

NEWSLETTER OF THE SAA
PERFORMING ARTS SECTION

PERFORMANCE!

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SUBMIT TO THE NEXT ISSUE OF PERFORMANCE! If you are working with performing arts collections, we want to hear about it! Please send your ideas to saaperformingartssection@gmail.com. We love longer, more in-depth stories but please send along any news items as well -- all topics are welcome.

COVER PHOTO: Dancers James Bowen, Julie Crothers, Lani Dickinson, Carina Ho, Liv Shaffer, and Dwayne Scheneman from AXIS Dance Company, wearing black clothes, striking dynamic movement poses, outside in front of the Port of Oakland industrial cranes. Photo by David DeSilva, from the [AXIS Radial Impact Tour Press Kit](#). Courtesy of AXIS Dance Company.

Message from the Co-Chairs



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Dear Performing Arts Section Members,

First, we hope you all are staying safe and healthy!

As you may have heard by now, the SAA Annual Meeting will once again be virtual this year, with the Anaheim date rescheduled for 2025. We are in the beginning stages of planning our section meeting for this year, which will take place sometime in July. Once we have finalized dates for the section meeting, we will let you know via the listserv, so be on the lookout!

Also, be on the lookout for a survey we recently put together to help evaluate your content management and digital preservation strategies and needs. We want to know what you're using, how it's working for you, and what your dream system might contain. This will create a running list of the different CMSs and DAMs out there, and what people like and don't like about them in regards to performing arts archives. We would like to do a webinar or a less formal chat about this topic as well, so we can continue to learn from each other.

We hope you enjoy this issue of *Performance!*, full of great articles about creating institutional archives, such as the Nautilus Genome Project at Nautilus Music-Theater in St. Paul, Minnesota; and processing the papers of John Philip Sousa's assistant bandmaster at the University of Maryland. You might recognize one organization - Jenai Cutcher from the Chicago Dance History Project (CDHP) presented at our section meeting at last year's Annual Meeting! Dance artist and Queen of Footwork, MurdaMommy, who was a Dance/USA Fellowships to Artist recipient in 2019, speaks about her experience participating on the Street to Stage panel at the CDHP's Interview Marathon this past January. Also, read about the challenges and lessons learned by Dance/USA after they shifted their Archives and Preservation fellowship program to a virtual environment for the summer of 2020, and their plans to extend the fellowship into Summer 2021.

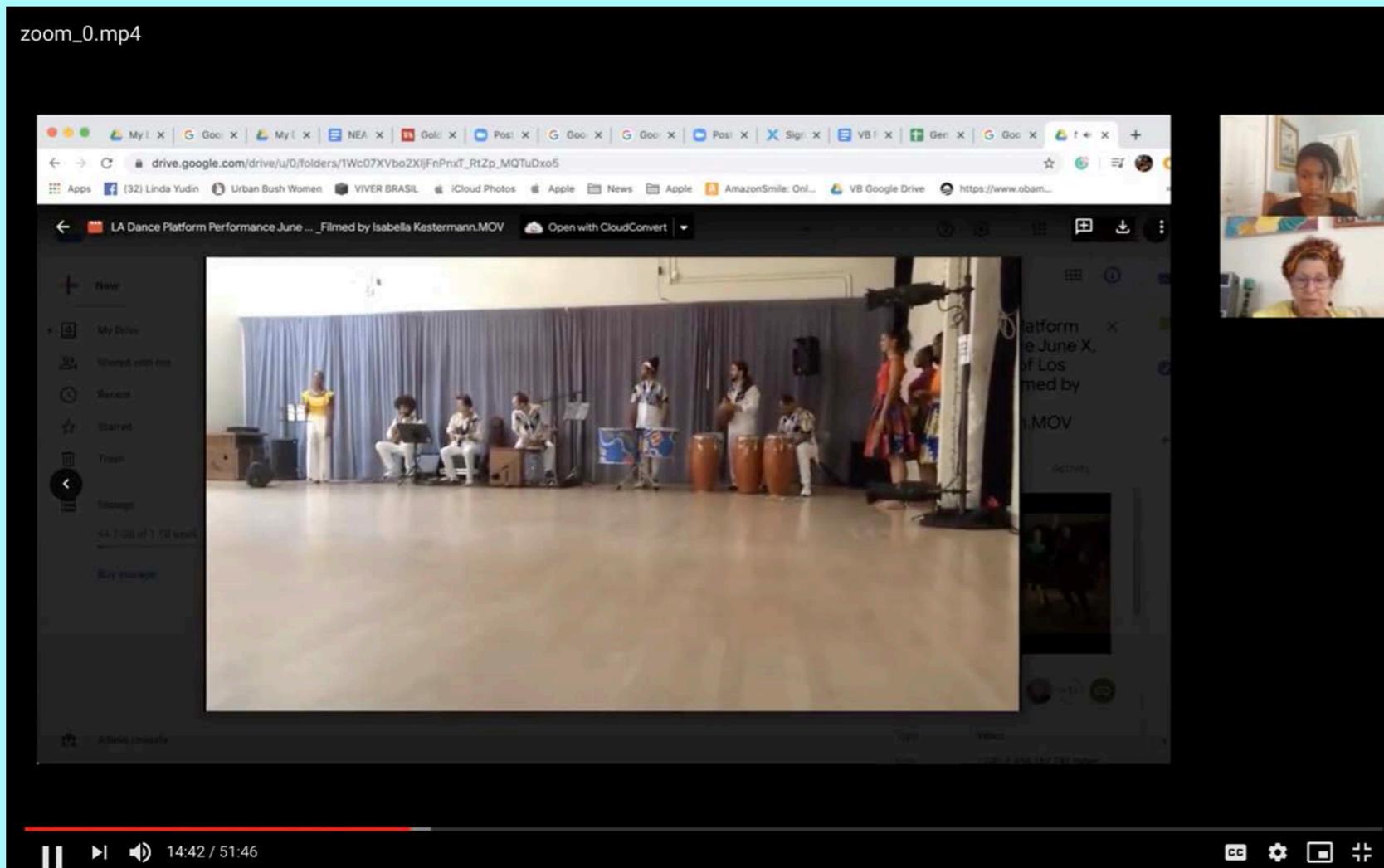
As always, if you have ideas for other projects that you would like to see the Section to pursue, or if you are interested in volunteering, please do not hesitate to contact any of us on the Steering Committee. We will be looking for a new newsletter editor, so if you like this issue and want to get involved, reach out!

Brenna Edwards & Cecily Marcus

Shifting and Balancing: Dance Archiving Fellowships in the Virtual World

Hallie Chametzky and Imogen Smith

In 2020, the whole world learned a lesson about what can happen to the best-laid plans. Dance/USA was excited to launch our first full cohort of summer Archiving Fellowships, and we were engaged in interviewing finalists for the program when the Covid-19 pandemic began to dominate the news and our consciousness. We were forced to adapt on the fly to a stubbornly uncertain situation, and learned a lot about the possibilities, advantages, and limitations of remote archiving work in the process.



Sasha Jelani and Linda Yudin viewing performance footage from Viver Brasil's archive. Screenshot by Sasha Jelani.

Dance/USA, the national service organization for professional dance, launched its Department of Archiving and Preservation in 2017, when it integrated the educational and preservation programs of Dance Heritage Coalition. In 2019, Dance/USA was awarded a \$450,000 grant from The Andrew W. Mellon Foundation for the [Archiving and Preservation Fellowships \(APF\)](#) program, which pairs library and information science students with smaller dance organizations to complete archiving projects. The original plan was to award four summer Fellowships each year during 2020-2022.

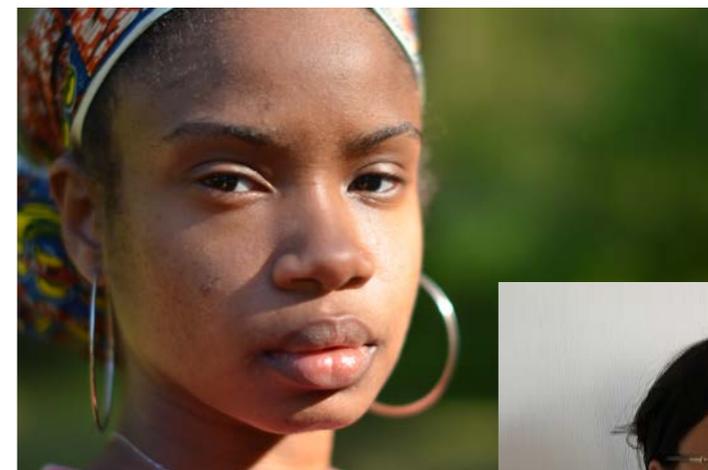
With the arrival of the coronavirus pandemic and stay-at-home orders, sending Fellows across the country to work on-site with their host organizations and mentors and attend professional conferences as a cohort became impossible. Working collaboratively with the Fellows and partner organizations, Dance/USA re-designed projects for remote work, exploring what types of archiving can be successfully

done remotely, and how the program could continue to prioritize connection and a sense of community. Staying in close touch with all stakeholders, being transparent about our decision-making process, and keeping the goals of the program at the forefront of our minds helped to ease the stress, and we are grateful for the flexibility, understanding, and grace with which the Archiving Fellows and host organizations adapted to the changes required by this unprecedented situation.

The Program, the Projects, and the Fellows

Dance/USA's Archiving & Preservation Fellowships build on a model originally developed by Dance Heritage Coalition (DHC) in the early 2000s. This model combined mentorship by professional dance archivists at institutional repositories with a practicum in which the Fellow would work with a dance company or small arts organization, usually one that had never had the opportunity to work with an archivist before. The program thus combined opportunities to learn from leaders in the field with chances to work independently and take ownership of a project. These projects ranged from organizing and inventorying files to creating digital databases and exhibitions, and often emphasized training staff and creating manuals or protocols to help company staff carry forward improved archiving practices.

Now under the management of Dance/USA, the program has two joint aims: to develop an engaged, passionate, and well-trained next generation of dance-specialist archivists, and to provide hands-on help to the dance field, which has traditionally been severely under-resourced when it comes to preserving the legacy of its art-form. Aligned with [Dance/USA's core values of equity, inclusion, and diversity](#), the Archiving Fellowships Program is committed to advancing a more equitable and inclusive archives field and supporting the true diversity of voices, practices, and identities within dance communities.



The 2020-2021 Dance/USA Archiving & Preservation Fellows, clockwise from top: Sasha Jelani; Sarah Nguyễn; Ishmael Ross; Sumi Matsumoto; and Yvette Ramirez.

The first round of Archiving Fellowships was dedicated to the theme “Honoring Dance Elders and Pioneers.” The four projects focus on dance and disability, the preservation of traditional and culturally-specific dance, and the creation of community-based archives. Four host companies were selected: [AXIS Dance Company](#) (Oakland, CA), one of the nation’s most acclaimed ensembles of disabled and non-disabled performers, which also offers an extensive outreach and education program that is the primary pre-professional training ground for aspiring dancers with disabilities; [DanceATL](#), a service organization that supports the Metro Atlanta through advocacy, professional development, information resources, and convening and connecting artists and audiences, and that has launched a new initiative to build a community-based archive that gives visibility to the rich and diverse history of dance in Atlanta; [Viver Brasil](#), a Los Angeles-based company that honors Brazil's African legacy through contemporary dance theater and increases awareness of the rich history of Afro-Brazilian dance and music



through performances, arts education, community engagement and an annual

cultural immersion program to Salvador, Bahia; and [World Arts West](#), a San Francisco-based non-profit organization that produces and presents the nationally acclaimed San Francisco Ethnic Dance Festival each June and supports over 450 Bay Area dance companies that are sustaining and celebrating the world's cultural legacy.

The first Archiving and Preservation Fellows were awarded to Sasha Jelan, Sumi Matsumoto, Sarah Nguyễn, and Ishmael Ross. In summer 2021, Yvette Ramirez joined the cohort to complete the DanceATL project that was begun by Ross. Representing MLIS programs in Georgia, New York, Washington, Louisiana, and Michigan, they all demonstrated a passionate commitment to helping diverse arts communities preserve their legacies, and bring experience working with digital and analog archive projects for large institutions, smaller organizations, and community-based initiatives.

Photo above: Arenas Dance Company, performing Afro-Cuban dance. Photo by RJ Muna. Courtesy of World Arts West.

Photo at left: Te Pura O Te Rahura'a, performing the Polynesian dance forms of Tahiti. Photo by RJ Muna. Courtesy of World Arts West.



Adapting to Covid-19

All four of the projects initially set goals which were dependent on in-person work. As it became clear that the restrictions and safety concerns which began in March 2020 would not be a thing of the past by the summertime, the Fellows and host organizations began to rethink their work plans.

Fellow Sarah Nguyễn's work with AXIS Dance Company shifted from conducting a physical assessment and inventory to primarily focusing on the creation of oral histories and of a detailed records management manual. Nguyễn conducted remote oral histories with AXIS's founder, Judith Smith, and current Artistic Director, Marc Brew. These year-by-year oral histories are rich with contextual detail about the founding of AXIS, the political and artistic landscape for physically integrated dance throughout AXIS's history, the company's internal philosophies and practices, and the growth and change that Smith and Brew have seen in the company and the dance field as a whole over the years. These oral histories will become part of the AXIS archive at the [Bancroft Library's Disability Rights and Independent Living Movement Collection](#). Supporting the eventual transfer of archives to the Bancroft by liaising with librarians and curator Theresa Salazar is another focus of Nguyễn's Fellowship.

The Records Management Manual which Nguyễn created is a 30-page detailed document which will guide AXIS in safely and responsibly stewarding their archives. The information contained spans the background of the AXIS archives, preservation practices and who internally is responsible for them, file schemas, AXIS's relationship with the Bancroft Library, and simple template forms for AXIS to use as they organize and transfer their files.

Finally, Nguyễn's work with AXIS resulted in deep thinking and reflection on the importance of intentional, thoughtful language in archiving the work of physically integrated dance companies and disabled dancers. Their [blog post on the subject](#) is a fascinating look into people-first and disability-first language. Nguyễn, reflecting on AXIS and other physically integrated dance companies' use of languages in the dance



A sepia tone photo of Judith Smith, AXIS Founder and Artistic Director Emerita, sitting in her wheelchair with her right arm reaching straight out to the right, head looking right, with dancer Janet Das in back of Smith holding Smith's arm out. Photo by Andrea Basile from [KQED](#). Courtesy of AXIS Dance Company.

studio which does not include ableist assumptions or limiting vocabulary, says: “This practice and language sets a precedent which I hope to uphold in the archive, so that metadata and organization systems used to improve searchability and discoverability are also flexible and dynamic for the AXIS community to update terminologies as needed.”

The DanceATL project also revolved around the creation of new oral histories. Since this archive project is starting from scratch, the goals for Ross’s Fellowship were to design and pilot an initial round of oral histories, including selection of a first round of subjects and development of questions and methodology; development of acquisition protocols for collecting archival material to support these oral histories and document the careers of their subjects; drafting manuals for arrangement and description of archival records; and helping to build partnerships with local archives and libraries with the goal of establishing a sustainable long-term plan for the archive project.

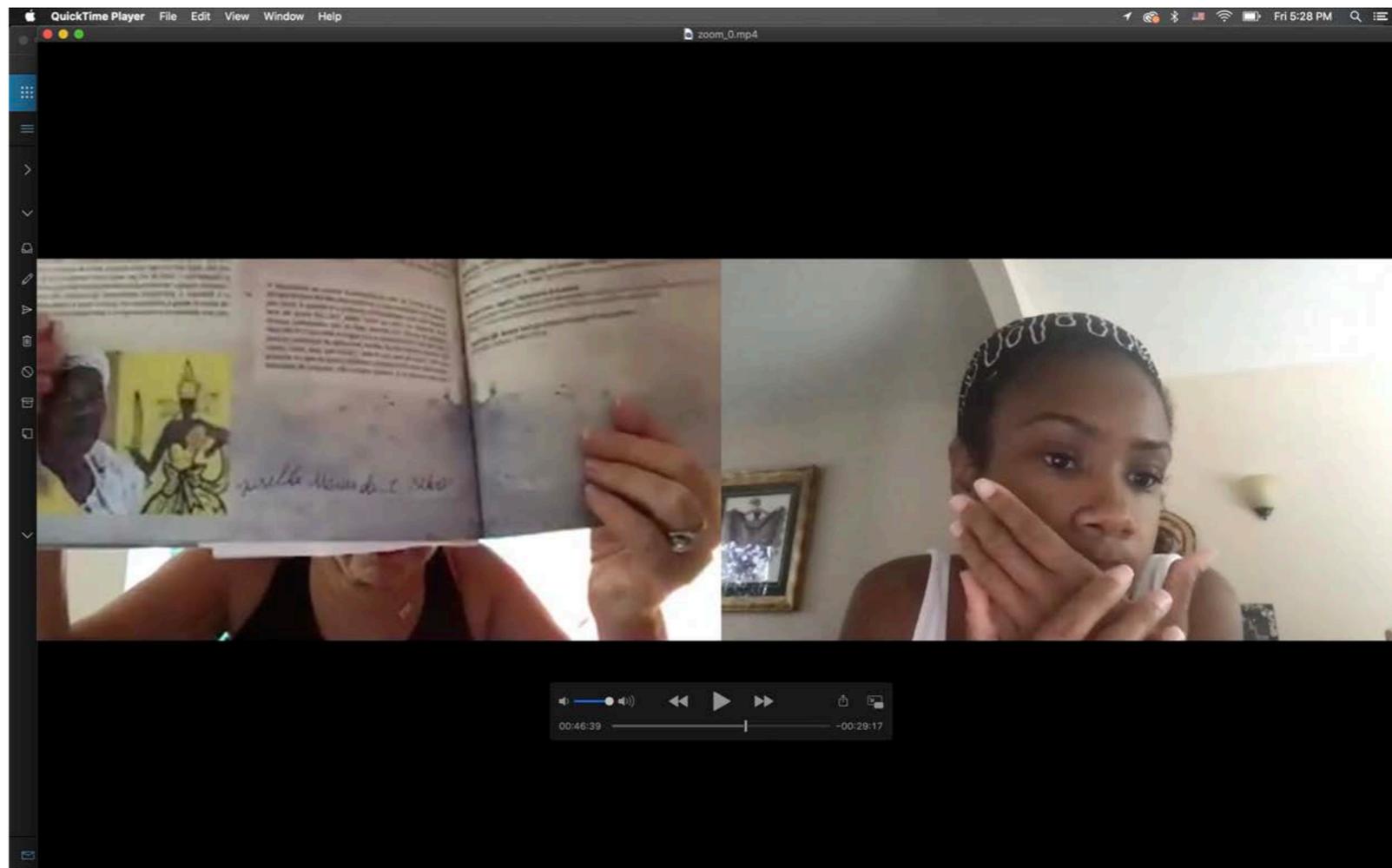
While the goals of the DanceATL project did not significantly change in scope because of the virtual shift, progress was slowed and the inability to be on the ground making connections was an obstacle to the Fellow, Ishmael Ross. As a new organization trying to establish a community archive, rather than a longstanding one trying to get its records in

order, DanceATL did not have an existing collection of digital materials that the Fellow could dig into. A primary goal of the summer was to make connections with the local dance and archiving communities, which proved more challenging from afar. Before much progress could be made on starting to build out the archive, Ross needed to establish DanceATL’s priorities in terms of who the subjects of oral histories would be, what materials to collect, and what would be the long term storage plan. Summer 2020 provided a good few months of thought and conceptualization about the archive project, which will serve as a strong foundation to get the project from concept to implementation under the management of Yvette Ramirez.

On her work with Viver Brasil in summer 2020, Fellow Sasha Jelan wrote in [her blog post](#): “The experience challenged my thinking of what an archive is and how one can archive remotely. It also highlighted a crucial component of archiving: education. The main focus of our bi-weekly Zoom meetings was educating the Viver Brasil staff on archiving fundamentals.” This focus on education for organizations who are managing their own archival collections is one of the positive outcomes of last summer’s work. Jelan created tutorials in plain, non-archives-jargon language for the staff of Viver Brasil to guide them through the file structure she created for them, proper upload and download protocols, and other archival practices and theory.

While unable to assess and inventory physical archives as originally planned, Jelán was able to devote time to learning about the rich heritage and history of Viver Brasil and the legacy of the late Joselita Moreira da Cruz Silva, aka Zelita, a master elder and cultural specialist of the dance and music of Reconcavô of Bahia. The company's co-founder, Linda Yudin, holds deep institutional knowledge, and through extensive conversations held over Zoom, Jelán is now more prepared to fully understand and engage with the organization's legacy materials as the company works towards developing an archival database, preparing to digitize rare and at-risk video materials, and fully describing the sub-collection of materials related to Zelita.

In working with World Arts West, Fellow Sumi Matsumoto pivoted from assessing physical collections and preparing materials for digitization to focusing on the development of a database that will provide public access to WAW's digital collections. Matsumoto harnessed her computer science savvy and began the process of creating the metadata schema that will support and structure this database. The San Francisco Ethnic Dance Festival has presented hundreds of traditional dance companies, resulting in an accumulation of photographs, videos, [program books and essays](#) about thousands of dance works and individual artists. The end goal of the World Arts West project is a public, searchable database that will allow the public to interact with these materials, which represent one of the largest, most diverse collections of traditional dance in this country. To get to that point, Matsumoto had to create a data structure which will eventually be translated into a searchable platform. Similar to Nguyễn's questions around the language of disability, Matsumoto grappled with how to create consistent metadata standards, without reducing or distorting the cultural nuances of World Arts West's vibrant community. In her [blog post](#), she writes: "Consistency in how performers and dances are described helps make it easier to search and find information. However, it is also important to respect and retain the specific language used by each company and cultural tradition... I worked with World Arts West to devise a system that balances these two things: assigning a label from a fixed list of options as well as including a space for any clarification or specification of the generic label." She goes on to say: "While it may be important culturally or stylistically to separate genres, I also had to consider how someone



*Sasha Jelán (right) learning about Viver Brasil on a call with the founder, Linda Yudin (left).
Screenshot by Sasha Jelán.*

not deeply involved in these cultural dance traditions might want to search... I designed the cultures list to have three categories: country of origin, region, and genre. These three divisions allow for different degrees of specificity. For example, Hawai'i is categorized as 'United States' for country of origin, so it will be included in searches for American dance styles. However, Hawai'i is in the 'Polynesia' region since its traditions are similar to those of other Polynesian islands like Tahiti.

Matsumoto also explores the political implications of these choices in language and categorization. Ongoing work on the database design and planning will absorb much of Matsumoto's time in 2021.

Challenges and Successes

One of the primary advantages of the Fellowship program as originally designed was the hands-on component. Especially given the prevalence of remote MLIS programs, early-career archivists have a keen need for opportunities to get elbow-deep in records and have the experience of working within the "living archives" of active performing arts organizations. The absence of this experience in 2020 was one more loss of the pandemic year.

However, the shift to remote work also brought some surprise silver linings. First, Dance/USA extended the first round of Fellowships to two summers with the assumption that by summer 2021 the Fellows would be able to complete some of the in-person work originally anticipated—how naive we were back then about how long this crisis might last! Regardless, extending

the Fellows for two summers allowed them to deepen their relationships with their host organizations, spend the summer of 2020 taking the time to learn about the organizations' histories and cultures, and develop work plans and projects over the course of two summers rather than having to jump immediately into whichever work felt most pressing at the start with little context or organizational knowledge.

The shift also reoriented priorities towards a focus on digital materials and creating digital access rather than processing and preserving physical records. While physical materials, especially obsolete audiovisual formats, remain a pressing concern, many companies now struggle with an overwhelming amount of digital materials that need to be organized and preserved -- and happily, much of this work can be done remotely. Additionally, focusing on digital materials prioritizes access, allowing these culturally specific and community-based organizations to make progress towards their goals of sharing and uplifting their legacy widely, as well as extending the learning from their archival journeys to their communities and colleagues.

Overall, phase 1 of the first Fellowships cohort was a fantastic experiment for all involved. The quick adjustment required flexibility, adaptability, and creativity from the Fellows, the host organizations, and Dance/USA, and all involved parties rose to the task. Our joint learning in remote and digital archiving practices would likely have gone unexplored had the Fellowships proceeded as originally planned. We look forward to deepening and expanding on this learning in the summer of 2021.

Imogen Smith is the Director of Archiving and Preservation at Dance/USA. Hallie Chametzky is the Archiving Specialist at Dance/USA.

The “Street to Stage” Panel Experience: Participating in the Chicago Dance History Project Interview Marathon

MurdaMommy

The term “street to stage” can also refer to a premeditated dream coming from my young adolescent consciousness. Reality is the experience of being on the “Street to Stage” panel for the Chicago Dance History Project’s (CDHP) Interview Marathon in January of this year. On August 8th, 2019, at Links Hall, Northwestern University, and various Chicago sites, Explode 2019 Queer Dance: Midwest, a co-curation by Clare Croft and Anne Martine White is taking place, with a two night performance at Links Hall, a 7min performance piece to follow up with a Footwork workshop. After all performances with much excitement I began to eagerly and nervously work my way around the room meeting, greeting, and networking to gain community.

While working the room with much excitement, Jenai Cutcher is walking towards me with just as much as a bigger smile than myself, we then properly introduced ourselves as she began to tell me that she has been following my work and that she enjoyed the performance given that night. Jenai spoke on her background, previous and upcoming work. Before Cutcher left our conversation she passed me her business card and hinted that she would



Participants and staff at the Chicago Dance History Project’s virtual seven-hour Interview Marathon, including MurdaMommy (top left), Lynn Schwab (top right), and Jenai Cutcher, the Artistic Director of Chicago Dance History Project (third from the top, at left). Photo by MurdaMommy.



A screenshot of MurdaMommy from the Interview Marathon “Street to Stage” panel, discussing, among other topics, Chicago footwork; empowering women; her dance company, UrbanLegend; and her short film, I Am Queen. Photo by MurdaMommy.

be interested in working with me on her new project “CDHP,” the Chicago Dance History Project.

Although I have just started making a name for myself professionally within the past few years I was humbled to know that myself and artform had been noticed to become a prospect for such a historical project that was pronounced as proclamation January 14, 2021, by [Chicago] mayor Lori Lightfoot. As time began to pass I began to keep contact with Jenai, she then contacted me with the opportunity to become a part of the

CDHP panel and speak on my experience and brief Background on working my way from dancing and garage parking lots and alleys to the stage.

January 31, 2021 Chicago, Illinois, going virtual. I found it comforting Until technical difficulties arose during a carried over snow storm from the night before. Frantically racing through the doors of a coworker’s home nearby, clearing from an overnight double with a little time to make it home mid snowstorm. With 30 minutes of pre-preparation time I was finally logged in backstage where I met so many warm smiles.

Lynn Schwab was first of many to greet me backstage with warm welcomes as I prepared to get ready for broadcasting. While backstage I was able to meet other artists such as Wendy Perron, Meida McNeal, Zoe Lesser, Emily Kilroy, Jessica Deahr just to name a few. While we were backstage a community was being formed as we met each other and conversed over our respective art and backgrounds. We all laughed as I cracked a few icebreakers and jokes about the snowstorm taking place on such a historical and informative day.

With such an Honor to speak on Chicago footwork, I nervously began to fix myself in the camera as the countdown began 54321. As the camera panned to the live interview I greeted the world with the

biggest smile. Jenai begins to introduce me and the rest of the ladies after Wendy Perron's segment. Before Wendy exited She mentioned how she saw me for the first time at Lincoln Hall for the Queer Explode Art Dance festival which gave a perfect segue for Street to Stage.

As The interview began, Meida McNeal with Honey Pot was up first. As she capitalized on growing up in Chicago as an experience going through the motions of House, Juke, Punk creating and also wanting to know the experience of others and wanting to dive deep Into the understanding of house, I grew intrigued by her response of wanting to know her journey and also stories of others from Mecca of where my culture Footwork stems from. Finding out that HoneyPot works with the community and conducts workshops hits home because connecting and sharing the art form keeps tradition.

Jenai Cutcher immediately follows Jessica Deahr Exploding through just like her work DanceCrash. I was excited to hear about the mini collaborative art forms that she and her company has worked with to fuse such captivating art and also going as far as hosting battles at the Den. Jessica Deahr's experience was so inspirational knowing someone from my hometown has been able to fuse in a collaborative form with so many artists' cultures and bring them into harmony as an ongoing song of movement.

Moving forward with the segment I was Up Next. With smiles and laughter, we jokingly laughed at



Jenai Cutcher (top left) introducing the “Street to Stage” panelists (clockwise from top right): Jessica Deahr, from Chicago Dance Crash; MurdaMommy; and Meida McNeal, from Honey Pot Performance. Photo by MurdaMommy

technical difficulties before Jenai dives in deep to learn more about this fast movement and dance she mostly witnessed virtually via the Internet. She wanted to know how I took this form to spearhead me to the stage and also broadcast activism through my art. I passionately responded letting Jenai understand a little bit of the background and upbringing and also how I can help change my community. Expressing the concerns of motivating and helping the next generation was a high moment for me because I really want to let disenfranchised children know that you can be just as great like any other artist in the world. Encouraging other women to become a part of a male-dominated culture meant stepping up like the big dogs and scuffing my sneakers, Networking and collaborating and creating content.

While searching for an outlet I applied to the Dance/USA fellowship to Artist grants supported by the Doris Duke charitable foundation. My first time applying for a grant I

was blessed to win a life-changing opportunity. With this life-changing opportunity I was able to help myself, community and those working around me. Dance/USA fellowship to artists helped Me fund my very own dance company “UrbanLegend.” I have also become the new footwork artistic director of “Bringing Out Talent Dance Company.” Wanting to expand my talent and my craft I would love to collaborate with other art forms and take footworking to new heights.

Closing out with talks about empowering women from a powerhouse of leading women leading dance in Chicago. It is an honor for women to get recognition because in many early stages of some art forms men were considered dominant. As we spoke on empowerment I mention a short film I created, “I Am Queen” and how it empowers young women. It's a full work in a male-dominated field of dance. Directed by myself and Wills Glasspiegel, we formed this film by documenting how women are feeling and thinking in this respected field.

As we wrap up conversation I spoke on how connected we are within the culture and how Chicago footwork stems from the house family tree in how we involve the culture. Coming from 120 BPM to a now 160 BPM, and speeding up our bodies just as well. Some DJs has grown with the sound such as Traxxman, Dj Slugo, Rp Boo, Dj Clent just to name a few coming from house, Juke, footwork, Ghetto tech. We wrapped up the interview with warm warm smiles as the conversation was so good. Jenai suggested we continue on backstage. Not only did I learn about other artists in my community, but we connected and gained like life long bonds backstage that I will take with me for the rest of my life.

MurdaMommy is a dancer, musician, actor, and innovator in the film, fashion, and gaming industries. As a lesbian artist and a teen who experienced homelessness, she brings her life experiences into her practice and teaches the dance form Chicago Footwork to people who live on the South and West sides of Chicago. In 2019, she was recognized by [SWAN Day Chicago](#), celebrating black women in dance.

MurdaMommy has performed across the U.S. In Chicago, she mentors and connects with all generations through performance and workshops, including programs within Cook County Juvenile Temporary Detention Center and Stateville Correctional Center.

As a musician, her style complements her choreographic and movement approach. She is currently working on her first official E.P She recently created the short film " I Am Queen," based on the women of Chicago footwork culture. She is also collaborating on [Juke Town](#), an online multiplayer game where characters can practice footwork, socialize, and complete missions. For more information visit www.murdamommy.com



archival
library

The Nautilus Genome Project: Developing an Institutional Archive at Nautilus Music–Theater

Kathryn Hujda

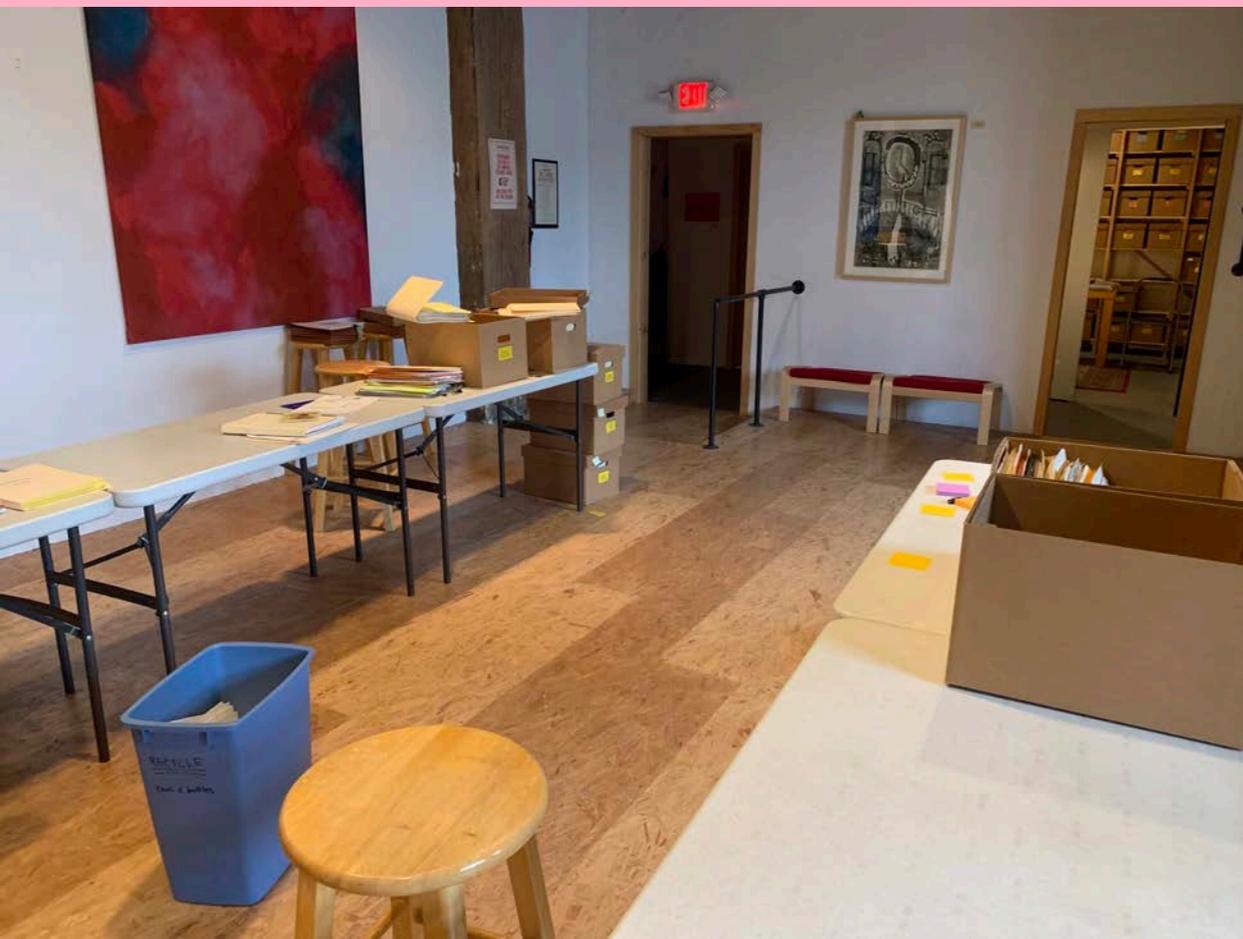
In 1986, the Minnesota Opera was at an artistic crossroads. Though originally associated with a contemporary art museum, with a focus on new and innovative works of chamber opera, over the course of its first two decades of existence the ensemble separated from the museum and had grown into Minnesota's major regional opera company. This new institution, now responsible for providing operatic experiences for the entire region, soon found itself shifting its focus to more traditional operatic repertoire. Minnesota Opera's leadership faced an artistic dilemma: in light of the organization's previous commitment to staging new work, how should the company treat new works moving forward?

The New Music-Theater Ensemble (NMTE) of the Minnesota Opera was piloted in 1986 as an answer to that question. Led by Artistic Director Ben Krywosz, the NMTE was intended to carry on some aspects of the original aesthetic of the Minnesota Opera but on a

smaller scale. The NMTE operated under the aegis of the Minnesota Opera until it ceased to be supported by its parent organization and established itself as a separate and independent organization in 1992. Now known as Nautilus Music-Theater, the ensemble finds itself at its own crossroads as the organization's remaining founder, Ben Krywosz, nears retirement age. Though originally conceived as a limited-life project, Nautilus staff and Board are now exploring if the organization should continue to operate once Krywosz retires and, if so, what would be the best vehicle for the work to continue. To address these questions, Nautilus has embarked on the "Nautilus Genome Project," a multi-year evaluation initiative to determine the values that have shaped Nautilus' work and the long-term impact of the organization in order to establish new organizational frameworks moving forward.

The first phase of the Nautilus Genome Project included the arrangement and description of approximately 200 linear feet of organizational records, and archival work has played a pivotal role in executing the subsequent phases of the Nautilus Genome Project. This article will discuss the archiving activities undertaken as part of the Nautilus Genome Project in order to illustrate how Nautilus developed its own institutional archive and how the organization has used its archive for strategic and long-range planning.

View of the processing room.



Processing records in the processing room.

Organizational Histories

The Minnesota Opera began as a chamber ensemble associated with the Walker Art Center contemporary art museum in Minneapolis, Minnesota in 1964. Known then as the Center Opera, in its first five years of existence, the company garnered a national reputation for its innovative productions and commitment to producing new and contemporary works. After just a few highly successful seasons at the Walker, the company formally separated from the museum and became its own independent organization in 1969. The name of the organization was changed in 1973

to reflect its growing regional connection and the focus on new works began to wane. By the mid 1980s Minnesota Opera was staging more traditional operatic repertoire and functioning as the state's primary regional opera company.

This period of time proved tumultuous for the opera company artistically as well as administratively. Throughout the 1970s and 1980s Minnesota Opera faced a series of administrative restructurings and financial difficulties further complicated by competing artistic visions for the future of the company; given its reputation, the company faced pressures from staff, the public, and other stakeholders to continue to program new works. In 1986, the Minnesota Opera's New Music-Theater Ensemble was established as a program within the opera company in order to address these competing visions. The ensemble was tasked with developing new works and performers, primarily through the staging of works-in-progress and new works, offering workshops, and other related activities. The program would serve as an incubator for new and experimental works that could be publicly presented on a smaller and less financially risky scale (1).

In 1992, the NMTE and the Minnesota Opera amicably separated and the NMTE reestablished itself as an independent organization. This new iteration of the ensemble was led by three former Minnesota Opera staff: Ben Krywosz, the artistic director of the Minnesota Opera's NMTE; Karen Coe Miller, artistic associate of the Minnesota Opera's NMTE; and H. Wesley Balk, former co-artistic director of the Minnesota Opera. In 1996 the ensemble changed its name from the NMTE to Nautilus Music-Theater and has since

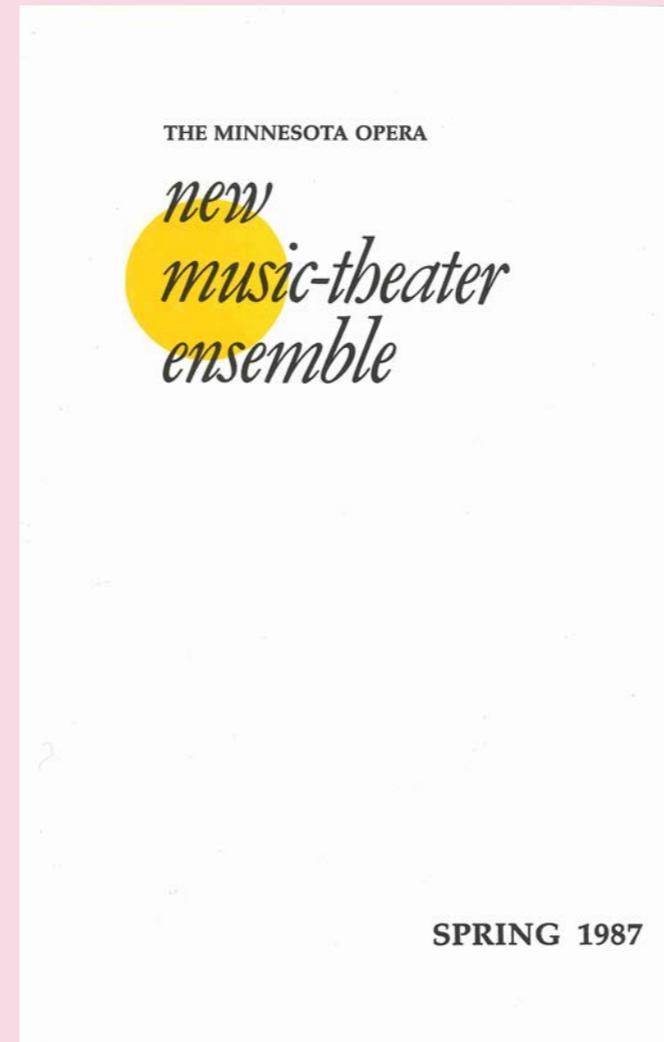


Photo at left: 1978 Minnesota Opera program



Photo at right: Name change announcement, 1996

Photo on p. 16: Publicity Triptych William Gilness, Brian Sostek, *THE FANTASTICKS*; Vanessa Gamble, *I AM ANNE FRANK*; Jennifer Baldwin, *JOAN OF ARC*

(1) The company's financial struggles and frequent changes in leadership were well-documented in local papers at the time. An unofficial merger with the failing Saint Paul Opera Company and the cessation of touring productions from the Met were interpreted as major contributing factors to the change in artistic direction as well. See in particular Mike Anthony, "Minnesota Opera Ready to Enter New Era," *Minneapolis Star and Tribune*, June 30, 1985 and Anthony, "Minnesota Opera to Promote New Works," *Minneapolis Star and Tribune*, March 27, 1987 for excellent summaries. The interpretation provided here is supported by materials preserved in the Nautilus Music-Theater Archives, the Walker Art Center Library and Archives in Minneapolis, Minnesota and the Minnesota Opera records at the Performing Arts Archives, University of Minnesota Libraries, Minneapolis, Minnesota.

continued to operate as a small, non-profit organization in Saint Paul, Minnesota (2).

Nautilus' mission is to "provide opportunities for the artistic growth of artists who create, develop, and produce new operas and other forms of music-theater that are emotionally expansive, dramatically engaging, and spiritually stimulating (3)." Unlike most theater companies, who may measure success in the number of productions staged or tickets sold, Nautilus focuses on supporting artists who are creating or engaging with new work and developing new works of music-theater. According to Director Ben Krywosz, "writers, composers, performers, and directors are those people whose lives we want to change (4)."

To achieve its artist-driven mission, Nautilus programming follows a four-part structure: Artist Development, or training programs that provide professional growth opportunities for artists; Rough Cuts, a series of informal monthly public presentations of works-in-progress; Productions of full-length music-theater works, including premieres of new work or innovative productions of existing operas and musicals; and Community Commissions, which includes projects or services initiated by or commissioned for specific communities, such as other arts organizations, academic institutions, or human service organizations (5).



The Genome Project

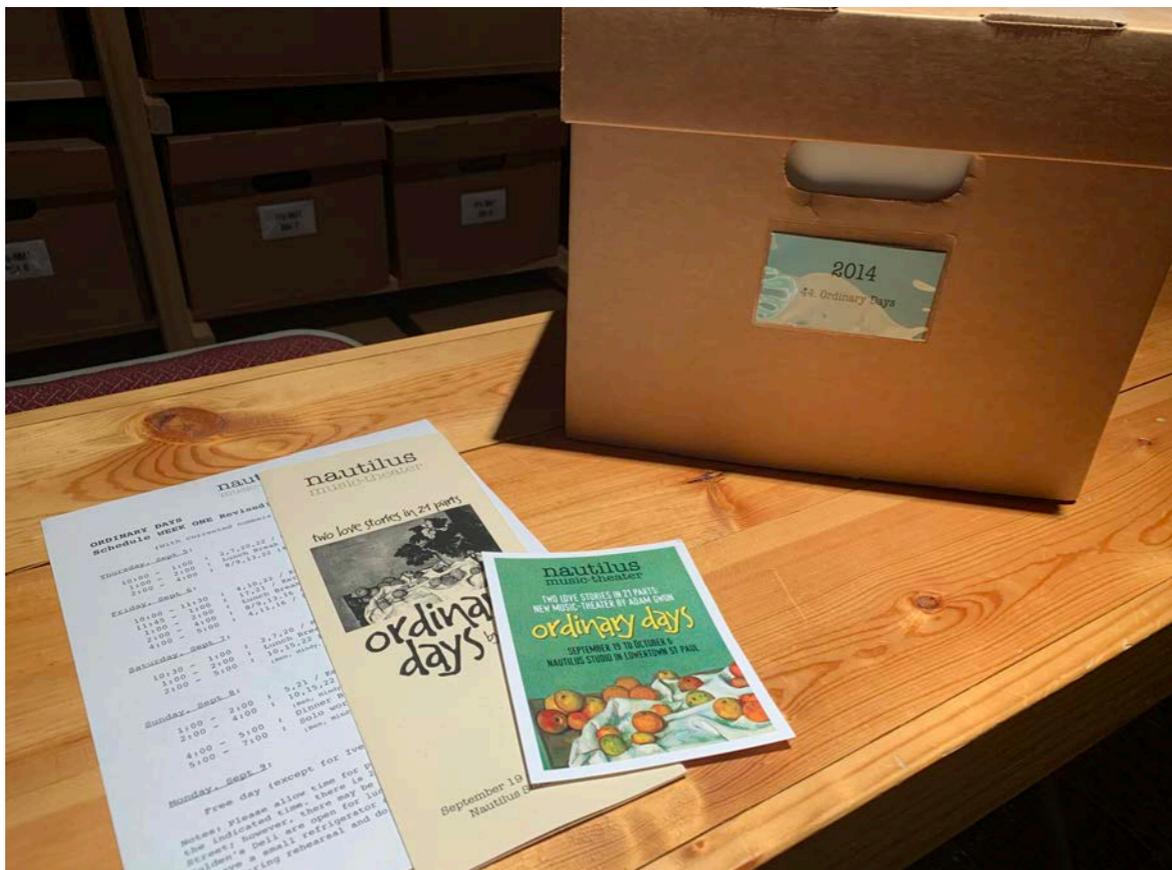
Of the company's three original co-founders, only Krywosz remains employed by the organization. Nearing retirement himself, the question of what to do in the absence of Krywosz has been posed to the organization's Board of Directors. Over its nearly 40-year history, Nautilus has developed a unique methodology for training theater artists and teaching collaboration skills, and Krywosz himself has become a notable figure in American opera and music-theater. Given a perceived impact of Krywosz and Nautilus on the field, the question of whether or not there remained a need for the work of the organization to continue beyond Krywosz's involvement was raised by the Board as well as by external stakeholders.

While the conventional solution would be for the Board to hire a succeeding Artistic Director,

(2) Nautilus is a 501(c)(3) non-profit with current staff size equal to 1.0 FTE. Its annual operating budget is typically less than \$300,000. (3) "Welcome," Nautilus Music-Theater, last accessed May 23, 2020, <http://www.nautilusmusictheater.org/>. (4) Personal interview with the author, June 24, 2020. (5) Paraphrased from "Welcome," Nautilus Music-Theater, last accessed January 15, 2021, <http://www.nautilusmusictheater.org/>.



Nautilus leadership instead decided to seek input from the community of artists it has traditionally served in order to decide the future of the organization. This initiative, known as the Nautilus Genome Project, was framed as a multi-year strategic evaluation and long-term planning effort of Nautilus Music-Theater. Nautilus staff would archive organizational records and survey past program participants in order to better understand the organization's impact on its community. Using feedback gathered from the community, Nautilus leadership would then decide what aspects of Nautilus, if any, should continue to serve the community moving forward. The project would allow Nautilus to map its own metaphorical DNA in order to genetically engineer a new organizational structure moving forward.



The project would proceed in six phases. Phase One: Archive the Organization's Records; Phase Two: Create Database of Program Participants; Phase Three: Create Survey Instrument; Phase Four: Collect Survey Data; Phase Five: Analyze Survey Data; Phase Six: Determine Future of the Organization. At the completion of the project, the following goals will be met: Nautilus' work will be archived, catalogued, and accessible to artists and the public; a thorough evaluation of Nautilus' impact on the field will be secured; a new and/or revised organizational structure will be created by those most influenced by Nautilus' developmental experiences; and a new replicable model for exploring the life cycle of artist-led arts organizations will have been field-tested, with the Nautilus Genome Project serving as an example of a methodology that could be used within non-profit and/or arts communities.

Establishing an Institutional Archive

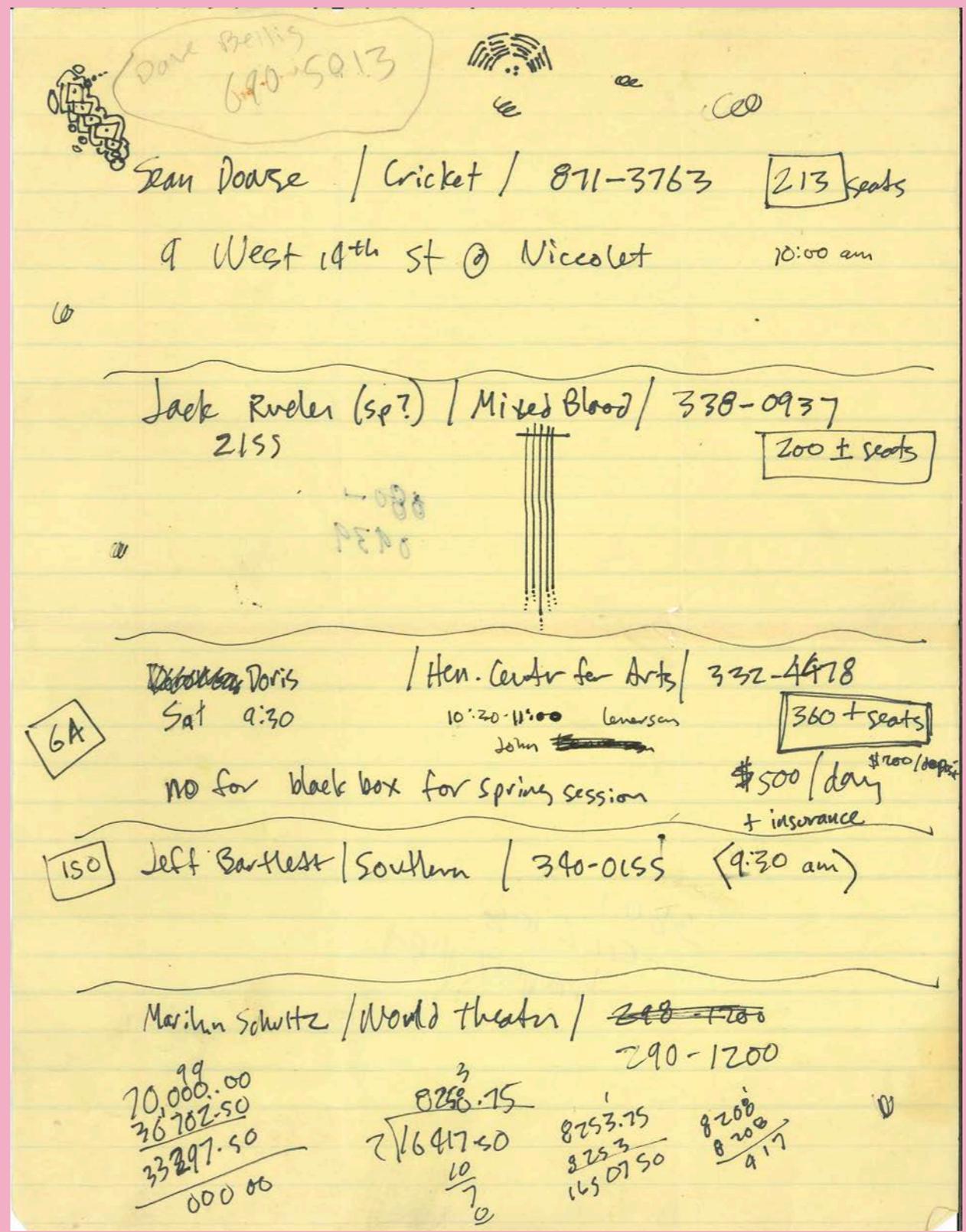
Preliminary Work

Over the years, Krywosz had perhaps erred on the side of saving too many documents rather than too little, sensing early on the possible value of such records to future generations of theater practitioners. A large amount of historic material had been kept, however, there was little arrangement or discernible order amongst the materials themselves and no clear organizational guidelines as to what should be retained and what

could be discarded. Many boxes of records were labelled “to be filed” or “Ben’s desk” with the date the materials were cleared from his desk.

In a first step towards increasing intellectual and physical control over the records, general operating funds were used in 2011 to hire two part-time paid assistants, working 100 hours total, to do a preliminary sort of the materials. The primary goal of this initial sort was to differentiate archival materials from other accumulations of materials in the Nautilus studio space and to acquire a better sense of the overall scope and extent of Nautilus’ vast collection of records. Initial series were developed largely coinciding with the four core program areas of the company: Artist Development, Rough Cuts, Fully-Staged Productions, and Community Commissions.

Attendance at theater archiving forums led by the University of Minnesota Libraries Performing Arts Archives the following year provided Nautilus staff with an intellectual framework for establishing a more formal institutional archive as well as resources to support archiving work within the organization (6). These forums fostered dialogue among theater makers, professional archivists, and historians, allowing Nautilus staff to better understand the value in preserving the organization’s records. The forums also supplied Nautilus with resources to better understand the mechanics of archiving as well. For example, resources such as the American Theatre Archive Project publication, *Preserving Theatrical Legacy: An Archiving Manual for Theatre Companies*, introduced during these forums, would prove an essential resource as the organization moved forward with plans to establish its own institutional archive (7).



Location and budget notes, Book of Days, 1996

Photos on p. 17: Top, Media box; Bottom, Production box, Ordinary Days, 2014

(6) For more information see “The Play Within a Play: Saving the Story of Your Theater’s Productions,” University of Minnesota Libraries, last accessed January 15, 2021, <https://www.lib.umn.edu/about/ephemeral/events>. (7) For more information see “American Theatre Archive Project,” American Theatre Archive Project, last accessed January 15, 2021, <https://www.americantheatrearchiveproject.org/>.

From 2012–2016, archiving activities continued with assistance from a rotating cohort of paid, part-time fellows participating in the Nautilus Music-Theater Management Fellowship Program (8). This nine-month program, which ran annually from 2012–2016, provided hands-on training for practicing artists who wished to run their own organizations as well as administrators interested in innovative management opportunities within smaller arts organizations. Basic archiving and records management practices were framed as an aspect of administrative work, and Kathryn Hujda, then-liaison for Minnesota’s local chapter of the American Theatre Archive Project, provided archival training and ongoing support to fellows on a volunteer basis.

During this time, the organization’s records were framed as a key component of strategic and long-term planning and the work plan for the Nautilus Genome Project was further developed. Hujda joined the Nautilus Board of Directors in 2016 in order to provide more robust support to the archiving components of the project. Two Innovation Awards from Opera America, a national service organization for opera companies, as well as support from Minnesota’s local Metropolitan Regional Arts Council, provided the much-needed financial resources to support the project. With additional funding secured, independent program evaluator Rachel Brown was hired to manage the survey design, implementation, and analysis phases of the project, and Nautilus leadership began a more concerted effort to archive the organization’s records (9).



Photo at left: Production photo - Book of Days, 1988; Photo at right: Production photo - Cowboy Lips, 1988

(8) Though outside funding was sought, the Management Fellowship Program was supported entirely through general operating funds. (9) All Nautilus Genome Project staff, with the exception of Krywosz, worked as paid independent contractors. Grant and award funds largely supported contractor fees.

Arranging and Describing the Materials

Internal use of the collection was a key factor in determining collection arrangement; with no immediate plans to donate the collection to a library, museum, or academic institution, it was necessary to intellectually and physically arrange the materials in a way that would make sense to an outside party as well as serve the organization's ongoing needs. As such, project staff decided that arrangement should continue to mirror the four core program areas of the organization. Additional series were created to address non-programmatic materials, resulting in the following series: Artist Development files (e.g., curriculum, contact sheets, schedules, participant surveys); Rough Cuts files (schedules, programs, publicity); Production records (schedules, programs, publicity); Community Commissions files (schedules, programs, publicity, community correspondence); Administrative records (grant files, financial records); Personal papers of Wesley Balk (writings, scores, photographs, and related materials gifted to Nautilus); Media (audio/visual materials on a variety of formats); Posters, framed photos, and other ephemera. The organization also maintains a vast collection of digital files; however, Phase One of the Nautilus Genome Project largely has focused on the organization's physical records.

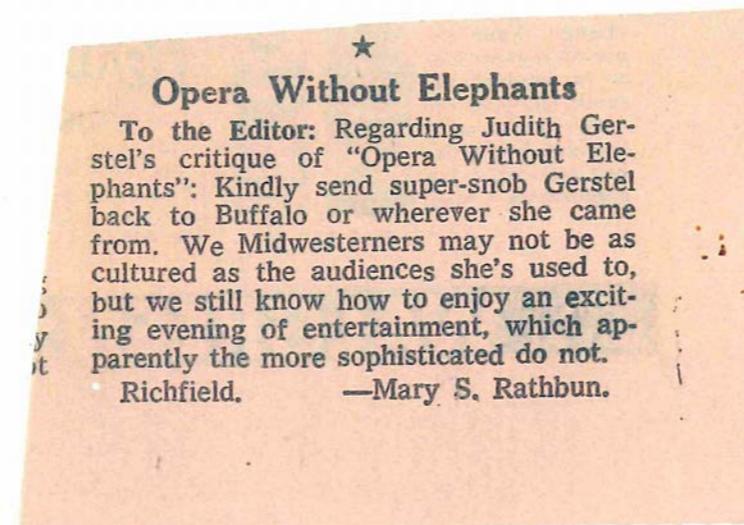
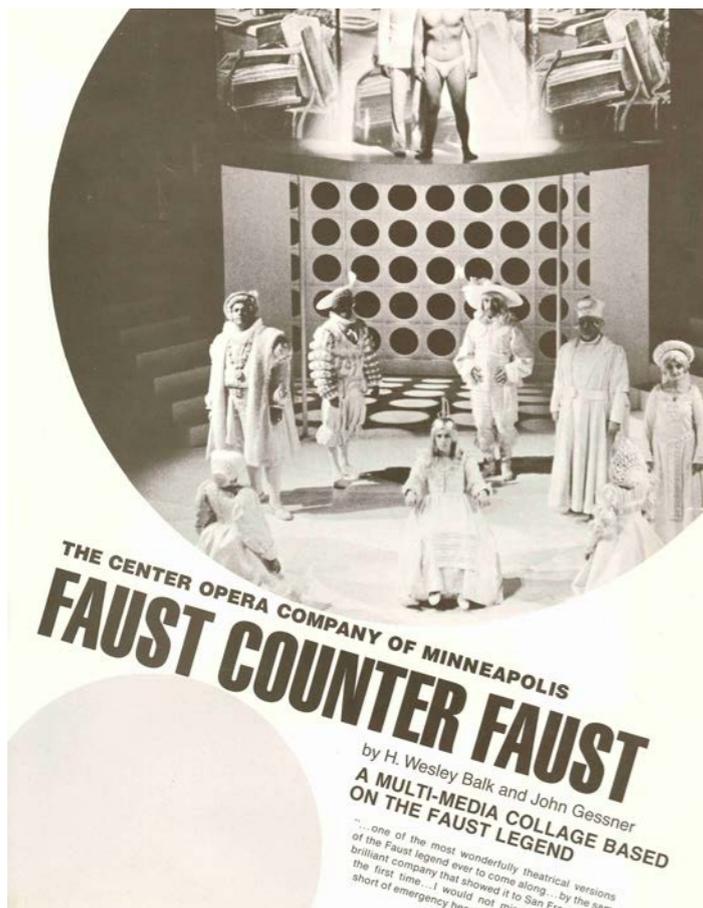


Photo at left: Wesley Balk Papers - Center Opera Production Photo, 1971

Photo at right: Wesley Balk Papers - Clipping about Minnesota Opera Production, undated

Due to Nautilus' ongoing need to access its own records quickly and efficiently, Nautilus staff decided physical arrangement should largely reflect intellectual arrangement. Materials were physically grouped together whenever feasible, with materials arranged in chronological order in most series. While this level of physical arrangement required a substantial amount of time, the framework would make it easier for staff to quickly find historic documents as well as correctly file new records moving forward, thus encouraging staff compliance.

Records have been inventoried in a variety of ways depending on organizational need. Because a majority of the materials in the collection have been physically grouped together and chronologically arranged, most series have been

(10) Preliminary surveys indicated that substantial additional financial support would be needed in order to properly address the digital materials in the collection. This was due to the large number of digital files, the current arrangement of digital files, and the variety of file formats; as routine users of Mac operating systems since the 1980s, some Nautilus digital files are saved on legacy computer hardware or in file formats that are no longer supported by current operating systems, presenting several preservation challenges for a small organization with no paid archival staff. As such, Phase One of the Nautilus Genome Project, as well as the focus of this paper, will largely center around the organization's physical records.

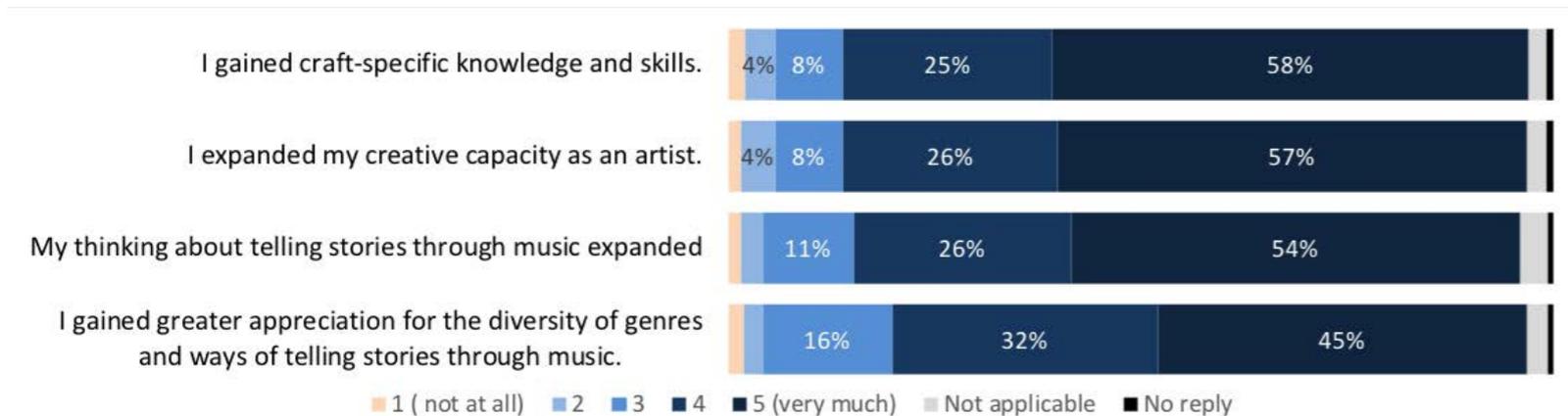
described at the project, year, or event-level only. More detailed inventories were created for materials in the Roughs Cuts, Productions, and Artist Development series in order to document the personnel involved and the location of each event, allowing Nautilus staff to easily search some of the organization’s most frequently accessed records based on a number of different search criteria. All inventories were created using computer spreadsheet software with files stored locally at the Nautilus Studio.

While collection inventories remain internal to Nautilus at this time, the company has used the internal inventories to publish a searchable online database of the organization’s programs and program participants dating back to the formation of the ensemble. The online database can be accessed by visiting <http://www.nautilusgenome.org/>. While the database is not an inventory of the company's records, it does provide a generalized sense of the scope of the organization’s work.

Use of the Collection

The collection may be accessed by the public via request only at this time, and use of the collection is handled on a case-by-case basis. Much of this is due to capacity, as Nautilus has limited paid and volunteer staff to handle such requests. Despite these limitations, Nautilus fields a regular stream of requests from artists, theater practitioners, and historians seeking information on past repertoire, Wesley Balk, and Nautilus-created curriculum. For example, local writers and researchers working with the Minnesota Opera are currently consulting the Nautilus Archives for projects related to the Minnesota Opera’s upcoming 60th anniversary.

One of the most substantial and ongoing uses of the collection is by the company itself in support of the strategic and long-term planning phases of the Genome Project. For example, during arrangement and description of the collection, a vast amount of information on past programs and participants was uncovered. Contact sheets for programs and productions were used to identify the survey population for the Genome survey and to capture contact information of former participants, resulting in a rich data set on the 2,026 individuals who had interfaced with Nautilus and its programs. Additionally, while designing the Genome survey instrument, independent consultant Rachel Brown referred to past program and evaluation materials in order to better understand the organization as well as to generate ideas for specific survey questions.



Survey data example

In May 2019, a total of 1,679 individuals received email invitations to take the Nautilus Genome Survey (11). Each emailed invitation included a link to the online database created as a result of describing the Nautilus Archives so that participants could better recall their specific interactions with the organization. Approximately 28 percent of the survey population (460 people) completed the survey; ninety-three percent of those that started the survey completed it, and over two thirds of respondents provided substantive written comments to open-ended questions.

Engineering the Future

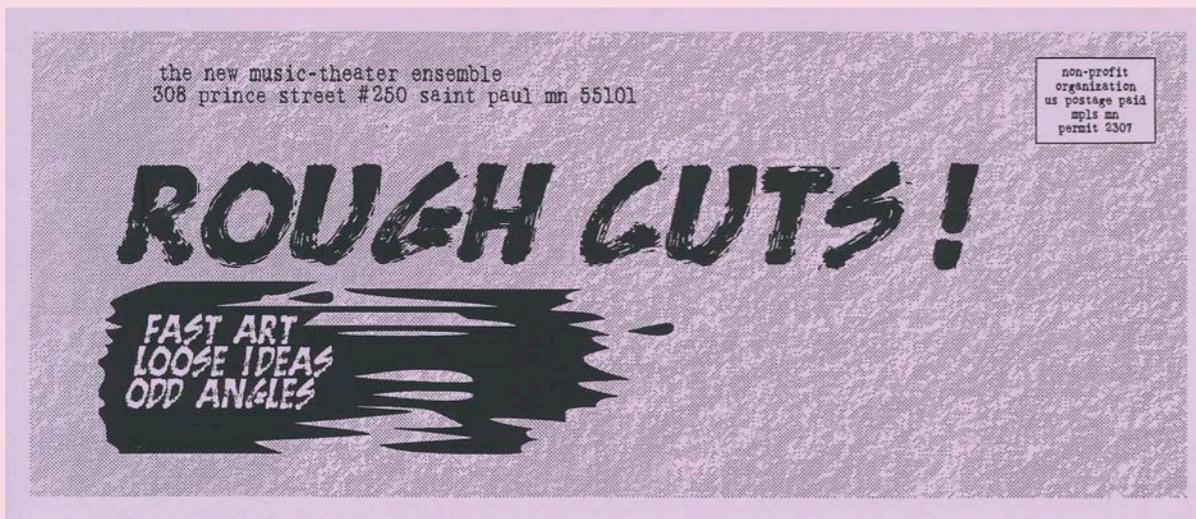
Data analysis began in the fall of 2020 and, at the writing of this case study, is near completion. During analysis, Brown and a team of outside consultants readily identified recurring themes, comments, and experiences within the data set. For example, 209 respondents specifically identified “collaboration” as a core value of Nautilus in an open-ended survey question, while 142 respondents listed “experimentation” and/or “exploration” as core values. Additionally, a vast majority of respondents reported high levels of agreement with statements that focused on the impact of Nautilus on their growth as artists, including gaining craft-specific knowledge and skills, expanding their creative capacity as an artist, expanding their thinking about telling stories through music, and gaining a greater appreciation for the diversity of genres and styles of music-theater.

The final phase of the Genome Project will center on determining the future of the organization, and while the COVID-19 pandemic has elongated the timeline for the Genome Project, it has not drastically altered the scope of the project or its final phase. Nautilus staff and Board are currently exploring ways to convene groups of outside stakeholders (i.e., artists, audience



Production photo - Snow Leopard, 1991

(11) Project staff were unable to acquire valid email addresses for all participants, thus lowering the total survey population.



Early Rough Cuts postcard, 1995

members, and other community members) to further examine key findings from the survey and work alongside Nautilus leadership to explore possible organizational frameworks that would (1) exemplify the basic principles and core values of Nautilus, and (2) support the kind of work that the Nautilus community of artists would like to see continued based on data collected in the survey. Sixty-four percent of survey respondents (302 people) indicated interest in participating in such discussions, evidencing a tangible investment in the future of the organization from the Nautilus community.

Once the future is more clearly defined, the Nautilus Board of Directors will need to determine the best course of action to ensure long-term preservation and access to the materials in the collection with respect to the future shape of the organization. More formal collection policies, including policies regarding public access and use, will need to be established if the

organization decides to retain its records. Further discussion of collection scope would be necessary if the materials are to be donated to a library, academic institution, or museum due to the size of the collection and complex provenance of some sets of materials. Digital preservation work, including preservation of born-digital records as well as the digitization of decaying audiovisual formats, will be a priority moving forward regardless of future ownership of the materials.

The Nautilus Genome Project has demonstrated several practical and future-facing benefits to establishing an institutional archive. Streamlining access to archival materials has allowed these materials to be fully activated in service of organizational strategic and long-term planning. Additionally, Nautilus Board Members now have a more robust understanding of the scope and content of the collection itself and its potential for use by the Nautilus community, thus better equipped to manage these records during times of organizational change. Nautilus staff are better able to activate these records for internal use and community benefit, and the archives now serve as another avenue for enacting the organization's artist-centric mission. Despite the organization's small size and limited resources, Nautilus has succeeded in positioning its archive as a useful tool for designing the future as opposed to solely preserving evidence of the past. The Nautilus Genome Project provides a replicable model for small theater companies who wish to better manage and creatively engage with their own records.

Kathryn Hujda is Curator of Manuscripts at the Minnesota Historical Society.

After Sousa: The Frank Simon Papers at University of Maryland

Christina Taylor Gibson

“During these perilous times, these inspired words [to “Stars and Stripes Forever”] have greater meaning than at any other time in our history. It is my fervent hope and prayer that they will be sung again and again in every school in the land.”

The writer enjoyed, and proudly so, seven years as cornet soloist with Mr. Sousa and his band and recalls having played in Missoula in 1915 en route to the Panama Pacific Exposition in San Francisco.

. . . .SOUSA MARCHES ON!

*Frank Simon writing as guest editor in The Missoulian,
Tuesday, May 19, 1964*

Over forty years after leaving the band, Frank Simon still promoted his tenure as cornetist and assistant bandmaster with John Philip Sousa’s band. It was on the strength of that reputation that Simon found a position as a bandleader at the American Rolling Mill Company [ARMCO] in 1920. He led the band to national renown before it folded in 1939. While still directing the ARMCO Band, Simon took a post at the Cincinnati Conservatory, where he founded the instrumental music program in 1930. Then, after ARMCO discontinued its band, Simon remained at the Conservatory until 1955. As this quote shows, Simon was still advertising his links to Sousa when he took a post-retirement position at Arizona State University in 1956. Simon’s students went on to play in and lead bands throughout the U.S.



Above: Frank Simon, playing the trumpet. Following page: Simon (second from right) with Sousa bandmates, from left to right: Herbert Clark, John Perfetto, Ralph Cory, Ed Williams, Frank Simon, and Budd Russell. Natatorium Park in Spokane, WA, August 8, 1915

Frank Simon's career is representative of U.S. Wind Band music and musicians in the twentieth century. Simon may have been among the most famous, but he was neither the first nor the last to use experience with the Sousa band as a calling card to a career in professional and academic bands. By the time Simon moved to Cincinnati, such bandmasters dotted the landscape of the U.S., and the celebration of Sousa's legacy was in full peel.

Simon's papers and scores are integral to our holdings in Special Collections in Performing Arts at the University of Maryland (SCPA), and we anticipate these resources will be popular among our users. SCPA is home to the American Bandmasters Association Research Center. As a result, we have over 1,000 linear feet of band-related materials, including professional association records, personal papers, scores, and recordings.

Simon was a founding member of the American Bandmasters Association (ABA), and the ABA records are the keystone to our band-related holdings. As represented by the ABA and its members, the band community is remarkably invested in maintaining and shaping the historical

narrative. The stories they preserve and promote often center around Sousa, the most famous bandmaster and composer in the U.S. The ABA pronounced Sousa an honorary president at their first meeting in 1930 and made Sousa an honorary member during the 1931 annual meeting. Several years later the ABA launched a successful campaign to elect Sousa to the Hall of Fame for Great Americans; Sousa was inducted in 1973.

In part because of a shared admiration of Sousa, Simon's papers will fit in nicely with other personal collections of ABA members. For example, we have the papers of John Heney, Sr., another Sousa band alumnus. Heney became a bandmaster and educator in Florida; he also served as archivist for the Sousa Band Fraternal Society. Raymond Dvorak, former director of the University of Wisconsin Bands, never played with the Sousa band, but he spearheaded several efforts to honor Sousa posthumously. The Dvorak papers at SCPA contain correspondence and ephemera related to these efforts.

Nonetheless, Simon's papers and scores are important for reasons beyond the creator's affiliation with Sousa. Simon's





The ARMCO Band, with Simon at the microphone on the right. From the caption on the back of the photograph: "Aside from its illustrious conductor, Dr. Frank Simon, who served many years as solo cornetist and assistant conductor of Sousa's Band, the Armco Band has attracted to its ranks musicians from some of the foremost musical organizations of the world — symphony orchestras, concert bands, and opera orchestras."

migration from professional and town bands to academic bands and institutions mirrors changes within the field at large. By the end of World War II, very few professional and town bands existed, but school and university bands were ubiquitous, often taking the place of what had formerly been the town band. The Simon score collection, which dates from the 1920s, during his time leading the ARMCO band, represents a slice of musical

culture that no longer exists, and Simon's papers show how one person adapted and thrived in the new cultural landscape.

Materials of Interest

The Simon scores and papers provide the best documentation of the early phases of Simon's career. The score collection appears to date from Simon's tenure with the ARMCO band. One series consists entirely of music by Sousa, including several full scores with parts. At times, notes indicate Simon's arrangements and adjustments for his ensemble. A second series contains scores by Simon's teacher, Herman Bellstedt. The third series contains partbooks documenting the band's repertoire for one season, and the last series has a miscellaneous collection of scores, including several imprints from Simon's own publishing business.

The personal papers are extensive, with particularly strong documentation of Simon's skill at self-promotion. One highlight is the approximately three linear feet of photographs. They include images from Simon's childhood and years with the Sousa and ARMCO bands (see Simon with fellow musicians in scan). Starting in the 1940s, most of the photographs depict Simon posing with students or school bands. Many of the images depict Simon with other bandmasters, including his mentor Herbert L. Clarke and his colleague and friend Edwin Franko Goldman.

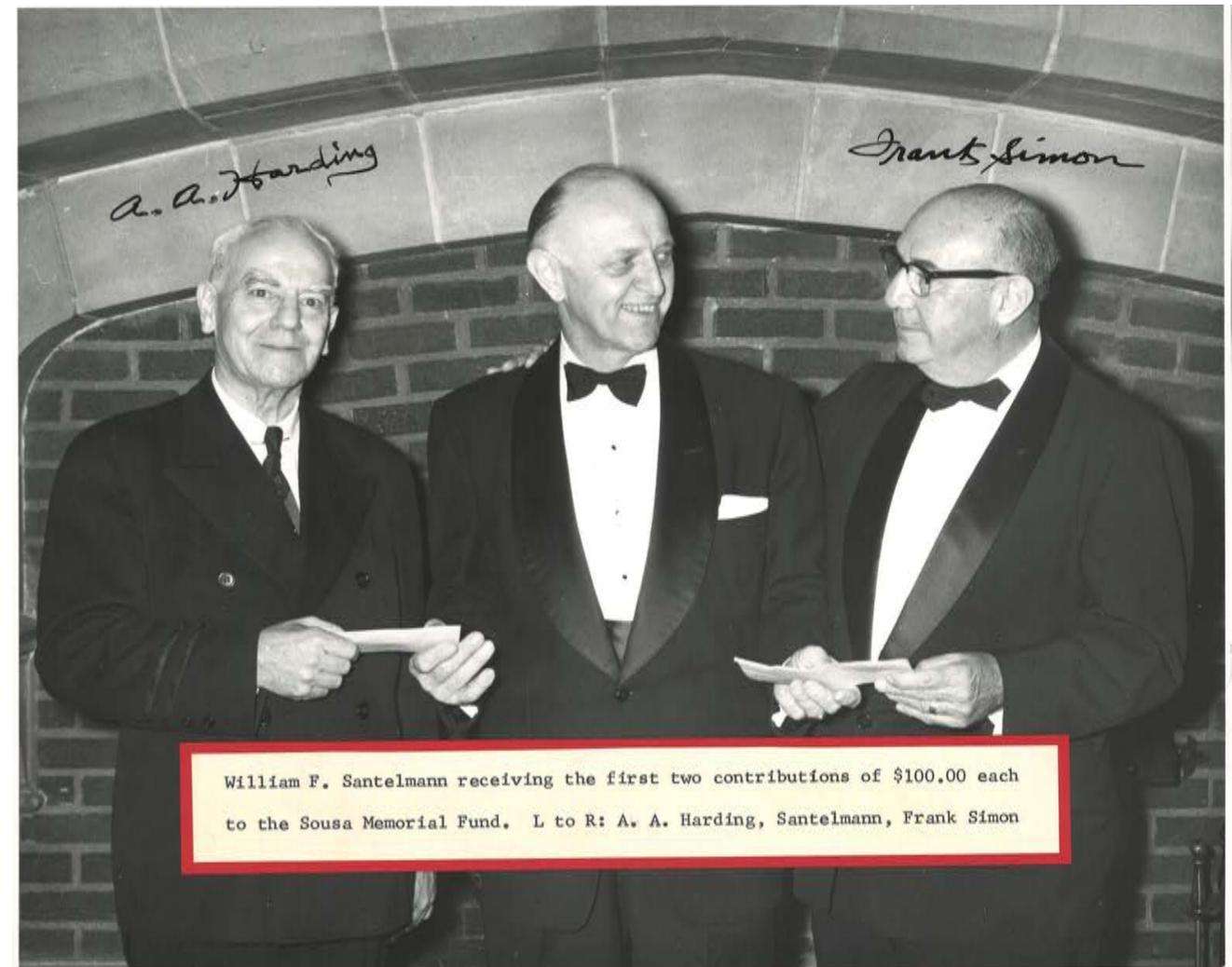
Four oversized scrapbooks dating from 1929 and 1930 document Simon's awareness of public promotion and perception, and help situate his career within larger cultural movements. The scrapbooks contain extensive press around the first ABA meeting, which was held in Simon's hometown of Middletown, Ohio in 1930. They also chronicle the ARMCO band's performances in the town square and on the radio. Clippings, programs, correspondence and photographs from later years augment these central materials.

Processing the Papers

The Simon collection came to SCPA through a circuitous route. As documented in the accompanying paperwork, after his father's death the collection first belonged to David Simon, Frank Simon's son. Over the course of several decades, David Simon sent some of his materials to UMD and others to the Marine Band archive. Thanks to the generosity and collaboration of the Marine Band Archives, in late 2019 the entire body of material was united at UMD. That is the material we are now processing and describing as two separate collections, the Frank Simon scores and the Frank Simon papers.

The Simon papers arrived at SCPA with some processing and description complete. The Marine Band had prepared a collection-level finding aid, separated the material into series, and provided inventories for many of the series. This work allowed us to speed the processing somewhat, providing us with valuable background information and metadata. It also changed the processing workflow, requiring an evaluation of the completed work for each series and a comparison to and integration with our usual processing and description procedures. In several cases, the inventories provided were outdated, referred to only part of the series, or used a numbering system that had been superseded by a more recent organizational method. To provide an optimum folder-level finding aid, which is our charge for band-related collections, we had to sift through the materials to extract the best possible ordering and metadata.

For example, the Marine Band compiled a complete inventory of all the audio materials in the Simon papers, including over 50 LPs and 15 reel-to-reel tapes. In this case, although the inventory provided excellent metadata, the recordings had not been numbered in any way, and the organization of the materials did not correspond to the order of the items listed in the inventory. In most cases, the metadata on the container was complete, and the item itself could be used to provide information for the finding aid, but in a few



A. A. Harding (left), the Director of Bands at the University of Illinois, and Frank Simon (right), issuing the first contributions to the Sousa Memorial Fund, received by William Santelmann (middle). Santelmann was the leader of the United States Marine Band from 1940-55.

instances, the sleeve was incomplete, and the processing archivist had to sort through the inventory to ensure that all available metadata was part of the record.

Processing work was not as complete for all series of the Simon papers. An extensive collection of newspaper clippings had high informational value, but the clippings were yellowed and brittle, requiring the creation of surrogate photocopies on archival paper. In completing this task, we realized that there were many duplicates throughout the clipping collection, and we paused in order to complete de-duplication and insert separation sheets.

The pandemic did not change the processing plan for the Simon papers, but it did slow the work down considerably by restricting the amount of time and collaboration possible. Ordinarily, I would supervise a student worker to cross-check the metadata and copy the clippings, but because a limited number of employees were permitted on the premises during the 2020/2021 academic year, I completed all the physical processing work. Collaboration with other units was also constrained during the pandemic, and although I marked items for delivery, I did not place requests for that work. Additional processing will happen post-pandemic.

After Processing: The Band Community and Its History

Because of our long-standing relationship with the ABA and with band researchers in the U.S., we know that the Simon scores and papers will hold considerable informational value to our current users. Through photographs and clippings, they document Simon's continuing admiration for Sousa and his use of Sousa's reputation to further his own. The scores, programs, and recordings provide evidence of Simon's own diverse career and chronicle the ways his path echoed that of his contemporaries. Traditionally, such stories have captivated bandmasters and band historians.

Although it is impossible to know what will resonate most with future users, the Simon scores and papers also provide avenues to new areas of exploration, allowing closer study of the repertoire and cross-promotion in the period of transition from the professional band to the school band. The papers allow a study of Simon's cultural milieu and, by extension, that of his students and colleagues. In an age when there is widespread re-evaluation of American identity and its cultural signifiers, 20th-century band music provides a fertile subject.

Christina Taylor Gibson is the American Bandmasters Association Project Archivist at the Michelle Smith Performing Arts Library, University of Maryland.