

**SOUSA ARCHIVES AND CENTER FOR AMERICAN MUSIC**  
**ANNUAL REPORT**  
**JULY 1, 2019 -- JUNE 30, 2020**  
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**1. Major activities and accomplishments of unit in FY19 (July 1, 2019 to June 30, 2020).**

**Collections Management**

- Acquired a total of 107.4 cubic feet of both new and additions to existing archival collections. This was a 26.71% decrease in the number new collections acquired by the Center from last year's acquisitions. However, this decrease was a product of the 2020 pandemic and the closure of the campus during the spring semester.
- Completed the processing of 107.4 cubic feet of archival and museum collections. All of the work on the Willie Summerville collection was done remotely during the spring semester campus closure. This required extensive coordination via email and zoom between the students who were still in town. This was the first time the Center has done this type of project, and much was learned from the experience.
- Continued development work on a new collections management system as an eventual replacement for the aging Archon tool. All of this work was done remotely by the Center's programmer who remained in close contact with the Center's director via email and weekly zoom sessions.
- Developed and produced all of the 2019 Sweetcorn Festival's "One Community Together" programming which engaged 2,543 people.

**2. Public Engagement.**

- **America's History and Culture through Music (November 7, 2019 – March 10, 2020):** Working with Marten Stromberg taught five 1.5-hour music performance and discussion sessions for the King Elementary School fifth grade classes which included "America's Geography and Culture through Music" on November 7 and "America's Civil War through Music on February 18 & 25, and March 3, 2020. The remaining Civil War sessions for the semester were cancelled because of the pandemic.
- **Sweet Corn Festival 2019: Urbana, Champaign, University of Illinois: One Community Together (August 24):** Worked with the faculty and staff of the Office of the Chancellor, University Library, School of Music, Urbana Business Association, Urbana Mayor's Office, Champaign Mayor's Office, Spurlock Museum, the Champaign County Museums Network, Urbana's Community Center for the Arts, and the Central, Centennial, and Urbana High School bands funded and produced one full-day of performances for the 41<sup>st</sup> annual Urbana Sweet Corn Festival. The administrative work included fund raising, performance contract negotiation and stage plot designs, development of children's hands-on educational activities, and the marketing of both the performances and hands-on activities for the Festival. Also managed all stage production work for the day's concerts which included performances by the Bow-dacious String Band, BBL Jazz Band, Two Boys Going Nowhere, Bali Lantari, Jean Rene Balekita and BOMOYI, Traditional Jazz Orchestra, and the Urbana, Central, and Centennial High School Marching Bands. The children's hands-on activities included Pollinator Puppets: Bees, Butterflies and Flowers Puppet Theater (Pollinatarium); Toys of the 19th Century (Museum of the Grand Prairie); Music Instrument Exploratorium Adventure (Sousa Archives); Modelling New York City's Holland Tunnel Disaster under the Hudson River with Construction Paper and Fans (Distributed Museum); Crafty Coronation: Make Your Own Crown (Spurlock Museum); Music Making with Didgeridoos, Australia's Oldest Wooden Brass Instrument (Sousa Archives); Mystery Mammals of Illinois and Other Nature Games (Homer Lake Interpretative Center); Mibsters, Ringers, and Duck: Crafting America's Marble Game (Champaign County History Museum); Nature Play (Anita Purves Nature Center); and Solar Adventures: Exploring Telescopes, Meteorites, and the Sun (Staerkel Planetarium). The one-day program engaged 2,543 people with the concerts and children's activities. As with the previous years' programming all funding for the music and children's activities came exclusively from the Sousa Archives and Center for American Music.
- **American Music Month 2019 (October 3 – November 30, 2019):** The Center curated and supervised the production of three new major exhibits ("Anna Fay Herron and Bohumir Kryl: Mementos from the Women's Symphony Orchestra of Chicago," "Prohibition — America's Folly and John Philip Sousa," and "John Philip Sousa: America's Legacy through his Music").

- Produced five monthly radio podcast interviews for the University Bands on different themes related to John Philip Sousa and his band. These included “Band Camp” August 21, “Auxiliary Units” November 1, “Bands Abroad” January 4, “Jazz and the Wind Band” March 15, and “Composition and Integration of Music Technology” May 5. The March and May interviews were conducted through Zoom.

### **3. Major challenges faced by the unit in FY19.**

The Sousa Archives continues to have only one full-time professional staff member. Two quarter-time GAs are provided by the Library, but the Center’s director funds its three other part-time student staff members through his teaching for the Library School. However, the I-School’s payment for the summer and fall 2019 classes is no longer transferred directly to the Library, but rather is paid directly to the Center’s director who is then taxed at nearly 30% by the Federal and State governments before the remaining portion of these payments is donated to the Center. In 2019, this taxed portion amounted to \$5,164 for the two classes that the director taught. This is nearly the full amount of what the director is paid for teaching one class for the Ischool. To add salt to this financial wound, the students are paid their hourly wages from the remaining balance from these donations, and they are charged again Federal and State tax. This amounts to a double taxation on these very same funds that are provided through the director’s Ischool instruction. This is outstanding challenge the Center continues to face each year.

### **4. Significant changes to unit operations (personnel, service profile or service programs).**

There have been no significant operational and staffing changes to the Center since 2016 other than modestly reducing the number of hours the Center is now open to researchers and the general public which had to be implemented in August 2018.

### **Unit contributions to Library-wide programs:**

#### **a. Information-Reference Services**

The Sousa Archives answered 675 off- and on-site reference inquiries for a total of 873 research days and 3,790 uses of the Center’s collections (566 emails, 38 telephone, 71 onsite reference inquiries and 114 research inquires). In addition, the Center received 78 different duplication requests for content contained within its collections. Twenty-five requests for content were already digitized, and were provided free to these requesters throughout the year.

These requests came from eighteen states (i.e., Connecticut, Florida, Indiana, Illinois, Iowa, Maryland, Massachusetts, Michigan, Minnesota, Missouri, New York, Ohio, Pennsylvania, South Dakota, Tennessee, Texas, Vermont, and Virginia) and seven countries (Australia, Brazil, Canada, Czech Republic, Germany, Portugal, and the United Kingdom).

#### **b. Instructional Services**

Provided 123 instructional sessions and guided tours of the Center’s collections to 1,763 individuals for a total of 207.75 hours of instruction. These sessions include University undergraduate and graduate classes for LIS581, LIS582, and LIS584, the School of Music trumpet studio, the 2019 Illinois Summer Youth Music trumpet, double reed, clarinet, bass, French horn, and conducting studios, the Lisbon, Spain School of Music Wind Ensemble, and the Illinois All-State Middle School Band. Finally provided extended lectures on America’s school band traditions for the Music Library Association Conference held at the University of Illinois, and evening lectures for the University Alumni Association in Chicago and Urbana. Between March and May of 2020, the Center provided 17 online instruction sessions given to 227 students.

In addition, the Center provided 13 social media posts highlighting its collections on the Sousa Archives Facebook page between April and June 2020 to compensate for the fact that the archives was closed to the public because of the pandemic. These social media posts reached out to 4,829 people and actively engaged 624 of these individuals who viewed this content 8,509 times over these three months. These were the Center’s first regular social media posts during the pandemic. Combining the on-site, on-line, and social media services that the Center provided between July 1, 2019 and June 30, 2020, the Sousa Archives actively engaged 2,387

individuals with its collections, which was **362 more** people than engaged the previous year without the pandemic.

**c. Collection Management**

The Center acquired 65.9 cubic feet of new collections – specifically the Don Moses Music and Papers, HPSCHD Sound Recordings, Joseph Flummerfelt Music and Papers, Clinton Nieweg Harp Music and Papers, Music and Performing Arts Library Frank Skinner Movie Scores and Sound Recordings, Francis Wilson Hall Sheet Music Collection, Carl Landrum Historic Bands Collection, Bruce Vermazen Papers, Research Files and Music Instruments of Tom Brown, and the Willie T. Summerville and Summerville Family Papers. The Center also acquired 12.5 cubic feet of additional music instruments, music scores and parts, photographs, and personal papers to the Musical Americana Collection; 11 cubic of personal papers and photographs added to the Anna Fay Herron Bush Papers; 13 cubic feet of administrative records to the Sousa Archives and Center for American Music Administrative Records; 3.0 cubic feet of photographs and the Small Letar to the Letria Kandle Papers and Hawaiian Guitars; and 2 cubic feet of music, sound recordings, and personal papers to the Joe Grant Papers and U of I Women’s Glee Club Records.

**d. Digital Content Creation**

Working with the Library’s Media Preservation & Digital Reformatting department, completed the digitization of the first 120 10-inch reel-to-reel audio recordings of the University Bands Tape Recordings collection, and created 120 samples from these 2-hour recordings that were linked to the item-level descriptions that are part of the collection finding aid. Also digitized the twenty original HPSCH audio recordings that were created by John Cage and Lejaren Hiller at the University which were used for recreation concerts in Chicago and Urbana-Champaign on March 4 and 19. Audio samples from each of these recordings were also linked to the collection finding aid.

**e. Public Engagement**

See section 2 of the Major Activities and Accomplishments for current listing of public engagement activities. In addition working with Darius White, Executive Director of the Urbana Business Association, began work in late May and June on the first of nine virtual music programs that would be used for the 2020 virtual Sweetcorn Festival. This first virtual program became the prototype for the remaining eight programs that were aired in August 2020. This was the Center’s first attempt at creating a full days-worth of virtual programming.

**5. Progress made on unit annual goals for FY19.**

**Administration of Sousa Archives and Center for American Music**

- Added 107.4 cubic feet of new historical music manuscripts, personal papers and music instruments to SACAM’s collections.
- Completed the arrangement and description of 107.4 cubic feet of historical documents, recordings, and museum objects.
- Completed 123 instructional sessions and guided tours of the Center’s collections given to 1,763 individuals for a total of 207.75 hours of instruction.
- Raised over \$22,145 to assist with processing and public engagement work done by the Center.
- Managed the processing and reference and duplication requests completed by the Center’s two GAs paid by the Library, three academic hourly staff members paid by the funding by the Center’s director, and two volunteers.

**Public Engagement**

- Programmed and produced music performances and children’s educational programming for the 2019 One Community Together stage of the Sweet Corn Festival.
- Programmed and produced the 2019 American Music Month celebration.
- Sponsored and produced the children’s programming for the 2019 Folk and Roots Festival.

- Programmed and produced the America’s History and Culture through Music with the King Elementary School 5<sup>th</sup> grade classes.

**6. New unit annual goals for FY20.**

**Administration of Sousa Archives and Center for American Music**

- Complete the processing of the Tom Paynter Music and Papers, the Bruce Vermazen Papers, Research Files, and Music Instruments of Tom Brown, additions to the Musical American Collection, and any other new archival and museum collections acquired during FY21.
- Continue to seek out additional financial resources to hire additional part-time student staffing to augment the number of processing and reference service hours provided by the Center to visiting scholars and public school bands seeking tours of its collections.
- Complete the development and implementation of a new collections management system as a replacement of the Center’s aging Archon program that the Center developed in 2006.

**Public Engagement**

- Continue to seek out and use new virtual instructional mechanisms to expand the Center’s “America’s History and Culture through Music” curriculum program to compensate for the public schools being closed because of the pandemic.
- Produce the One Community Together programming for the 2020 Sweet Corn Festival either again as a virtual music celebration or a return to an on-site celebration.
- Produce the University’s 2020 American Music Month celebration which will include the exhibits “Hawaiian Imaginations with Music Visionaries Letritia Kandle and Eddie Alkire” and “Singing the Temperance Blues.” Additional virtual music programming will be provided throughout the year since on-site music performances will not be possible for the rest of 2020 and possibly 2021.
- Sponsor and help produce the 2020 Folk and Roots Festival as a virtual production following the same model used for the 2020 virtual Sweetcorn Festival.
- Continue to development new content for the Sousa Archives YouTube and Facebook channels as well as expand on the Center’s use of Twitter to virtual engage our publics with our collections and services.

**7. Number of GAs (FTE and Head Count) employed during FY19.**

.50 FTE GAs (1 sharing a second .25 FTE position with School of Music Musicology Department and 1 sharing a second .25 FTE position with the College of Fine and Applied Arts.  
 .75 FTE Graduate

**8. Funding source(s) for the unit’s GAs.**

.50 FTE position was funded through state funds allotted to SACAM.  
 .75 FTE position funded through the Center’s director’s instruction for the Ischool.

**9. Major responsibilities and accomplishments made by GAs during FY19.**

**Responsibilities:** 1) arrange and describe collections of historical documents and museum artifacts according to accepted standards of the archives and museum professions, 2) provide reference support for the Center's collections, 3) assist the Center's only full-time staff member in creation of on-line finding aids, exhibitions, tours, and public programs, and 4) assist the Center’s Director in the daily management of the Center and its collections.

**Accomplishments:** The GAs and volunteers arranged and described the Don Moses Music and Papers, HPSCHD Sound Recordings, Joseph Flummerfelt Music and Papers, Clinton Nieweg Harp Music and Papers, Music and Performing Arts Library Frank Skinner Movie Scores and Sound Recordings, Francis Wilson Hall Sheet Music Collection, Carl Landrum Historic Bands Collection, Bruce Vermazen Papers, Research Files and Music Instruments of Tom Brown, and the Willie T. Summerville and Summerville Family Papers. The GAs also assisted the Archivist for Music and Performing Arts complete the creation of three exhibits: “Anna Fay

Herron and Bohumir Kryl: Mementos from the Women's Symphony Orchestra of Chicago," "John Philip Sousa — America's Legacy through his Music," and "Prohibition — America's Folly and John Philip Sousa." Finally, the GAs and three academic hourly staff members helped the Archivist for Music and Fine Arts answer 675 reference inquiries and duplication requests.