucky
Colorado	Tennessee
Florida	Texas

### Patrons from 15 MTSU Departments (Faculty/Staff/Students) visited the Center in 2020–2021

Albert Gore Research Center	Journalism and Strategic Media
Center for Chinese Music and Culture	Library Science
Center for Historic Preservation	Media Arts
College of Media and Entertainment	Music
Economics and Finance	Public History
English	Recording Industry Management
History	WMOT Radio
James E. Walker Library	



## In-Person Collections Usage

<b><u>Materials Used:</u></b>	<b><u>2019–2020</u></b>	<b><u>2020–2021</u></b>
Reading Room Books	587	119
Rare Books	46	17
Sound Recordings	145	17
Microforms	1	0
Serials	84	123
Bound Serials	60	14
Vertical Files	51	43
Sheet Music/Broadsides	167	35
Video Tapes/DVDs	6	3
Photographs	3	10
Performance Documents	273	1
Trade Catalogs	0	0
Manuscripts (boxes)	58	16
Databases	77	40
<b><u>Total Materials Used:</u></b>	<b>1,558</b>	<b>438</b>

NB: Numbers exclude online usage and remote access via CPM staff assistance. In-person access to materials was largely restricted during this fiscal year because of the COVID-19 pandemic



## Social Media

Instagram followers: 604  
Facebook followers: 2,000  
Twitter followers: 2,826  
Newsletter subscribers: 175  
YouTube subscribers: 114  
Posted videos: 63  
Views: 39,138

Participated in the Society of American Archivists #AskAnArchivistDay and #ArchiveHashtagParty

## COVID-19 Pandemic Response

Full time staff of the Center for Popular Music returned to work on site beginning in June 2020, in accordance with guidance and directives from MTSU administration. Staff members continued to work at home one day per week through the summer of 2020, in an effort to reduce office worker density. Beginning August 1, 2020, full-time staff returned to the office five days a week, as directed by MTSU President McPhee and Provost Byrnes.

The Center reopened its Reading Room to researchers and other visitors on an appointment only basis at the start of the 2020–2021 academic year. With most students and faculty engaged in courses either fully remote or in a hybrid format, drastically fewer people were on campus during this time and there were few in-person appointments. Similarly, out-of-town researchers were largely unable or simply reluctant to travel, and their numbers dropped off sharply as well.

As noted in last year's annual report, however, the pandemic lockdowns generated a general increase in remote research requests, particularly with many scholars engaged in research and writing projects from home. The Center staff responded remarkably well to this increase, expending time and energy to help researchers from afar, locating materials, and digitizing them when necessary.

Beginning in the summer of 2021 the Center for Popular Music fully reopened, removing its appointment only policy in anticipation of the MTSU campus's full reopening in August.





## The 2020–2021 Budget

	FY 2020-21		
	Matching	Appropriation	Total
<b>Expenditures</b>			
<b>Salaries</b>			
Faculty	\$55,425	\$48,238	<b>\$103,663</b>
Other Professional	\$157,642	\$91,786	<b>\$249,429</b>
Clerical/ Supporting	\$18,812	\$16,641	<b>\$35,453</b>
Assistantships	\$2,022		<b>\$2,022</b>
<b>Total Salaries</b>	<b>\$233,901</b>	<b>\$156,666</b>	<b>\$390,567</b>
Fringe Benefits	\$61,172	\$57,734	<b>\$118,906</b>
<b>Total Personnel</b>	<b>\$295,073</b>	<b>\$214,400</b>	<b>\$509,473</b>
<b>Non-Personnel</b>			
Travel	\$12,500		<b>\$12,500</b>
Software	\$5,000		<b>\$5,000</b>
Other Supplies	\$289,047		<b>\$289,047</b>
Equipment			<b>\$0</b>
Maintenance	\$9,000		<b>\$9,000</b>
Other (Specify):			<b>\$0</b>
<b>Professional &amp; Adm Services</b>	\$25,000		
<b>Due &amp; Subscriptions</b>	\$20,000		
<b>Shipping &amp; Postage</b>	\$2,000		
<b>Miscellaneous</b>	\$2,000		<b>\$2,000</b>
<b>Printing &amp; Duplication</b>	\$5,000		<b>\$5,000</b>
<b>Telecommunications</b>	\$3,000		<b>\$3,000</b>
<b>Advertising</b>	\$2,000		
<b>Software Maintenance</b>	\$8,000		
<b>Computers</b>	\$10,000		<b>\$10,000</b>
<b>Total Non-Personnel</b>	<b>\$392,547</b>	<b>\$0</b>	<b>\$392,547</b>
<b>GRAND TOTAL</b>	<b>\$687,620</b>	<b>\$214,400</b>	<b>\$902,020</b>
<b>Revenue</b>			
New State Appropriation		\$214,400	<b>\$214,400</b>
New Matching Funds	\$396,177		<b>\$396,177</b>
Carryover from Previous Matching Funds	\$291,443		<b>\$291,443</b>
<b>Total Revenue</b>	<b>\$687,620</b>	<b>\$214,400</b>	<b>\$902,020</b>



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