

This issue of the IASA Journal demonstrates the diversity of our organization and the variety of activities and interests that constitute the international audiovisual archives community. I find myself keenly aware of this dynamism having had the privilege to wade through the entire back catalog of the IASA Journal and its predecessor, the Phonographic Bulletin — now both fully available online as PDFs thanks to the work of George Boston and Richard Ranft. Those who contribute to this journal and those who read the articles herein participate in a discourse that has been ongoing in these pages for more than forty years. These narrative records of our work as audiovisual archivists are a testament to our successes over the past four decades — that we continue to write about our research and our projects demonstrates that we are carrying on our profession and that our archives are still with us.

In this issue, Pio Pellizzari inquires whether we should be preserving or destroying analog content post-digitization. Dave Rice, from the City University of New York, reminds us that obsolescence affects digitization software just as it affects collections materials. Richard Kroon, et al., explain the logic behind the Entertainment Identifier Registry Association (EIDR) and universally unique content identification for audiovisual collections. Two research papers from Canada look at digital preservation approaches to radio and BitTorrent respectively.

Collence Chisita and Forbes Chinyemba share a case study on making audiovisual collections accessible in Zimbabwe, and Gisa Jähnichen explores habits of control of audiovisual collections in Malaysia. Heidi Stalla and Diana Chester, building on an excellent presentation at IASA 2014 in South Africa, discuss the intersection of artists, archivists, and community groups. Dra. Perla Olivia Rodríguez Reséndiz looks at the possibilities of using sound archives to prevent violence in early childhood education in Mexico. Filip Šir, at the Moravian Library in Brno, Czech Republic, closes this issue with a thorough study on early commercial Czech sound recordings.

Throughout the year, I have been working with the IASA Executive Board on three big changes to the IASA Journal that will begin to take shape after this issue. The first change is that the journals will be published in September/October and March/April moving forward in order to align the release of journals with the yearly membership cycle. Receipt of the journal is one perk of IASA membership and we want to make sure that all members receive two full issues each year.

The second and third changes are strategic adjustments to the Journal's operating procedures with the intention of continuing to grow its international reputation and to ensure diverse and clearly articulated viewpoints in each issue.

First, IASA will coordinate a yearly meeting of a newly instituted IASA Journal Editorial Board, the meeting to be held at the IASA annual conference. The Board will consist of the current IASA Editor and President as well as an invited group of representatives from each continent. Representatives will serve 3 year terms on the Board. If a member leaves before the end of the three year term, a replacement will be sought. At the end of the three year term, the current IASA Editor can offer the board member a renewal (3 years) or seek a replacement. Board positions are entirely voluntary and will receive no remuneration or financial support from IASA. There is no requirement that all Board members be present at the annual conference.

The second strategic change to the IASA Journal is that the IASA Journal will invite a cache of reviewers to participate in the day-to-day editorial activities of the journal. Reviewers will be invited based on topical specializations and experience. Reviewers are invited to serve for as long as they are willing to serve. The Editor, working from a list of active reviewers, will direct article submissions to specific reviewers based on their experience with a particular topic or field. Reviewers will be asked to provide double-blind peer review, suggesting improvements, corrections, and/or advice for authors, and to recommend the article for publication, revisions, or rejection. The Editor will make all final decisions based on reviewers' feedback and authors' responses. Reviewer positions are entirely voluntary and will receive no remuneration or financial support from IASA. Potential reviewers will be required to submit evidence of previous publication activities (writing samples) and a CV.

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This effort does not aim to exclude any authors from submitting to and publishing in the IASA Journal. To the contrary, the spirit of adding review is two-fold: to support our colleagues in letters and sciences who cannot publish with IASA unless peer-review is offered, and to enrich the quality of IASA's output by incorporating a layer of peer critique to the process. The IASA Journal is one of a few outlets that provides contemporary discourse on archival issues that are purely audiovisual. I hope these investments into the infrastructure of the Journal will be a step towards increasing IASA's visibility and ensuring its longevity.

If you have thoughts or concerns about the upcoming changes, please do let me know.

Sincerely, and with kind regards to all —

*Bertram Lyons*  
*Editor, IASA*