

I began serving as editor last October following the joint IASA-FIAT/IFTA conference, in the midst of the current issue's editorial process. I have been an avid reader of the IASA Journal for the past ten years, and I am excited to take on this new role. Despite the absence of in-person meetings during much of the past 16 months, work on the journal has already proved to be both rewarding and sustaining for me. We have unfortunately experienced significant production delays, due both to the editorial transition and to the ongoing Covid pandemic, but I am pleased to present IASA Journal 51, which contains five articles, three tributes to long-time colleagues and IASA members that we lost in 2020, and a letter from the president.

Two articles in this issue are group efforts, and both speak to the importance of collaboration, information-sharing, and the need for continued dialogue on the successes and challenges faced in the course of our individual work, at our institutions, and in our regions. Firstly, "Two Years Later - The Future of Small-Scale Audiovisual Archives in Asia" from Ahmad Faudzi Musib, Thongbang Homsombat, Gisa Jähnichen, Xiao Mei, and Chinthaka Prageeth Meddegoda follows up on discussions held at several IASA conferences and in previous articles (see, for example, "Innovation and Human Failure in Small-Scale Audiovisual Archives" in IASA Journal v.48) on the needs of small-scale audiovisual archives in Asia. Secondly, in a joint contribution, Julia Kim, Eddy Colloton, Dan Finn, Rebecca Fraimow, Shu-Wen Lin, Crystal Sanchez, and Annie Schweikert present a wealth of novel case studies in "Audiovisual Quality Control and Preservation Case Studies from Libraries, Archives, and Museums." While each section provides usual information about the solution to a particular technical challenge, in aggregate the article makes the case that a truly comprehensive understanding of complex workflows that exist at the community, rather than the individual, level.

Samuel Aniegye Ntewusu's contribution examines the Nana Obimpe Papers and Audio-Visual Materials at the Kwabena Nketia Archives, located at the Institute of African Studies in Accra, Ghana. Dr. Ntewusu uses the collection as a vehicle to examine the influences of Ghananian history, geography, and social and cultural practices on both Obimpe's collection and on archival collections in the country. Dr. Rasitka Ajotikar's article "Music Archives and Knowledge Construction in Postcolonial India: The case of the Felix van Lamsweerde Collection," similarly presents a critical social history of the collection of this renowned Dutch musicologist and collector of Indian music. While examining the impact of colonialism, orientalism and nationalism on the archive, Ajotikar additionally provides detailed information on the contents of this significant and diverse collection of Indian music.

Serendipitously, Dr. Ajotikar and author Maristella Feustle both employ musicologist Christopher Small's term "musicking" to refer to the active participation of collectors, listeners, and, by extension, cultural heritage workers in their work of processing, digitizing, and documenting archival collections of musical performances. In Feustle's analysis of the Rhodes S. Baker Collection at the University of North Texas, concentric relationships of participation extend outward from the collection's contents--Duke Ellington concert recordings--to include incidental recorded content, transatlantic social circles of collectors and fans, and the active listening and research conducted by archivists and library staff.

The articles in this issue of the IASA Journal reinforce the importance of the complex social, cultural and historical forces that shape not only our collections and our work, but the way we receive meaning from sound and audiovisual collections, as well as the importance of community dialogue and cooperation.

2020 was a difficult year for us all, and was only made more so by the passing of three of our esteemed colleagues: James McCarthy, George Boston, and Ulf Scharlau. McCarthy and Scharlau both served as IASA president, and Boston played a critical role in building IASA's strong relationship with UNESCO. They will all be greatly missed, and the tributes in this issue speak to their significant contributions to IASA and to the larger field of sound and audiovisual archiving and preservation.

I would like to thank outgoing Editorial Board representative Luisa Fernanda Ordoñez Ortegon for her years of service, time, and support on the board, and to welcome new editorial board member José Augusto Mannis, who will serve as our new South America representative. I look forward to working with all members of the board and welcome your input on this issue.

Many important changes were ushered in by Bert Lyons during his seven years as editor, from instituting a double-blind peer review methodology, adopting a new online journal platform to manage editorial workflows and publishing, and establishing the Editorial Board to provide general review and guidance on the direction of the journal. The current volume represents another milestone for the IASA Journal: it is the first to be issued in online-only format. I am grateful to Bert for his years of leadership, his assistance as I took on my new role, and for the transformative changes made during his tenure as editor.

Preparations for issue number 52 are currently underway, and I am also working on an application for the IASA Journal to be included in the Directory of Open Access Journals (DOAJ). The DOAJ is an online directory that indexes and provides access to high quality, open access, peer-reviewed journals. Inclusion in the directory will not only expand the journal's audience and reach, it will challenge the editorial team and authors to adhere to formal standards and best practices in scholarly publishing.

I strongly encourage readers to submit their research and applied work on sound and audiovisual archiving for consideration to the IASA Journal. In lieu of a formal call for papers with a deadline, manuscripts may be submitted at any time on a rolling/ongoing basis. There is also a 'Profiles' section in the journal, which offers authors a space to present their creative ideas and reflections in a less formal, non peer-reviewed setting. The IASA Journal's adoption of peer review methodology is not a static or one-time process, and active participation from members of the IASA community is essential to its functioning. The critical work of peer review not only ensures high-quality articles, but also encourages dialogue and professional growth for its participants. Please consider volunteering as a peer reviewer by registering at <http://journal.iasa-web.org/pubs/user/register>, and also see the reviewer guidelines at <http://journal.iasa-web.org/pubs/reviewer-guidelines>.

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