

My last editorial proposed a few significant changes to the operation of the IASA Journal. At our Annual Conference in Istanbul, the newly formed Executive Board, the Journal's Editorial Board, and the IASA General Assembly all were informed of and supported these new measures. I am happy to report that immediately after the conference, work commenced to implement some of those proposals. This past year, I have had the pleasure of collaborating with Marija Dumnić Vilotijević, who began serving as Managing Editor in September of 2023. Marija's impressive background in the fields of audiovisual archives and ethnomusicology, her significant editorial experience with academic publications, and her extensive scholarly network will be valuable in the next issue, which is already in production. This past year, however, a main focus of our work has been to enhance the journal's operational framework.

We have been working to streamline the submission process and improve the overall quality of our peer review system. A new review form will make the process more consistent, and clear and specific submission requirements ensure that incoming articles meet baseline requirements so we can more quickly determine whether to initiate peer review. Both are crucial for improving the standards of our publication. We've also made some other small updates to information on the website, ever with an eye towards meeting the criteria for inclusion in the Directory of Open Access Journals.

Migration of the journal's website to a hosted service plan has been another key development. Our new hosting service provided a much-needed software update, and they also provide ongoing technical support and site maintenance. We've had no site outages or problems since the migration was completed in late 2023.

In addition to these operational improvements, we have expanded the size of our Editorial Board from eight to thirteen members. I would like to welcome these new colleagues: Patrick Midtlyng, Perla Olivia Rodríguez Reséndiz, Diana Chester, Christian Poske and Ana Masiello. They bring a wealth of expertise and diverse perspectives to the journal. A larger board enhances our capacity for rigorous peer review and enables us to cover a broader range of topics. We've consulted with the board more frequently this year to seek recommendations for appropriate peer reviewers and proofreaders. The Board will meet again during our upcoming conference, and along with a discussion of this new issue of the journal, we can consider additional projects that can leverage the knowledge and experience of this group.

I am also very pleased to announce the successful completion of a major translation project in collaboration with the Qatar National Library. This initiative involved translating all four of IASA's Technical Committee publications into Arabic, making these critical resources accessible to a broader audience. This project is a significant milestone for IASA, as it promotes global knowledge sharing and supports the preservation and archiving of sound and audiovisual materials across different linguistic and cultural contexts. I extend my heartfelt thanks to Maxim Nasra and his team at the QNL for their longtime dedication to this project, and for their faithfully executed translations and beautifully designed editions, all available for free download on the IASA website at <https://iasa-web.org/iasa-special-and-technical-publications>. And as always, IASA welcomes new proposals for translations of our publications from interested partners. Guidelines can be accessed here: <https://iasa-web.org/guidelines-translating-iasa-publications>.

The three articles presented on the following pages all skillfully uncover previously inaccessible histories resting in historic audio collections. With the topics of AI and Machine Learning dominating many conversations in our field, this issue feels like a subtle reminder

that traditional methods of inquiry are still vital to advancing knowledge about archival audiovisual collections. There are still important collections in major institutions that are difficult to access, cylinder recordings with unknown recording provenance, and colonial pasts still extend their reach into today's institutions and practices. Site visits, historical research, and interviews are still effective tools to delve into these collections and to frame a future that offers more transparent, accessible, and equitable access to information.

In the first article of this issue, Carolyn Birdsall and Erica Harrison examine two major collections of sound recordings captured from Axis powers by the Allied forces at the conclusion of World War II. Their study sheds light on the history of these somewhat hard to access collections, which nonetheless contain historically invaluable sound recordings. While archivists are well-versed in donor agreements and the ethics of accessioning archival content, Birdsall and Harrison's article confronts the challenges to understanding the provenance of materials that are byproducts of geopolitics and global military conflict. This article represents one of the last of many publications that resulted from TRACE, a multi-year project that has significantly contributed to scholarship on radio history during World War II.

Thomas Bårdsen's article, "The Revolution of Duplicated Music: Sonic Markers to Identify Early Phonograph Cylinder Copies in Archive Collections," explores the intricacies of early music production and the techniques used for duplicating phonograph cylinders. His research highlights the significant, yet often concealed, practice of pantographic duplication and implications for archivists in the 21st century. Bårdsen's historical research provides fascinating insights into the business and engineering practices of the early recording era. And by identifying unique sonic markers present in early cylinder recordings, the author provides a concrete methodology to more readily differentiate original recordings from duplicates. The wealth of audio examples provided make reading this article something of a multimedia experience, as well.

Finally, Rebekah Hayes and Grace Koch's work on the True Echoes project delves into the British Library's wax cylinder collections, aiming to both enhance and correct their documentation, and to reconnect digitized historic recordings with their originating communities. The project is particularly focused on recordings made in 1898 during an expedition to the Torres Strait Islands, employing a "multi-perspectivist approach" that integrates historical research and participatory methods with contemporary community members. Direct descendants of people recorded on the cylinders were able to provide information on proper access protocols, and to re-center the participants' roles in a history that until recently prioritized European researchers.

Looking ahead, I am excited about our upcoming conference in Valencia, which promises to be a vibrant gathering of participants from around the globe. I hope to see many of you there, where, for the first time in three years, I will have the luxury of sitting down and listening to the speakers, having finally stepped away from my role as Programme Chair. Thanks to Erwin Verbruggen, who has newly stepped into the role and has put together a wonderful programme, which is now available to view at: <https://2024.iasa-web.org/programme>. If you're presenting at the conference and want to turn your conference paper into a journal article, or if you have an idea for a paper or suggestion for the journal, feel free to approach me or Marija to discuss.

With best regards,  
**Jennifer Vaughn**  
*IASA Editor*