
ARSC/AAA: FIFTEEN YEARS OF COOPERATIVE RESEARCH

Elwood McKee

ARSC and AAA? No, ARSC is not affiliated with an automobile club. Long-time members and those who attend the national conferences are familiar with the AAA--the Associated Audio Archives Committee, but perhaps some members are not. After all, total ARSC membership in 1974, when the committee was created, was 364; at the beginning of 1989 it had grown to well over one thousand. Furthermore, anyone misguided enough to have consulted *The Guinness Book of Recorded Sound* will have found in that curious compendium the following mishmash: "In 1974 the Association of Audio Archives was set up to amalgamate the listings of the holdings of the Library of Congress with four other important American holdings: the Rodgers and Hammerstein Archives, New York, and the Universities of Stanford, Syracuse and Yale."¹

The Associated Audio Archives group did come into existence in 1974, quickly grew to six member institutions, dropped back to five, and remained at that number until 1986 when it again began to expand; currently there are 15 members (see "The Associated Audio Archives Committee, July 1989," below). At first an informal working group, the AAA became an ad-hoc subcommittee of the ARSC Bibliographic Access Committee when ARSC sponsorship was obtained for the first AAA grant proposal in 1976. AAA was made a special committee of ARSC in 1982. This committee is the only ARSC committee made up entirely of institutional members of ARSC whose representatives are designated by the member institutions, and whose chairman is appointed by the President of ARSC after selection by the AAA member representatives.²

Since 1974 the AAA Committee has carried out four major research projects which have produced *Rules for Archival Cataloging of Sound Recordings*³, *The Rigler and Deutsch Record Index*⁴, and *Audio Preservation: A Planning Study*⁵. The member institutional representatives have held over 25 meetings lasting up to five days each, and have carried out extensive individual research and reporting assignments, with most of the work being done outside of official work schedules. They have raised over \$940,000 in grant funds, and the institutions have contributed over \$60,000 towards the costs of the research and the resulting products.

The work carried out by the AAA has been dictated, from the very beginning, by the necessity to solve urgent problems facing the member institutions. The first major task undertaken by the AAA, was to enhance catalog access to member collections, a problem which continues to this day. Given the relatively recent recognition of the value of sound recordings in scholarly research, it is not surprising that catalog access to institutional collections has always lagged behind the acquisition of the recordings themselves.

In early 1974, David C. Weber, Director of the Stanford University Libraries, and David Hall, Head of the Rodgers and Hammerstein Archives at the New York Public Library, made almost simultaneous inquiries concerning the feasibility of duplicating the card catalog of the Yale Collection of Historical Recordings, which rumor held to be complete or nearly so. In July 1974 a meeting was held at the New York Public Library by representatives of the three archives and a representative from the Library of Congress. It quickly became clear at the meeting that only 25-30% of the Yale collection was cataloged, and that assistance would be needed if the job were to be finished. Clearly, only a cooperative effort seemed to offer a solution, and the AAA was, for all practical purposes, created then.

As part of a phased approach to cooperative cataloging, the group agreed early on to start with "pre-LP" classical and spoken word sound recordings⁶. It was agreed that the existing Anglo-American Cataloging Rules gave insufficiently detailed guidance for cataloging "pre-LP" sound recordings to the desired archival level. Also, while it generally was clear that considerable overlap existed in the AAA collections, precise information needed for a cooperative cataloging project was lacking. Periodicals and manufacturer's catalogs useful for cataloging were held by each of the institutions, but holdings lists were incomplete, and the group considered that a union listing was a necessary research tool for the cataloging project.

THE FIRST PROJECT: "A UNION CATALOG OF COMMERCIALY ISSUED PRE-LP CLASSICAL MUSIC AND SPOKEN WORD SOUND RECORDINGS: A PLANNING STUDY"

In the course of four brief but intensive meetings, during which the original four members were joined by representatives from Syracuse University and the University of Toronto⁷, the group agreed to undertake a planning study to develop solutions to the cataloging problem. A funding proposal to support the study under ARSC sponsorship was drafted, and, after review by each institution, the ARSC Board of Directors, and the National Endowment for the Humanities (NEH), the project was approved; NEH provided \$15,000 to cover the costs of the seven meetings held by the principal investigators. It was carried out from October 1, 1976 to June 1, 1978.

This first planning study had far-reaching results. The two most important were the development of *Rules for Archival Cataloging of Sound Recordings* and the development of a high-resolution microfilming technique which facilitates access to cataloging, inventory, condition, and research data while enhancing the conservation and preservation of the recordings themselves. In addition, a union list of 126 relevant periodicals held by the member archives was compiled and published in the *ARSC Journal*.⁸ "A Preliminary Bibliography of Published Basic Source Materials and Guides to Dates of Recording for Pre-LP Classical Music and Spoken Word

Sound Recordings”⁹ also appeared in the *ARSC Journal*, as did “A Discotopology Primer.”¹⁰ A union list of manufacturer’s catalogs was compiled but remains unpublished. The AAA Committee hopes to update and publish this list in the near future.

The cataloging rules were developed through analysis of existing cataloging rules and methodology used for printed word materials and through intensive cataloging exercises with sound recordings. This was the first detailed examination of archival cataloging of sound recordings which brought together the experience of private collectors, record producers, and professional librarian catalogers. Consideration of such diverse viewpoints enhanced the useability of the rules. They are, however, essentially a professional tool and intended to meet the highest standards of full cataloging. The ARSC Discographic Access Committee, under the chairmanship of Garrett Bowles¹¹, is currently analyzing the rules for possible revision and--given the high cost of full cataloging--establishment of suggested prioritization of the elements of information. During the cataloging exercises carried out by the principal investigators, it became clear that the moving and handling of bulky, fragile “pre-LP” discs added to the problems of cataloging sound recordings. The group agreed that if the cataloging data on the discs could be collected mechanically through electrostatic copy (e.g., Xerox), photography, microfilm, or videotape, cataloging could be facilitated. Results from the experiments and investigations carried out during the project were, at first, not promising. Only at the very end of the project, after one major film manufacturer said it could not be done, did Mi-Kal County-matic, Syracuse, New York, demonstrate successful results using panchromatic (black and white) microfilm.

The AAA group studied the existing computerized catalog systems then in use in order to identify a future repository for the planned union catalog of sound recordings. These investigations continued through subsequent projects and AAA activities. Finally, the collection survey indicated significant differences in the ways each of the archives shelved their collections, even though all but one used some form of label name/issue number shelving order. Nevertheless, statistical samples confirmed members’ estimates concerning collection sizes and overlap of holdings. These data proved essential in structuring subsequent projects.

THE SECOND PROJECT: “DATA COLLECTION FOR ARCHIVAL CATALOGING OF SOUND RECORDINGS: A PILOT PROJECT”

Working with a grant from the William and Flora Hewlett Foundation, and under ARSC sponsorship, the AAA group carried out a test of microfilm for data capture. The project was funded at \$11,000 and carried out between October, 1978 and March, 1979. Two potential contractors submitted sample work. The test was highly successful according to the report of an independent consultant, Allen Veanor. Mi-Kal County-Matic, Inc., of Syracuse, N.Y., was selected as the prospective contractor on the basis of its performance during the test and the particular interest shown by Mi-Kal President, Edwin Hayes, in developing techniques to facilitate a future cataloging project.

Having demonstrated the practicality and cost-effectiveness of microfilming from a technical standpoint, the AAA adopted a policy of including it, whenever possible, as a recommended means of data collection and documentation of archival

collections of sound recordings. This remains AAA policy to the present and is incorporated into the subsequent preservation planning study final report discussed below.

Somewhat to the surprise of the AAA group, this policy sparked a measure of professional controversy, particularly among catalogers. Although this topic has not received full debate in any professional journal, a brief summary of the opposing positions will make subsequent AAA activities more clear. The main criticisms expressed directly to the AAA were that microfilming is an "unnecessary" extra step; the cost involved is unjustified; not every sound recording can be successfully microfilmed; documenting the addition and disposal of recordings in the collection is cumbersome; and that the data contained on every side of multi-disc sets requires an inordinate number of film frames which slow the cataloging process. The AAA Committee rationale is that microfilming--or any viable successor technique, such as scanning, that may be developed--first of all, promotes the preservation of the recordings involved by reducing the amount of handling required for various aspects of collection management such as user access to label and liner notes data as it appears on the recording; condition analysis; documenting gift or special collection holdings; comparison of presumed duplicate copies in the same or different archives; and shelving, to the extent that an acquisition sequence is used. This advantage alone justifies the modest cost involved. As for cataloging, the microfilms are particularly suited for sending raw cataloging data to whomever and wherever the work can best and most cost-effectively be done; this includes cooperative cataloging by more than one institution and consultation with language specialists in the case of label information or liner notes in non-Roman alphabet languages.

Another major benefit which the pilot project test appeared to offer was a computerized index of selected access points (label name, issue number, matrix number, composer/author, title, performers, holding institution siglum, and filming sequence number) for each of the microfilm frames. Mi-Kal County-Matic was experienced in filming local government documents such as land records, and preparing computerized indexes. Mr. Hayes, therefore, believed that he could utilize that experience and technology to provide a "rough" index based on literal transcription from the photography at a cost amounting to little more than that of the filming. The pilot project test confirmed that this was indeed possible.

THE THIRD PROJECT: "A SURVEY OF 'PRE-LP' SOUND RECORDINGS, *THE RIGLER AND DEUTSCH RECORD INDEX*"

Between 1979 and 1981 the AAA Committee's major focus rested on developing a viable funding proposal to film and index the members' collections. The AAA then comprised The Library of Congress, the New York Public Library, and Stanford, Syracuse, and Yale universities. After several drafts and two grant cycles during which the scope of the project was reduced to "pre-LP" commercial disc records, ARSC submitted a proposal to the National Endowment for the Humanities which was approved in August 1980 for \$275,273 to be expended over the anticipated two-year period, provided the AAA could raise matching funds of \$550,607. Note that the proposed project was no longer restricted to "classical and spoken word" recordings.

The shelving systems used by the participating institutions would have made it more expensive to select out recordings by genre than to include all in a given format. Even at the exceptionally low cost of \$1.34 per disc (\$1.17 of which went to the jobber for microfilming and indexing), the proposed project, considerably reduced in scope from the overall objective of a full uniform catalog, still required \$826,000 in grant funds to encompass the estimated 615,000 discs which were involved.

Approval of the AAA proposal was facilitated by the success of a similar project carried out by the University of Maryland's International Piano Archives.¹² The Maryland project, carried out with funding from the Ford Foundation, filmed and indexed all of the archive's disc sound recordings, including "LPs" and their liner notes.

During the AAA's search for matching funds, Lloyd Rigler, a businessman and philanthropist, visited the Rodgers and Hammerstein Archives of the New York Public Library to discuss his goal of creating an opera library. Mr. Rigler became interested in the AAA project and, after extensive negotiation and discussion, agreed to provide the matching funds for the indexing project, which was carried out between June 10, 1981 and November 30, 1983.¹³

In order to conduct the project, this writer was engaged as project director, and a contract was concluded with Mi-Kal County-Matic, Inc. to perform the microfilming and indexing. Jerry Persons, the Stanford AAA representative, drew up the statement of work for the indexing. An experienced and highly qualified automation consultant, Gerald E. Reid, set the specifications for conversion of the data records to MARC (machine readable cataloging) format to permit the file to be included in one of the national, inter-active computer data networks.

The microfilming portion of the project was highly successful. The Project Director visited each archive before and during filming. The Mi-Kal filming crews brought their computer-controlled camera setup to each archive in turn and transported the recordings from and to the stacks in a padded cart designed by the Project Director. Not a single record was broken during filming. Only about 1.4% of the total number of discs could not be microfilmed successfully as the result of low contrast (e.g.; etched label Berliners) or label damage; the projection had been 2%. The complete photography requires 946 rolls of microfilm.

The exposed microfilm photography of the recordings was processed in Syracuse. It then was projected onto large screens and computer operators entered composer/author, title, performer, label name/issue number, matrix number, and holding institution sigla from each film frame into personal computers using a data entry program written by Mi-Kal. The data was collated by increasingly larger computer systems, sorted by each of the informational access points noted in the preceding sentence, and each sort of the complete information was transferred to computer-output-microform (COM) fiche or roll-film. This "hard copy" index to the microfilm pictures was, as anticipated, less satisfactory than high quality cataloging or discography for a number of reasons. First, the quality of the information suffered from the lack of expertise on the part of the discographically untrained data entry personnel. The amount of useful data compiled in this way is, nevertheless, very large; the full index requires more than 1,300 standard sheets of microfiche. This makes for a bulky and costly file--even when sold on a non-profit basis. As a result, distribution of the index has not been wide, and of the some three dozen institutions which have

subsequently acquired the index, only a few serve the general public; most are university libraries and archives which serve their own scholarly clientele.¹⁴

Secondly, the limitations of computer-ordered information are quite apparent to users of the COM copies of the index. As the noted music critic and record producer, David Hamilton said, "the use of [the *Rigler and Deutsch Record Index*] needs patience and experience with its peculiarities--and a little imagination helps you guess where things might turn up in addition to where you think they should."¹⁵

The full title of the *Rigler and Deutsch Record Index* (RDI) reflects the goal towards which AAA has continued to work. It is *The Rigler and Deutsch Record Index--A National Union Catalog of Sound Recordings - Part I: an Index to the 78 rpm Sound Recordings in the Association for Recorded Sound Collections/Associated Audio Archives Member Libraries, Made Possible by a Grant from Lloyd E. Rigler and Lawrence E. Deutsch and a Grant from the National Endowment for the Humanities*. Despite its limitations, the RDI project was both cost-effective and productive. The AAA Committee was successful in obtaining a challenge grant from NEH to index member archive holdings of LP and 45 rpm commercial discs. It proved impossible, however, to raise the more than \$3 million in matching funds required within the time limit set by NEH. The RDI technique did not, however, simply die. The National Library of Canada carried out two highly successful indexing projects using Mi-Kal as the jobber. Each of these involved enhancement of the quality of the index entries. The AAA will continue to explore means of consolidating the results of the projects carried out thus far and hopes to design further practical, improved projects using the RDI methodology.

The major problem encountered during the RDI project, however, is only now about to be solved. Mi-Kal and its sub-contract programmer proved unable, even after several years of post-project effort, to achieve complete success in making the machine record of the index fully MARC-compatible. Ultimately, the five project participants, joined by the University of Missouri-Kansas City, assessed themselves the amounts necessary to retain Gerald H. Reid, now Group Manager of Phoenix Systems, a Washington area consulting firm, to complete the work. Shortly, the machine record of the index should be MARC-compatible; the Library of Congress is furnishing the mainframe computer time to perform this work, and Stanford University will test the compatibility of the file with those of the Research Library Information Network (RLIN).

Conversion of the raw machine record to MARC format will further greatly the original objective of fostering the widest possible distribution of the Index, and will facilitate corrections and enhancements to the individual entries. The AAA Committee now will be able to negotiate actively the distribution options which have been under consideration since the beginning of the RDI project. These include mounting the file on RLIN, distributing it via CD-ROM (compact disc-read only memory) disc, and developing a network of work stations accessible to users with personal computers and communications modems. These options have been under active discussion at the most recent AAA meetings. One or more will be selected in the near future. Until an option is selected and the necessary funds raised, correction and enhancement of the RDI entries will have to be postponed.

THE FOURTH PROJECT: "AUDIO PRESERVATION: A PLANNING PROJECT"

During the course of the RDI project, three of the participating institutions planned or completed moving their collections into new buildings, and similar moves are planned for two other members. Digital recording techniques became more widespread and were introduced, sometimes with costly and unfortunate results, into institutional recording and re-recording laboratories. The phenomenally successful introduction of the compact disc (CD) into the marketplace, and its almost immediate replacement of the vinyl long-playing 33 1/3 rpm disc, also made a profound impact on institutional collections. As a result, discussions among AAA member representatives turned increasingly to topics such as storage and handling, re-recording technology, acquisitions policies, and the preservation of existing holdings.

It quickly became apparent that everyone had more questions than answers. The best, and almost only, authoritative work dated from 1959 and was out of print.¹⁶ The AAA members, grown to six by the addition of the University of Kansas, agreed that a study was needed to gather as much information as possible about all aspects of the conservation, preservation, and restoration of sound recordings. The results of the study would be incorporated into a final report which would summarize the nature and size of the audio preservation problem, identify gaps and needs, and make prioritized recommendations for further research and cooperative activity to ensure continued access to as much as possible of our recorded sound legacy.

A proposal was drafted, approved by the ARSC Board, and submitted to NEH which approved a grant of \$48,298 for the AAA to carry out the study. This writer was again retained as Project Director. The study was successfully carried out between January 1, 1986 and December 31, 1987. More interest and offers of assistance were received than in any of the previous projects, and it certainly could have not achieved the results it did without the large number of contributions from cooperating institutions and individuals.

Since a preliminary report on the project has already appeared in the *ARSC Journal*,¹⁷ it seems appropriate here to focus on the final report and its reception. The 860-page report is intended as a working document; it is, therefore, printed on single-sided pages perforated for three-ring binders to facilitate insertion of changes and additions. It consists of a 10-page summary and three appendices: Appendix I summarizes the major conclusions and more than 60 recommendations and proposed research topics. Appendix II contains a detailed description of the project and the individual research assignments carried out by the project participants. Appendix III consists of four sections: a 50-page preliminary glossary; a 137-page index of technical terms; 35 responses to an eight-page questionnaire sent to major archives and collections during the project; and a bibliography with over 2,500 citations.

Although the principal investigators were able to uncover even more information than anticipated, their initial surmise was amply confirmed--there are more gaps than firm guidelines in the conservation and preservation of audio materials. It was not possible for the group to prioritize all of the individual conclusions and recommendations. However, full agreement was reached that the following objectives would be included in any listing of highest priorities:

- * creation of an infrastructure and program for preservation of sound recordings;
- * development of an archival storage medium for sound recordings;
- * development of an educational program for sound archivists;
- * resolution of the artifact and content access problems of archival collections;
- * resolution of the storage and handling problems of archival collections;
- * development of a body of standards and recommended practices related to the preservation of sound recordings.

The Final Report has received uniformly favorable acceptance.¹⁸ As a result, NEH provided a supplemental grant of \$3,500 and ARSC added \$500 to fund the reproduction and distribution of the report. It is being sold on a non-profit basis with the sales proceeds held in a special account which will be used to fund the production of further ARSC/AAA reports and monographs related to audio preservation. Sales to date have exceeded 160 copies, and orders continue to arrive.

Following completion of the preservation planning study, the AAA Committee has been following a number of its own recommendations with respect to the development of a national, hopefully international, preservation program. As noted above, the Committee has been reorganized and enlarged from six to fifteen members. The AAA has not been content simply to work as an in-group; cooperation with other organizations, institutions, and individuals has been expanding on a continuing basis. Members of the AAA are active in the Audio Engineering Society (AES), Subcommittee on Preservation and Restoration of Audio, chaired by William Storm, Syracuse University, which was created in November 1986 at the AES meeting where AAA members conducted a workshop on preservation. An international effort is underway in cooperation with the International Association of Sound Archives (IASA) and the United Nations Educational, Scientific and Cultural Organization (UNESCO). Christopher Ann Paton, Georgia State University, is exploring the possibility of developing audio preservation workshops in cooperation with the Society of American Archivists (SAA). AAA conducted a presentation at the 1988 ARSC Annual Conference in Toronto; members of the Canadian Association of Music Libraries, which was holding a simultaneous conference, attended. Both Garrett Bowles, University of California, San Diego, and Gerald Gibson, Library of Congress, chaired preservation-related panels at the 1989 ARSC Annual Conference in Kansas City, and the Technical Committee sessions, chaired by Steven Smolian, focused on preservation matters. Four self-funded meetings have been held, at each of which invited guests with interests in preservation have attended. For example, at the meeting following the 1989 Kansas City Conference, Mme. Marie-France Calas, Directeur of the Phonothèque Nationale of the French Bibliothèque Nationale, actively participated as a guest. The AAA Committee submitted a proposal to NEH to fund the writing of a Basic Manual for Managers of Audio Collections; it was reviewed in the 1989 Spring grant cycle, and returned with the suggestion that it be rewritten in greater detail and resubmitted. Work is currently under way on this task.

Although the AAA Committee has benefited greatly from the work of individual advisory members and consultants, notably George Brock-Nannestad and Steven

Smolian, it has not been able, so far, to develop a formal program of cooperation with the private collector sector. Given the limited time available to the institutional representatives, and the pressure to respond to the most immediate archival needs, this should not be surprising. Nevertheless, a gap exists here in the growing effort to create a national program.

What is needed at this point is a cooperative effort on the part of interested individual collectors to develop plans and methods of incorporating their expertise into a national audio preservation program. Exactly what organizational form--committee, subcommittee, working group--such an effort should take remains to be undetermined. One thing, however, is clear; the initiative needs to come from the individual collectors. From numerous discussions, this writer is convinced that the ARSC Board of Directors and the members of the AAA Committee are eager to see practical, formal recommendations. The results which the AAA Committee has achieved over the course of the past 15 years hopefully will suggest ways in which other members of ARSC can formulate objectives, organizational alternatives, and means of cooperation with all those, ARSC members and non-members alike, dedicated to the preservation of our recorded sound heritage.

THE ASSOCIATED AUDIO ARCHIVES COMMITTEE, JULY 1989

Following is a current list of AAA Committee members with the names and office telephone numbers of their designated representatives:

- University of Rochester: Eastman School of Music, Department of Recording Arts and Services. Suzanne Stover (716) 274-1133.
- Georgia State University: Library-Special Collections Department. Christopher Ann Paton (404) 651-2477.
- Library of Congress: Motion Picture, Broadcasting, and Recorded Sound Division. Gerald Gibson (202) 707-1120 (Chairman, AAA Committee).
- National Archives: Motion Picture, Sound and Video Branch. Les Waffin (202) 523-3291.
- New York Public Library: Rodgers and Hammerstein Archives of Recorded Sound. Donald McCormick (212) 870-1661 (President, ARSC).
- Rutgers, The State University of New Jersey: Institute of Jazz Studies. Vincent Pelote (201) 648-5595.
- Stanford University: Archive of Recorded Sound. Barbara Sawka (415) 723-9312 (1st Vice-President/President-Elect, ARSC).
- Syracuse University: Belfer Audio Laboratory and Archive. William Storm (315) 443-3477 (Chairman, Technical Committee, ARSC).
- University of California, Santa Barbara: Archive of Recorded Vocal Music. Martin Silver (805) 961-3609.
- University of California, San Diego: Music Department, Central University Library. Garrett Bowles (619) 534-2759 (Chairman, Discographic Access Committee, ARSC).

University of Chicago: Department of Linguistics, Language Laboratory. Karen Landahl (312) 702-7045.

University of Kansas: Archives of Recorded Sound. (vacant)

University of Maryland: International Piano Archives at Maryland. Morgan Cundiff (301) 454-6479.

University of Missouri, Kansas City: Marr Sound Archive. Ted Sheldon (816) 276-1531 (Editor, *ARSC Journal*).

Yale University: Yale Collection of Historical Sound Recordings. Richard Warren, Jr. (203) 432-1795.

AAA Committee Executive Secretary: Elwood McKee (301) 424-6825.

NOTES

¹Dearling, Robert J. and Celia A. Dearling, with Brian Rust. *The Guinness Book of Recorded Sound*. Enfield, Guinness Superlatives Ltd., 1984. p.111. Our parent organization, ARSC, is not mentioned.

²The most recent ARSC Board of Directors policy with respect to the purpose, programs, membership, participation, organization and voting, financial support, and affiliations of the AAA Committee was approved on October 16, 1967 and appears in *ARSC Bulletin*, No. 20.

³Copyright ARSC, 1980. The original edition is available from the ARSC Executive Director, P.O. Box 10162, Silver Spring, MD 20904. The current 1989 price to addresses in the United States is \$16.00 postpaid. Foreign addressees should write to the Executive Director for prices.

⁴Copyright ARSC 1983. The disc photography portion of the *RDI* is currently unavailable; the index text, on microfiche only, is available to special order. Direct inquiries to Elwood McKee, 118 Monroe St., #610, Rockville, MD 20850 USA (tel) 301-424-6825.

⁵Copyright ARSC, 1988. This 860-page report is available from Elwood McKee, at the address noted in footnote 4. Current 1989 Prices via parcel post/international surface mail are \$42.95 to United States addresses, \$US50.43 to Canada, and \$US53.60 to other addresses outside the United States. Checks should be made payable to ARSC/AAA.

⁶"Vernacular musics were temporarily omitted because of problems with access points; no one associated with a vernacular archive seemed happy with the entries assigned under the existing cataloging rules." See Bowles, Garrett, "The AAA Project; A Report," *ARSC Journal*, Vol. IX, No. 2-3, pp. 16-25.

⁷Financial constraints made it necessary for the University of Toronto to drop out of the group prior to completion of the first planning study project.

⁸See Gisondi, Gary-Gabriel, "Sound Recordings Periodicals; a Preliminary Union Catalog of Pre-LP-Related Holdings in Member Libraries of the Associated Audio Archives" *ARSC Journal*, Vol. X, No. 1, pp. 37-65.

⁹Warren, Richard, Jr. "A Preliminary Bibliography of Published Basic Source Materials and Guides to Dates of Recording for Pre-LP Classical Music and Spoken Word Sound Recordings," *ARSC Journal*, Vol. X, No. 1, pp. 163-166.

¹⁰Eick, Barbara, Gretchen Wolf Pritchard, and Richard Warren, Jr., "A Discotology Primer" *ARSC Journal*, Vol. XIII, No. 1, pp. 4-19.

¹¹Garrett H. Bowles is a past President of ARSC, the former Chairman of the AAA Committee, and the designated representative of the University of California, San Diego to the AAA Committee. During the 1989 ARSC Annual Conference in Kansas City, Missouri, he chaired a panel discussion on the collection access problems faced by both institutions and private collectors; this offered an opportunity for a useful exchange of information among ARSC members.

¹²The University of Maryland was not then a member of AAA; cooperation between the International Piano Archives at Maryland (IPAM) and the AAA continued, however, and resulted in Maryland formally becoming a committee member in 1988. Further information on the IPAM project may be obtained from Morgan Cundiff, Piano Archives Librarian, International Piano Archives at Maryland, University of Maryland, College Park, MD 20742.

¹³A 24-page version of *The Rigler and Deutsch Record Index Project Final Report*, containing a description of the project and the RDI, is available from the ARSC/AAA for \$6.00 (\$US9.00 to foreign addresses); contact Elwood McKee, at the address noted in footnote 4 above.

¹⁴Institutions serving the general public and which have the *RDI Index* include: the Boston, Milwaukee, and New York (Lincoln Center) public libraries; The Library of Congress; the Smithsonian Institution; the British Library National Sound Archive; the National Library of Canada; the Bibliothèque Nationale (Paris); the Deutsche Bibliothek (Berlin); and the Stadt-und-Universitätsbibliothek (Frankfurt-am-Main). The first four have copies of the disc photography.

¹⁵Hamilton, David, "A New Way to Find Old Records" in *Opus*, December, 1985, pp. 12-13. This detailed, but concise, article offers an objective description of the Rigler and Deutsch Index.

¹⁶Pickett, G.A. and M.M. Lemcoe. *Preservation and Storage of Sound Recordings* (A Study Supported by a Grant from the Rockefeller Foundation), Washington, D.C., Library of Congress, 1959.

¹⁷McKee, Elwood, "AAA Audio Preservation Planning Project: A Preliminary Progress Report" *ARSC Journal* Vol. 18, No. 1-3, pp. 20-32.

¹⁸See, for example, the review by Peter McDonald, "Studying the Preservation Needs of Sound Archives in the United States" *Conservation Administration News*, No. 36, January 1989, p. 4. 