



COLLECTIONS DEVELOPMENT and MANAGEMENT POLICY

INTRODUCTION

The Center for Popular Music (CPM) archives materials having to do with American popular and vernacular music, terms that are broadly defined here. This Collections Development and Management Policy articulates the scope and content of the CPM's collections and addresses how the CPM acquires, cares for, and makes its collections accessible for research. This policy is divided into four sections.

- Purpose and Scope
- Collections Development: Special Collections
- Collections Development: Reading Room Books, Videos, DVDs, Periodicals
- Collections Development: Sound Recordings.

PURPOSE AND SCOPE

Mission

The Center for Popular Music at Middle Tennessee State University was created in 1985 as a "Center of Excellence" by the Tennessee Higher Education Commission. In 2009 it became a constituent unit in the University's College of Mass Communication, where it supports both student development and scholarly research. The Center's mission 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."

Establishing Current Collecting Priorities and Targeted Collecting Areas

To accomplish this mission, the Center maintains an archive of materials relating to American vernacular music and its dissemination. Collection policy is driven by the belief that this music must be studied through time, within the context of society and culture, and in relation to commercial and technological factors that shape its identity.

To create an understanding of these contexts, the Center collects music in various formats as well as materials related to the music.

The Center's collections document the great diversity of American vernacular music, centering primarily on music produced and consumed in the United States but with a “global reach” that includes both Americas, Europe, the West Indies, Africa, and other regions of the world that have been influenced by American popular music or that have influenced the development of American popular music. Beginning with the multicultural and international origins of American society, the Center focuses on archival and special collection materials that trace musical traditions and the ways in which they contributed to the formation of American vernacular musical cultures. From the 18th to early 20th century music was often disseminated in printed form (sheet music, songsters, broadsides, instrumental instruction books, song anthologies, and the like); after 1910, recorded sound gained dominance. The Center's collections reflect these forms of commodification.

The Center recognizes the interplay between musical styles in American culture by providing study-level collections in all genres. Rather than duplicating collections found in specialized or genre-specific archives, the Center strives to support local research needs in all genres and styles across time while also providing research-level collections in special areas, specifically in traditional musics, various forms of vernacular religious music, and the music of Tennessee and the American Southeast.

The Center for Popular Music collects published, manuscript, and recorded music media formats, past and present. In addition, the CPM collects materials that enable the study of music in all of its musical, historical, cultural, social, technological, and commercial contexts. Collected popular musical genres include traditional, jazz, country, rock and roll, gospel and other forms of vernacular religious music, musical theatre, alternative, punk, blues, hip hop/rap, dance music, among others.

Current collections should be continuously enhanced to more accurately represent the diverse communities that have historically contributed to the development of popular music, as well as emerging communities that promise new contributions. In an age of social and technological transformation, the Center must respond quickly to cultural, technological, and commercial factors in order to preserve the various media formats that document this change. Collecting needs should also focus on the impact and global reach of America’s popular music across the world.

Immediate collecting priorities should:

- Reflect the current mission of the Center
- Support current goals and patron needs
- Provide an ongoing structure for the routine acquisition of contemporary popular music in order to meet the needs of Center patrons in the future

Center staff should regularly avail themselves of the advice, counsel, and knowledge of the Collections Development Committee of the CPM Advisory Council. Dialogue and communication are vital elements in developing and maintaining good and workable collections policies and practices.

Chronological Periods Collected

The Center for Popular Music acquires vernacular music materials from the 18th century through the present.

User Community

The Center's primary purpose is to serve researchers in the broader scholarly community, donors, journalists, the general public, MTSU faculty and staff, and others whose work concerns American popular music. The Center also provides broad, critical support for the curricular needs of MTSU students in many schools, departments, and programs across the university. Though our primary focus is to promote scholarly research, the Center is open and available to the entire community.

Terms of Acquisition

The CPM acquires materials through purchase, donation, deposit, and creation of original materials. Materials will not be accepted if they do not fit with the Center's collecting goals, cannot be adequately cared for by the Center, or are duplicates of existing material. Priority consideration will be given to materials not presently collected by other archives. All acquisitions are documented by appropriate legal conveyances, such as Deed of Gift, acknowledgement letter, deposit agreement, or will. Responsibility for collecting materials rests on Center staff members with expertise in specific subject and media areas. The Center's director is responsible for the general supervision of acquisition activities.

Donations

The Center for Popular Music welcomes donations (which includes "gifts" and "bequests") of music and music-related materials consistent with its stated mission. Donations are evaluated according to the general criteria established for accepting materials into the collections. The following policies and procedures specifically govern donations.

- All donations are considered outright and unconditional, unless otherwise stipulated in a Deed of Gift agreement, a will, or some other form of legal conveyance. Materials may be used for research, study exhibition, education, or other purposes consistent with the CPM's stated mission and deemed in the interest of the CPM. The CPM generally accepts only unrestricted donations (but see "Deposit" below).

- The Center’s archivist is responsible for insuring the conveyance of donations per CPM acquisition and accession procedures. Agreements transferring title of materials to the CPM include acknowledgment letters and Deeds of Gift.
- All donations to the CPM are tax deductible to the full extent of the law for the calendar year in which they are received by the CPM. The tax implications of donations of real property are the sole responsibility of the donor.
- Donors are responsible for obtaining their own tax valuations by a qualified appraiser prior to completing the donation process. No CPM staff member or others closely associated with the CPM may participate in the appraisal. The CPM may assist donors in locating qualified appraisers. This assistance should not be construed as a recommendation of a particular appraiser.

Copyright

As stated on the Deed of Gift form, all physical or digital materials transferred to the Center for Popular Music become the sole and absolute property of the Center for Popular Music and Middle Tennessee State University. Preferably, all intellectual property rights, title, and interest in and to these materials, together with all literary property rights that the donor(s) holds are also transferred to the Center. The Center, as owner of intellectual property rights transferred by the Deed of Gift, may exercise or transfer to a third party the right of quotation or publication.

It is the responsibility of the user of Center materials to determine the status of copyright in the records used. The user is liable for any copyright infringement following from use of the materials. Researchers are encouraged to confer with the CPM professional staff on any question of literary property rights.

Deposit

The CPM may go beyond established practice of accepting only unrestricted donations by accepting materials on deposit or with restrictions when agreed to by the CPM director. In such cases, the terms of the donation should normally include a limit on the time for which the restrictions apply and define the conditions under which the restrictions may terminate. While respecting the rights and interests of the donors, the CPM must decline any acquisition accompanied by restrictions that seriously impair patron access and use of the materials.

Reappraisal

Reappraisal is the process of identifying materials that no longer merit preservation or meet the mission of the archive and that are candidates for deaccessioning. CPM staff will follow the “Guidelines for Reappraisal and Deaccessioning” published by the Society of American Archivists. <http://www2.archivists.org/standards/guidelines-for-reappraisal-and-deaccessioning>

Deaccessioning

Due to limited space and resources, the Center for Popular Music reserves the right to deaccession materials that do not fit with collecting goals, that the Center cannot appropriately care for, that have deteriorated beyond usefulness, or that are duplicates of existing materials. The following policies and procedures specifically govern deaccessioning.

- For deaccessioning to occur, the archivist must submit a deaccession form to the Center's director who must approve the deaccession.
- The deaccession form will be retained in the master acquisition file and noted in the acquisitions register.
- Upon approval, the materials may be disposed of. Methods of disposition include transfer as a gift, sale, exchange, and disposal.
- As the Center is an institution of the State of Tennessee, priority for exchange is given to other state institutions, particularly when the items have been purchased with state funds.
- No items purchased with state funds may be sold for the exclusive benefit of the Center for Popular Music.
- Donated items (regardless of the dollar amount) should be kept for three years before they can be deaccessioned and/or sold due to Internal Revenue Service regulations. If it is deemed necessary or expedient to sell or deaccession a donated item(s) within three years of its donation, the MTSU Development Office must be notified. In turn, the donor and IRS must be notified that the item(s) has been deaccessioned or sold and the selling price must be listed.
- If a donated item is sold after a three-year period, no notification is necessary.
- Any pre-existing conditions identified in the Deed of Gift or other ownership documentation must be taken into consideration in the deaccessioning process.

Exchanges

The Center for Popular Music may acquire collections by trade or exchange with other collecting institutions. In addition to the general acquisitions criteria, the following policies and procedures specifically govern trades and exchanges.

- Items removed from the collection for exchange shall be deaccessioned in accordance with the established policies, criteria, and procedures. (Donated items should be kept for three years before they can be deaccessioned and exchanged.)
- All exchanges must be equitable and in the interest of the CPM and its mission.
- Exchanges of deaccessioned materials that were unique to the Center's collections are not to be made with private individuals or dealers.
- Items donated to the CPM that are duplicate with Center holdings, that have never been accessioned, and that are, thus, not part of Center holdings may be exchanged with private individuals or dealers for non-duplicate items, so long as a three-year period has elapsed from the initial donation.

- The receiving institution is responsible for costs associated with the removal of the outgoing material. The CPM is responsible for costs of the acquisition of the incoming object.

Purchase

Materials may be purchased for the CPM collections upon approval of the director. All purchases must comply with the purchasing policies and procedures of Middle Tennessee State University and the Tennessee Board of Regents.

Access to Materials

The Center for Popular Music's access policy is to make materials available to researchers on equal terms. The CPM does not grant privileged or exclusive use to any person or group. However, access is subject to the researcher exercising appropriate care in the handling of materials.

Researchers and students typically find Special Collection and archival items and collections belonging to the CPM by searching databases accessible through various online portals, with the exception of sound recordings which are generally discovered by consulting with Center staff. Some materials have been digitized and may be viewed online. Manuscript collections, personal papers, and other unique material may be used in the Center's Reading Room, while under the care of staff. Research in the Center's collections is supported by a variety of finding aids, guides, and indexes.

When providing reproductions or copies of original materials for researchers, the Center for Popular Music's policy is to respect current copyright law. Requests for copying must comply with provisions of United States copyright law.

Outreach

The Center for Popular Music maintains relationships with other repositories, including a formal exchange agreement for sound recordings with the Library of Congress. The Center has also participated in exchanges of material with the University of North Carolina, the Country Music Foundation, Western Kentucky University, the Tennessee State Library and Archives, the American Antiquarian Society, and the Smithsonian Folkways Archives.

In order to make the public aware of the Center's valuable resources, an active program of exhibits, lecture series, concerts, conferences, seminars, radio programs, and publications is sponsored by the Center, both on campus and in the surrounding area.

COLLECTIONS DEVELOPMENT: SPECIAL COLLECTIONS

Forms of Material Collected

The Center for Popular Music collects media having to do with popular music in all of the common modern formats, including printed music and ephemera, sound recordings, photographs, audio-visual materials, trade catalogs, posters, playbills, published and non-published documents, and born-digital sound recordings and files. Recording equipment and three-dimensional artifacts are accepted on a limited basis as needed. **The CPM does not collect materials considered or relating to “classical” or “art” music.**

As of October 2013 Special Collections materials included:

- Approximately 200,000 sound recordings, including cylinders, 78s, LPs, CDs, and tapes
- Approximately 100,000 pieces of sheet music, including popular music from the 18th century to the present, song broadsides, and sheet music volumes
- Approximately 1,500 performance documents, including posters, programs, fliers, and playbills
- Over 750 Trade catalog titles listing a wide variety of music-related products
- Over 9,500 rare books, including songbooks, songsters, hymnals, and teaching manuals
- Over 300 archival manuscript collections from performers and others involved in the music industry
- Photograph collections, including over 12,000 images made with various photographic processes and other formats such as lithographs, postcards, and trade cards
- More than 1700 titles of Periodicals in the Secondary collection ranging from 19th-century music journals to current fanzines

Collecting Goals

Special Collections of the Center for Popular Music is defined as the primary source materials listed above. The continued expansion of printed Special Collections materials will be directed toward materials that have been demonstrably popular in a given time period, particularly the dominant media of specific time periods (such as songsters of the mid-nineteenth century). The Center seeks to develop its collections in the following subject and format areas:

- Manuscript collections of personal papers and materials relevant to the music business
- Early holographic manuscripts (hand-written music, personal papers, scrapbooks, and memoirs)

- Gospel and other vernacular religious music including gospel songbooks, song broadsides, early songsters, and sheet music
- Music of local and regional interest, including music reflecting events, politics, or relevant places in Tennessee or the South in general
- Materials related to American blackface minstrelsy
- Sheet music that is of topical relevance, or that was published in the Southeast
- Binder's volumes of sheet music

**COLLECTIONS DEVELOPMENT:
READING ROOM BOOKS, PERIODICALS, DVDs, VIDEOS**

Materials collected for the Center for Popular Music Reading Room must reflect its primary mission. The CPM thus collects books, periodicals, scores, and other secondary source materials that support the study of American popular music, past and present.

- Traditional and folk musics
- The popular music of Tennessee and the Southeast
- Works pertaining to sheet music (supporting one of the largest sheet music collection in the South), songwriting and music publishing, and sound recording history and technology
- Music business materials, copyright law
- Works that support scholarly research in vernacular religious music, including hymnody, gospel music, and contemporary Christian

Since other archives collect materials that are genre-specific, such as the Country Music Foundation and ones that focus on blues, jazz, folk, musical theater, instruments, and various ethnic music groups, the Center will not collect comprehensively in these areas, but will have only representative holdings.

Biographies

Collecting will concentrate on individuals who have made significant contributions in relevant music genres in the following categories.

- Autobiographies
- Biographies, single or collective, by known, credible authors/editors, of musicians, songwriters, and musical groups
- Biographies that are determined to be accurate and scholarly (generally from reputable publishers and that are supported by reviews from knowledgeable reviewers)
- Biographies of widely known and studied musicians (Muddy Waters, Duke Ellington, Bill Monroe, Patsy Cline, as examples)

In general, the Center does not collect biographies that:

- Are written for juveniles or children
- Are largely pictorial works, unless they have some particular relevance to the Center's holdings (such as Ray Avery's photographs, since we have his papers)

Scores

The following are preferred categories of scores to be placed in the Reading Room collection:

- Anthologies of notable songwriters, performers, and musical groups: These may be the standard piano/vocal/ guitar (pvg) transcriptions, but those that reflect recorded versions are preferred
- Collective works of hit songs of a particular genre and/or time period (*Great Jazz Hits of the '40s* or *Broadway Hits of 2000* for instance).
- Accurate transcriptions of the playing techniques of particular artists
- Fakebooks
- Regional, ethnic, denominational, and nondenominational hymnals

In general, the Center does not acquire song folios marketed along with single recordings.

Discographies

Because the principal access to the Center's sound recordings is through published discographies, we will collect as comprehensively as possible in the areas of popular music discographies. These fall within a single call number range (ML156) are shelved with the general collection.

Reference Collection

The purpose of the reference section of the Reading Room is to concentrate in one location books that meet one or more of the following criteria.

- Encyclopedias, dictionaries, and other "quick-reference" guides that are specifically related to popular music but not limited to a single genre
- Bibliographies, indexes, catalogs, and other works that serve as a guide to published materials relative to popular music and music business
- Current directories regardless of subject area (but that support the CPM's mission); these are considered to be a listing of people, business, institutions, etc., with contact information, current at time of publishing
- Titles that contain any of the words *profiles*, *directory*, *bibliography*, *encyclopedia*, *catalog*, *dictionary*, *resources*, *reference*, *index*, *guide*, or *companion* are commonly found in the reference section.

Miscellaneous

Other materials placed in the Reading Room holdings may be:

- General works on popular music in America
- Works containing scholarly discourse or essays on popular music genres (hip-hop, bluegrass, blues, jazz, rock, etc.)
- Works pertaining to the recording industry, including music business, copyright, and other legal matters
- History (and criticism) of record labels, music publishers, centers of music-making (to a limited degree) such as Memphis blues, New Orleans jazz, Appalachian music, Nashville
- "How-to" books, videos/DVDs, scores (songwriting, producing, concert promotion, sound, instrument study--musicianship and repair, etc.)
- Works on the history of music publishing and sound recording, including a limited number of sources on music technology, recording equipment, phonographs and other sound systems, and the history of various musical instruments used in popular music
- A limited number of works on ethnic music prevalent in America

ARSC Awards for Excellence

The Center's collections should include all materials that have received the ARSC Awards for Excellence (winners and finalists) in appropriate categories.

Special Consideration

Publications from these sources and publishers, or tagged by these sources, have been determined to be of high and pertinent quality. This list is not exclusive.

University of Georgia Press
University of Illinois Press
University of North Carolina Press
University of Tennessee Press
University Press of Kentucky
University Press of Mississippi
Vanderbilt University Press
Backbeat Books
Books on Music catalog has a sections
on America, Black Music, Jazz &
Popular Music, Musical Theatre, and
Song
Garland Reference Library of the
Humanities

Greenwood
Hal Leonard
Hayworth Information Press
J. W. Pepper's Popular Music Catalog
McFarland Publishers
Notes (MLA's quarterly journal):
includes "Books Recently Published
Record Research (Whitburn chart
compilations--every 5 years)
Routledge's annual Music catalog
Scarecrow (selectively, sometimes
overpriced)
Schirmer / G. Schirmer
Wisconsin Historical Society Press

COLLECTIONS DEVELOPMENT: SOUND RECORDINGS

The term “sound recording” is intended to include all media of sound reproduction, including cylinders, discs, piano rolls, music box discs, magnetic wire and tape, digital discs, and any other sound formats which may be devised. It also includes digital audio files of various types, whether stored on physical media or transferred electronically, including "born-digital" items.

Presently the Center for Popular Music holds approximately 200,000 sound recordings, including cylinders, 78rpm, 45rpm, 33 1/3rpm records, CDs, magnetic tapes (reel-to-reel, cassette, 8-track), along with various transcription discs, wire recordings, digital audio files, and other unusual recorded formats. The strengths of the Center’s current sound recording collections are in its diversity of popular genres and formats, past and present.

Collecting Goals

The continued expansion of sound recordings will be directed towards recordings that have been demonstrably popular or significant. The Center seeks to acquire through donation or purchase recordings pertaining to popular, vernacular, secular and sacred musical traditions past and present including, but not limited to the following genres: folk, old-time, Americana, rock and roll, jazz, blues, rhythm and blues, reggae, gospel, soul, country and western, dance music, hip-hop, rap, punk, metal, . . .

The Center also acquires original “manuscript” sound recordings, such as transcription discs of radio shows or artists and non-music recordings pertinent to the Center’s mission, such as oral histories associated with manuscript collections and personal papers (i.e. interviews, Center sponsored lectures and workshops, oral histories).

The Center seeks to develop its sound recording collection in the following subject and format areas.

- Commercially successful sound recordings per decade
- Roots of rock and roll
- Recordings documenting American culture or historical significance
- Gospel and other vernacular religious music
- Music of local and regional interest, including music reflecting events, politics, or relevant places in Tennessee or the South in general (regional and local labels)
- Reissued radio broadcasts from early years of radio
- Original non-commercial “manuscript” recordings of vernacular music
- Current born digital
- College of Mass Communication musical programs

The Center does not actively collect audio hardware, phonographs, or other playback devices. However, antique and obsolete playback machines are selectively acquired and maintained for demonstration and educational programs and for audio lab use to ensure that the Center can continue to preserve obsolete media and capture the recordings on them.

STATEMENT OF RESPONSIBILITY

The Center for Popular Music Collections Development and Management Policy has been created and maintained by the Center's archivist in consultation with the staff of the Center for Popular Music and the Collections Development Committee of the Center for Popular Music Advisory Council. The staff of the Center for Popular Music is responsible for implementing the policy and enforcing it.

Review Procedures

The Collection Development and Management Policy shall be monitored and reviewed on a regular basis by Center staff and the Center's Advisory Council. This should occur as need arises or at the least every **three years**.

--14 February 2014

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