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Resource Paper

## It's Alive! Sounds for the Vault

Lewis Kawahara

### Abstract

A questionnaire was sent to ninety-three Asian American Pacific Islander organizations and museums throughout the United States. The questionnaire asked about the status of Asian American Pacific Islander sound collections that are housed by Asian American Pacific Islander community-based organizations and museums. Respondents were asked about the types of formats used, storage of sound-related materials, and collections management questions. In the conclusion, recommendations are made on caring and maintaining an Asian American Pacific Islander sound collection.

### Introduction

In 1877, Thomas Edison recorded the human voice by transforming the energy of sound waves onto an impression on a foil-coated wax cylinder. Edison considered his invention a toy with a possible application as a dictation machine or something that would preserve the voice of a family member. If only Thomas Edison knew of the unlimited possibilities that his invention has opened and how it continues to evolve. For this article, the terms "sound" and "sound collection" are used in a very general and broad manner, and are not intended to serve as the definitive statement about the state of Asian American and Pacific Islander (AAPI) sound collections, only as an introduction to its current status. The purpose of the research is to build a panoramic view of AAPI sound collections and the organizations that maintain them. This article covers the content of sound collection materials and how to make them available to more researchers.

AAPI historical and cultural organizations, primarily community-based organizations and museums, are the main focus of this study. The complex roles that sound play within a community reflect part of the social and cultural life in the United States. These sound-related collections can serve as a symbol of change across ethnic and cultural lines that bind people together, giving them

shared identity. Ethnic sound collections broaden the general notion of what is an American sound and recognize the numerous musical subcultures that constitute an integral part of our AAPI soundscape.

### Literature and Discography Review

Although most of the organizations and their collections are known within the AAPI research circles, they remain unknown and underutilized to many others. Since the 1970s, a significant number of scholarly publications have appeared on AAPIs. However, a resource guide is needed to navigate through the various AAPI cultural and historical organizations that house cultural and archival materials. Reviewing the relevant literature reveals the existence of an established though limited scholarship on AAPI sound collections. One reason why professional literature is not abundant is because the study of music of the Americas is a relatively new academic research field. Since the 1950s, the “typical” researcher has been an academically trained music historian who primarily focused on nineteenth-century, white European male musicians. These trained musical historians overlooked or simply ignored American popular music and musicians and would never consider a person of color to be worthy of any serious academic research (Kornell and Rasmussen, 1997, 10).

The most common literature found on the documentation and preservation of sound collections is modeled from public libraries and their sound collections. Most books that address public library sound collections are primarily geared towards classical music. If American ethnic music is mentioned, it is usually jazz or blues; if AAPI sounds enter this conversation, most of the literature focuses on Hawaiian and Pacific Island music. A few examples are Bryan Stoneburner’s *Hawaiian Music: An Annotated Bibliography* (1986) or Adria L. Imada’s dissertation “Aloha America: Hawaiian Entertainment and Culture Politics in the U.S. Empire” (2003).

Other resource materials that have influenced the direction of this article, including Yuji Ichioka and Eiichiro Azuma’s *A Buried Past II: A Sequel to the Annotated Bibliography of the Japanese American Research Project Collection* (1999); George Yoshida’s *Reminiscing in Swingtime: Japanese Americans in American Popular Music 1925–1960* (1997); Marlon Hom’s *Songs of Gold Mountain* (1987); essays by Susan M. Asai and Deborah Wong from *Musics of Multicultural*

*America: A Study of Twelve Musical Communities* (1997); and a few articles from the *Amerasia Journal*.

San Francisco's Chinese Historical Society of America produced an important exhibition entitled "The Heathen Chinese: Stereotypes of Chinese in Popular Music" which ran from May 2003 to February 2004. The exhibition catalog contained an essay by Darren Lee Brown (2003) stating, "Stereotypes are much easier seen than heard" (7). The exhibit displayed examples of racist sheet music covers and listening stations let museum visitors hear original 78 rpm recordings of popular music from the nineteenth and twentieth centuries. The cover artwork showed seedy and racist illustrations of Chinese and Chinatown during the Tin Pan Alley days (1900–1930). Photographs purporting to show Chinese people were actually white actors in yellowface, with taped eyelids and culturally incorrect clothing. These contradictions reflect how Asians were shown as a homogenous group without any distinguishable geographical or cultural understanding.

AAPIs have produced mostly independent records with only a few AAPI bands gaining any commercial attention or success. AAPI musicians with major record contracts are rare. There are exceptions like the popular Los Angeles-based fusion jazz band Hiroshima. The 1973 record *A Grain of Sand: Music for the Struggle by Asians in America* (Paredon Records) by Joanne (Nobuko Miyamoto) and Chris (Iijima) with (William) "Charlie" Chin helped define an era for AAPI youth. This was a period of Civil Rights, anti-Vietnam War demonstrations, and the rise of Black, Brown, and Yellow Power. In the 1970s, the folk rock group Yokohama California released *Yokohama, California* (Bamboo Records, 1977). More AAPI musicians include late Glenn Horiuchi, Francis Wong, Jon Jang, and Mark Izu, who produced a series of jazz albums/CDs from the 1980s to the present. Izu is a co-founder of the San Francisco Asian American Jazz Festival which was started in the late 1980s. Its success has influenced other cities (Los Angeles, San Jose, and Chicago) to sponsor their own Asian American jazz festivals.

Geography does influence and is influenced by where sound travels, and why it spreads. For Japanese Americans, a post-World War II example is the San Francisco-based Shinsei Band (Shinsei, translated from Japanese, means "new star"). The Shinsei Band played big band music (Tommy Dorsey, Glenn Miller, Count Basie) at community dances and special events like Obon, Kenjinkai, and

community picnics where they also played Japanese music. The band was multigenerational with members consisting of Kibei, Nisei, and Sansei. They self-produced two LPs in the late 1960s and mid-1970s before disbanding in the mid-1980s.

In the 1960s and 1970s, the San Francisco Bay Area had a number multiethnic and all-AAPI bands performing soul and rhythm and blues music. For this generation, soul music represented a way to search for ethnic identity and symbolized a major part of their development as persons of color. These bands were able to cross over multiethnic boundaries not only because they were great dance bands but also because they were able to break down ethnic and racial stereotypes and demonstrated that AAPIs have “soul.” Ethnic identity issues are still being examined. For example, Vietnamese American entrepreneurs are producing their own musical sounds in the United States and broadcasting them on MTV-style programming in Vietnam. The migration pattern is a reflection of musical sounds that are a blend of America and Vietnam.

Oral history is a relatively new historical documentation method that was introduced in 1946, and it has become a valuable tool for preserving the past. It is interesting that underrepresented groups first used oral histories before mainstream academics. Denshō, the Japanese American Legacy Project in Seattle, has brought the field of oral history to a new level by introducing the oral histories of Japanese Americans who endured America’s concentration camps during World War II.

Radio remains a popular way for communities to broadcast local cultural events and entertainment as well as receiving news from their homelands, in their native languages and in English. Robert Seward’s *Radio Happy Isles: Media and Politics at Play in the Pacific* (1999) explains how radio serves its Pacific Island listeners just as radio stations do on the U.S. Mainland. Seward writes that that almost all Pacific Island households have at least one radio, and that their radio stations sound like any “regular” radio station with commercials, public announcements, talk radio, religious programs, and the other customary radio formats. The major difference is the wide geographic range that the radiowaves must travel, from one island to another, and the less dense population of listeners. Today’s technology (e.g., internet radio, satellite radio, and satellite television) has changed how we listen to the radio and has enhanced our radio listening taste.

Although the literature makes references to sound-related collections or a collection that may have oral histories, most organizations or museums do not promote or even acknowledge their holdings. Most omit it completely from their literature or their website.

#### Methodology: Questionnaire

The questionnaire was developed to help identify the problem of inaccessibility of materials on sound-related projects, by asking AAPI organizations what they collected and how they cared for their sound collection. In general, a questionnaire is an effective and inexpensive way to obtain information from a wide range of organizations, including AAPI organizations that do not define themselves as “museums” but rather as historical and cultural organizations.

The questionnaire consisted of twenty-two questions ranging from a general description of the usage for the collection to the state and content of their sound collection. Besides the small percentage of respondents, the questionnaire had other disadvantages and weaknesses, but its strength was in gathering informative results for further research into community museums and archives. It did uncover a few problem areas such as the absence of any mention of the sound collection in some organizations’ mission statements, although the majority of the organizations and museums did have a mission statement.

The questionnaire was mailed to ninety-three small- to medium-sized community organizations and museums that were selected from the American Association of Museum’s (AAM) Official Museum Directory. Others were chosen because they appeared in ethnic newspapers or because of my own knowledge of the organizations. Twenty-nine organizations and museums responded, a response rate of about 31 percent. A couple of the respondents are mainstream museums, including the San Francisco Performance Arts Library and Museum and the Lower East Side Tenement Museum in New York City.

#### Survey Results in Background Information

The following summarizes background information on five topics: (1) mission and budget, (2) staffing, (3) visitors, and (4) evaluation activities. The questionnaire requested basic background

information such as the name of the organization, contact person, their address, and so forth. A few of the questions made reference to the organization's budget. These background questions were designed to be simple to answer, to encourage respondents to complete the rest of the questionnaire. A few questions—such as the ones referring to the organization's budget—were designated as optional, though a question did ask directly about their sound collection's budget.

### **1. Mission and Budget**

The majority of the respondents have mission statements and some like the Museum of Chinese in the Americas feel that their "sound collection is deemed a valuable preservation means." Denshō sees its sound collections as a "preservation of stories." The Asian Pacific American Institute for Congressional Studies has "educational programs" which "serves as [an] archives," while the Chinese Historical Society of Southern California declares that their "mission is to collect and preserve Chinese American history."

While preserving a sound collection is often explicitly stated in mission statements, only two organizations—the Watsonville Taiko Group and the Japanese American Museum of San Jose—had their sound collections as part of their budgets. Some organizations were fortunate to have donors who supported their collection needs while others were awarded grants to assist in their preservation efforts. But the majority of the respondents did not answer the question. The "no answer" response could mean that the organizations did not want to release the information or the sound collection is not a line item of their budget and the maintenance needs is included in their general operating budget. The majority of the respondents did not allocate money in their annual budget or did not answer the question about resources for their sound collection.

### **2. Staffing**

The results for staffing information yielded data on who cares for the collection and how their staff and/or volunteers are trained. Feedback from some of the respondents mentioned "volunteers are retired librarians" for the Japanese Cultural Center of Hawaii while the Filipino American Library has a professional librarian. The Japanese American Museum of San Jose conducts docent training for their volunteers. The organizations that responded were staff-

driven with an ample number of volunteers assisting with the care, preservation, and maintenance of their sound collections. Most of the organizations had professionally trained archivists who periodically volunteer their time to update the staff and volunteers on the current and proper preservation techniques.

Along with a staff with training and expertise in sound collections, it is also important that the staff is able to communicate with the intended audience. For AAPI organizations, a multilingual staff is critical. The survey findings indicate that the organizations have such a capacity. English is the primary language spoken by all of the respondents but it is not the only language used. The respondents have maintained a connection with their community, through Japanese or Cantonese or Mandarin or Tagalog or Ilocano or Hawaiian or Pidgin English. The respondents also reached out to non-AAPI communities such as East Bay Asian Youth Center in Oakland or the Lower East Side Tenement Museum.

### **3. Visitors**

An even distribution of students, researchers, and community members use the respondent's materials. Results from thirteen respondents showed a wide range in the number of visitors. For example, Denshō receives about 5,000 visitors or hits on their website as opposed to some organizations counting about two persons a year. The remaining respondents did not know or were not able to answer this question. Since some of the organizations are not primarily AAPI agencies, their attendance figures may not be reliable, such as the 850 visitors reported by the San Francisco Performance Arts Library and Museum, or the 1,500 visitors at UCLA Asian American Studies Reading Room, which is primarily a library and is open to the general student population. Similarly the Asian American Curriculum Project (AACP) of San Mateo, California and Tui Communications of Vacaville, California are non-profit agencies that have a for-profit section within their organization. AACP responded that it represents all AAPI communities and operates a bookstore, and a website that helps to distribute their materials. Tui Communications caters to the Pacific Islander community and provides literature and audio materials at Pacific Islander festivals such as the Aloha Festival in San Francisco. The festivals serve as a gathering point for Mainland Pacific Islanders to celebrate their culture through music and food.



#### 4. Evaluating Performance

Respondents received feedback in different ways, such as e-mail (e.g., Asian Pacific American Institute for Congressional Studies, National Asian American Telecommunication Association, Korean American Museum). Denshō lives in the virtual world, so much of their feedback comes from their website, while the Oregon Nikkei Legacy Center lives in the “brick and mortar” world, and they have a “Comments book at [their] front desk.” The UCLA Asian American Studies Reading Room gets “e-mail, phone, in-person requests.” The Watsonville Taiko Group and the San Jose Taiko are in a unique situation. They get their feedback, at times instantly, from audiences who attend their performances or who talk to them after a performance. The Chinese American Museum has a “Survey, people speak to them, [and they] leave notes for [their] Executive Director or [for] other staff.”

The Museum of Chinese in the Americas “encourage [its] visitors to leave feedback as they leave the museum. [They] also have a semi-annual publication, *Bu Guo Ban*, [that] publish[es] ‘what’s going on’ in the museum. On [their] website, a list of e-mail addresses is available for visitors to browse and contact [them].” The Angel Island Immigration Station Foundation gets direct “in person” contact from visitors who go to their office. In addition, the Chinese American groups that responded were consistent; they got their feedback directly, by face-to-face contact.

Along with feedback from visitors, organizations can also conduct internal evaluations to assess their performance. Eighteen of the respondents had never had an organization evaluation, although San Jose Taiko mentioned that “[an evaluation is] in progress” and the Chinese American Museum had an evaluation “currently in process [although it was] very slow, [and] ongoing.” Seven organizations have had evaluations completed as recently as 2004 (the Filipino American Library), and four respondents had a “no answer” for the question.

#### Survey Results on Collection Management

A numbering system is an easy way to index a collection, to identify conservation needs and establish priorities, and to ensure its safekeeping. A sound collection needs a maintenance program to prolong its life span and uncover improper storage and handling practices. All sound collections need to adopt long-term preserva-

tion plans and strategies. Additionally, the creation of a collection policy for identifying and cataloging incoming items, plans for housing and storage of materials, and establishing an inventory schedule are needed. An inventory will uncover gaps that the sound collection needs to fill and will indicate whether the collections management policy and the mission statement are current or in need of revision.

Records, tapes, radio, and audio and musical instruments are important resource materials for AAPI organizations. The Japanese Cultural Center in Hawaii noted that they had reel-to-reel tape recordings of radio programs but were unable to play back the tapes due to the lack of a reel-to-reel tape player. Playback machinery needs back-up systems as additional support and for spare parts, and needs to be stored in a secure area. All collections should have a budget allowance included in their maintenance program.

Going to an exhibition at community organizations or to a museum is no longer just a leisurely get together, it has become a destination point, a place where visitors want an experience—educational or entertainment, preferably both (Schrage, 2004, 47). Sound collections can recreate and tell a community's history in different ways and in different languages.

Digital media is well-established in most AAPI organizations, which is interpreted to mean that the staff is technology-savvy and using digital media as a method of preservation is common and a necessary part of the operation. Tape (not including digital video or DV) format is old and has been replaced by newer digital technology, and many organizations are updating their computer system and equipment. The results also show that tapes are still an established recording format since they are easy to maintain and use, are fairly inexpensive, accessible, and the associated playback machines are readily available.

Only four respondents had collection management policies. However, the question did not make a distinction between a policy for the entire collection or one specifically geared to the sound collection. Consequently the data may not accurately describe the organizations' operations correctly.

Twenty-three organizations and museums have websites and they can be contacted through them. Although their sound collection is not clearly defined within their mission statements, some organizations like the Watsonville Taiko Group and the East Bay Asian

Youth Center indicated a desire to save and maintain their sound collection for future needs. Furthermore, the Filipino American Library was in the process of going on-line in the "later part of 2005," while the Japanese Cultural Center of Hawaii has a website as part of its "long-range" plans.

Nineteen of the respondents have a cataloging system for their collection, eight respondents did not, and only two organizations did not answer the question at all. The respondents used different types of databases such as Access, Excel, FileMaker, Follett, Pro Cite, Past Perfect, SQL Server, and Star/Librarian. Other low-tech types of registration/cataloging methods are used like placing their sound materials on top of a desk or inside a filing cabinet in no systematic order. Even though the majority of the respondents used a computer database, two organizations maintained an index card cataloging system and four agencies used a Ledger as their back-up copy or as a hardcopy.

APEX Express is a radio program on station KPFA 94.1 FM in the San Francisco Bay Area that airs on Thursdays at 7:00 pm. APEX Express, or Asian Pacific Express, broadcasts a wide range of AAPI issues, topics, music, which consist mostly of hip-hop and rap, and spoken word by AAPI performers. Although APEX Express does not have a "back-up" system, KPFA, the radio station does archive its programs including the APEX Express programs and they are available on KPFA website as an on-line streamer. When asked about back-up copies for any sound collects, some organizations had no back-up system at all to while the Lower East Side Tenement Museum which saves to tape and takes the back-ups off site every night.

The major issue mentioned by fourteen of the respondents is the cost of maintaining the sound collection's environmental concerns. The San Francisco State University Poetry Center were concerned about "obsolete formats, lack of playback equipment, tape longevity issues, [and the] temperature and humidity fluctuations of [their] room." The Japanese Cultural Center of Hawaii has temperature and humidity problems that are associated with the tropical climate. Eleven respondents cited a lack of space as a challenge for handling and storage of playback machinery. Accessibility issues are also a concern for nine respondents. For example, the Watsonville Taiko Group loaned recorded materials, which could be lost forever if not returned.

In general, storage and formatting challenges occur in all of the sound collections. For example, protective containers for filing records (78 rpm, 33-1/3 rpm, 45 rpm), tapes, and reel-to-reel are necessary for proper housing. Storage of digital material can also become a problem. Digital materials can be stored into a computer's hard drive but problems can develop when computer software and hardware become obsolete or if back-up copies are corrupted. Back-up equipment and spare parts for the playback machinery need to be budgeted into the general operating fund. The approximate cost will vary depending on the equipment's age, type, and usage. For example, if a playback machine needs a vacuum tube, the main manufacturers and suppliers are now located in the Czech Republic. Eight respondents did not answer the question, but some respondents have formed partnerships with other organizations who will maintain their collection for them.

As with all collections, release forms have become a necessary evil for collections. Respondents' reactions were widely distributed but the "No Answer" group received the most responses with eleven, which could mean these organizations did not have any forms and have not considered future problems with copyright or ownership disputes. Loan (eight responses), Deed of Gift (nine responses), and Permission (nine responses) forms are the most common release forms used by the half of the respondents. Specifically, the Asian Pacific American Institute for Congressional Studies states that they did not have a need for any forms, while the Chinese American Museum uses additional forms for their oral histories, and the Filipino American Library's only forms are the applications for "membership and donations."

A question asked about respondents' sound reproduction capability to survey the variety of formats the respondents used or had. For example, the SFSU Poetry Center has access to all formats and can make copies from any format to another format without any problems. The San Francisco Performance Arts Library and Museum can reproduce all formats, but if the present equipment breaks down, they have no back-up equipment or spare parts. The reproduction of sound from one source, usually an original copy to another format, indicates if the organization has the technical knowledge and ability to make reproductions from their collection. This ability has potentials in other areas such as sound collection distribution possibilities and can be used as an informal

way to gain feedback from its audience and visitors. In another example, San Francisco State University's Poetry Center sells audio and video copies of poets and writers that performed at their readings. This outside funding source helps to maintain and publicize the collection. The ability to make copies from one format to another is important but raises copyright and ownership questions. The question of copyright or ownership problems was also raised where reference was made to certain forms that the organization used. The majority of the respondents did not answer that question.

Only a few of the respondents had back-up equipment. This may suggest that there is no demand for their sound collection, or it is not a priority for the organization, or that they lack storage space and cannot justify the additional cost for extra space. This question would need further research to clarify answers, but I will add a few remarks in the Conclusion section of this article.

In summary, sound collections need to be identified and made available to interested persons, and to encourage and to establish consortia with other organizations. These responses suggest that a shift in views is taking place. Previously, most organizations wanted to maintain full control over their materials but now, some are outsourcing materials, forming partnerships with other like-minded organizations, and forging mutual trust. This change can help the organizations save resources and time, while they maintain ownership. At the same time, these organizations can provide better care for their collections and make them more accessible.

The results from the questionnaire should help AAPI organizations improve and provide better services for researchers, museums, and other interested parties. It should also increase awareness and knowledge about these organizations and their collections and enhance accessibility and use by allowing more people to know of their existence. However, some of the questions were not completed. The "no answer" responses could mean that the questions were not relevant or that they were not properly written, or the questions did not fit into the organization's mission. Nevertheless, a follow-up questionnaire could expand on many of these points to corroborate earlier results and seek additional ways to make these valuable collections more widely known.

## Conclusion

Sound collections have been investigated and researched in the past, but the study of AAPI sound collections specifically has been neglected and forgotten. These collections are not only a source of entertainment but also an educational tool. They can further the understanding of other cultures by documenting oral history and ethnomusicology that can connect with local histories and native sounds. An AAPI sound exists, and it deserves more attention and further study.

Although the article did not explore management and governance issues concerning AAPI organizations, such an AAPI survey should be considered for future research. Besides the board's ability to raise funds, the board's contribution includes leadership and dedication to the organization, and establishment of and adherence to the mission of the organization. Boards of directors must work with their staff to establish a working policy for managing their sound collections. Furthermore, depending on the relationship between the staff and the board, a board member should become proactive in the formation of a collections management policy. This collections policy should provide direction for establishing and implementing a catalog and inventory system. The numbering system should cover the entire collection consistently regardless of the variety of formats.

Sound collections need to be made more accessible not only by creating a searchable cataloging system but with a standardized list of terms and definitions. The accessioning system needs to be flexible to allow the organization to incorporate additional words, terms, or phrases that are relevant to the community. The sound collections needs to maintain a high standard of quality and have a strong sense of purpose and need.

AAPIs are a diverse group of people with multiple categories of sound materials. With proper support, these collections would enhance one's appreciation and understanding of what sound is and what it means. For example, lyrics may need translation into English or audio guides might be made available in both English and the original language. It is the community's voice, not just the sounds, that should be maintained and preserved. Preservation of AAPI sound collections should serve as a model to validate the importance of all sound collections for all communities.

Oral tradition is an important element in AAPI sound collections which keep the audio and/or video memoirs in the voices of people from becoming lost history. Preservation of original sources is needed to maintain AAPI history and to generate additional educational activities. Rare and historically significant recordings are a reflection of the community.

Sound exhibits are an on-going commitment to innovative programming that addresses the community's current social, economic, and cultural issues. These programs could highlight achievements that will attract new audiences. Moreover, original programming could augment the organization's collaborative efforts with other institutions. Partnerships with other like-minded organizations will encourage others to establish consortia and share resources while enhancing current services and implementing new benefits. This expansion of the AAPI experience will both address resource challenges and increase exposure to a larger audience.

Sound collections add significant and exceptional contributions to their communities. For example, heritage vacations have recently become big tourist business, generating a 13 percent increase or 118 million tourists since 1996. These visitors can gain a greater appreciation of a community by visiting an AAPI organization or museum that has a sound component. Many museums and other organizations sponsor live performances to draw visitors and potential new members. Museums, arts, and cultural districts have played a significant role in redevelopment zones. There are a number of ways in which this has been accomplished, starting with the creation of a new nightlife with other businesses such as art galleries, restaurants, and small clubs with live music. Sound-related theme districts are also cropping up, such as the San Jose Taiko's dojo in San Jose's Japantown. Also, Visual Communications is sharing the historic Union Church in Los Angeles' Little Tokyo with the East West Players, an AAPI theatrical company. Audio guides for exhibitions can be used in place of or as an accessory to an exhibition catalog; they can even be downloaded online. The organization or museum can send CDs and lesson plans to schools before their excursion. In addition, the same sounds from the exhibit can be reproduced and easily placed in the gift store for purchase.

However, sound collections should be protected from unauthorized reproduction of materials. While the sale of copies can offset the maintenance costs of a collection and promote its existence,



this introduces possible licensing and copyright issues. These problems can be eliminated if proper, legal release forms are included with any accessions or donations.

Sound collections can influence and be influenced by many different disciplines. These collections can facilitate the study of literature, foreign languages, dance, song, and historic speeches as well as contribute to special events, storytelling, and services for persons with special needs. Furthermore, other forms of merchandise can be developed from downloadable materials for audio guides or iPod-like devices to audiobooks.

As we move into an age of information, we must consider what it means to be caretakers of an AAPI sound collection and the collection's impact on others. My study identifies the AAPI sound collections as an untapped, underused, and underrepresented resource for research. Music is part of society as well as a group's culture, but music alone cannot make a new society or produce a social revolution.

While this questionnaire was uncontroversial, future surveys on AAPI sound collections should explore broader and more critical issues. At this time, any negative comments would not be justified or fair to the respondents, since this is the first questionnaire directed to AAPI sound collections. Further research is needed to highlight AAPI organizations and museums in specific areas of study. Future surveys should focus on specific ethnic communities and direct more attention to classes of materials and their content. AAPI communities have been left with a rich recording history that needs to be preserved and accessible, without which a valuable heritage of sound could be lost forever. AAPI organizations and museums are not only preventing sound-related materials from being lost or buried within collection vaults or storage, but are also keeping them accessible so they can be heard.

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