

**ASSOCIATION FOR RECORDED SOUND COLLECTIONS – JOURNAL**

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## EDITORIAL

ARSC has been in existence as an officially incorporated entity for some five years; and since a change of administration in the Association is bringing with it a change of editorship for the JOURNAL, the undersigned as the outgoing incumbent is taking advantage of the occasion to voice some personal opinions as to where ARSC stands at the moment and where its future course may lie.

As of early 1972, I see ARSC in much the same position as the Music Library Association was in its fledgling days back in the middle 1930's – functioning on a fairly minimal basis due to lack of seed money for a fully operational secretariat and for a publications program functioning on firmly established foundation. The need has also been recognized by the new ARSC administration for consideration of establishing a regional chapter organization, if only to create a means for face-to-face communication among ARSC members other than that offered by annual or semi-annual national meetings and by periodic bulletin and Journal mailings.

Like MLA in its early days, ARSC has been kept going up to now by a volunteer core group, most of whom are associated with libraries and academic institutions. Contrary to the feelings of some, this does not mean that the past ARSC administration has been unaware of or unconcerned with the special interests and needs of its private collector and record dealer members. Indeed, it seems to me that the special interests of private collector and dealer members of ARSC can be served most effectively through the aforementioned establishment of regional ARSC chapters – since the meetings of these groups will serve as a medium for exchange of both information and recorded sound materials, the very lifeblood of any organization involving serious collectors.

This writer, together with his colleagues in the ARSC administration, has recognized as basic the role of private collectors not only in the building of the major institutional archives and record libraries in the U.S., but also the major role they have played in published research in the field, especially that of discography. Without the “enthusiastic amateur”, most of what we today consider to be the standard works in the discographic field never would have come into existence.

While the private collectors continue to till new ground in areas of sound recordings materials and to circulate and hopefully to publish discographies – most lately in the field of radio broadcast transcriptions, the role of the major institutional archives appears to be that of functioning as key public access points for purposes of long-term preservation, audition and information coordination in the recorded sound field.