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Resilience once again seems to be the word of the moment in audiovisual archives discourse. It appears in conference programmes, strategic plans, research projects and funding proposals. In recent years, our field has devoted considerable attention to preparing archives for a future shaped by climate change, geopolitical conflict, artificial intelligence, economic uncertainty and political instability.

I understand the appeal of the term, but I have also come to think that resilience is often described as a state rather than a practice. It can sound like a quality we ought to possess rather than something we actually do. The truth is that I do not know how to respond to most of the problems facing audiovisual archives. I cannot stop a war or reverse a flood. There's little I can do to even secure more resources for my department at work. As my term as Editor comes to a close, I have found myself reflecting less on the larger, more entrenched problems we face and more on the small number of things I could influence directly.

Operating the IASA Journal has become increasingly complex over the last decade. In May 2016, my predecessor, Bertram Lyons, published Issue 46, the first to utilize both anonymous peer review and the guidance of an international editorial board. These changes were introduced to strengthen the quality and visibility of the journal. The adoption of peer review also supported the needs of IASA members working in academia, for whom publication in a peer-reviewed journal is often a requirement for promotion and tenure.

It became abundantly clear during my first term as Editor that it was not sustainable for one individual to oversee all journal operations. While I strongly supported efforts to professionalize the journal, the changes added significant administrative responsibilities to the Editor's duties and lengthened the time between submission and publication. Most importantly, peer review's long-term success depended on developing a robust community of reviewers, a capacity that was still emerging at the time.

In 2023, I presented a proposal to the General Assembly to address the growing demands of journal operations by creating a Managing Editor position. The Executive Board subsequently acclaimed Marija Dumnić Vilotijević as the journal's first Managing Editor. The position was conceived as part of a six-year editorial cycle, with two editors working in overlapping three-year terms. This structure ensures continuity between editorial teams, improves succession planning and preserves institutional knowledge from one term to the next. Equally important, it distributes the workload of what had become an increasingly demanding volunteer role and creates additional capacity for new initiatives. This issue is the third produced under that arrangement.

The journal has evolved considerably during the past three years. Marija and I have worked closely together to expand the Editorial Board. We have formally adopted the Chicago Manual of Style, created a supplementary in-house style guide, and substantially revised submission guidelines. Considerable effort also went into refining editorial and peer-review processes, work that is rarely visible to readers but essential to the production of every issue.

If this arrangement can be considered a test run for a new editorial structure, I believe it has been a successful one. Participation in the review process has increased, and

the combined professional networks of two editors have given us greater flexibility in recruiting reviewers, identifying contributors and managing submissions.

The role of IASA Editor will always require a substantial investment of time and energy. However, experience has convinced me that a model which allows editors to learn from one another, share responsibilities and overlap across editorial terms is ultimately more resilient than one that depends on a single individual carrying the entire burden of succession and institutional memory.

At present, however, this arrangement remains dependent on custom and practice rather than formal governance. The IASA Constitution recognizes a single Editor position, while the Managing Editor role exists through delegation by the Executive Board rather than as part of the Association's permanent structure.

I regret that I was not able to advance a constitutional amendment during my term, although such changes often require multiple Boards and election cycles to achieve. Nevertheless, I believe the experience of the past three years has demonstrated the value of the current model. To ensure the long-term stability of the journal's editorial operations, the Constitution should be amended to formally recognize both Editor and Managing Editor positions.

Ideally, a new Managing Editor would be elected every three years with the expectation of succeeding to the Editor role, creating a continuous cycle of collaboration, knowledge transfer and editorial continuity. Formalizing this structure would strengthen succession planning, distribute responsibility more effectively and provide more sustainable support for IASA's publications.

I am especially grateful to Marija Dumnić Vilotijević for her partnership, insight and commitment during her years as Managing Editor. It has been a privilege to work alongside her and I wish her success as she commences work as IASA Editor in October 2026. I am also pleased to welcome Christian Poske as the journal's next Managing Editor. Christian has been an active member of the Editorial Board since 2023 and is already known to readers as a contributor to Issue 53 of the journal. Together, Marija and Christian will provide continuity, experience and fresh perspectives as the journal enters its next phase.

The issue opens with a tribute to the late Brenda Kotze, whose work at the National Film, Video and Sound Archives of South Africa contributed significantly to audiovisual preservation and archival development in Southern Africa.

Following the tribute, Aleksandra Milovanović reviews Jimi Jones and Marek Jancovic's *The Future of Memory*. By tracing the histories of standards, formats and infrastructures that underpin audiovisual preservation, the book illuminates the sociotechnical foundations of archival practice. Milovanović places these concerns in dialogue with contemporary preservation work and archival scholarship.

In the first of six articles in this issue, Eva Leick, Malik Sharif and Ursula Hemetek use the creation of *Ružake gila*, a digital exhibition dedicated to the singer Ruža Nikolić-Lakatos, as an opportunity to reflect on the relationship between archives, memory and representation. Their article examines how archival materials are transformed when they are recontextualized for new audiences and new modes of engagement. The project also

foregrounds ethical questions surrounding authority, consent, accessibility, and the responsibilities involved in presenting marginalized communities and their cultural heritage through archival records.

Kelley Lynch, Owen King, Kyeongmin Rim, Yangyang Chen and Gabrielle Keen examine the strengths and limitations of AI-based approaches to archival description through a study of Hawaiian-language television collections. Focusing on the extraction and interpretation of on-screen chyrons, they explore what happens when contemporary AI tools encounter material that sits outside the linguistic contexts for which they were primarily developed. Their findings have important implications for archives seeking to apply general-purpose AI tools to collections with distinctive linguistic, cultural or regional characteristics.

Lennart Ritz examines wax cylinder recordings produced during the German Navy Expedition of 1907–1909, situating them within the colonial structures that shaped both their creation and later interpretation. Rather than treating the recordings as self-evident historical documents, he asks how their meanings have been constructed, transmitted and reconsidered over time. By tracing both the history of the recordings and the history of their interpretation, he reveals the complex layers of knowledge, authority and historical context that accumulate around archival collections.

Markos Koumoulas documents a collaborative effort to reawaken the Wamin language through music in partnership with the Ewamian community of Far North Queensland, Australia. The project encompasses songwriting, recording, language documentation, community engagement and the development of new archival resources centered on Wamin language and musical traditions. The resulting archive, preserved through PARADISEC, offers an example of how archival work can support not only preservation, but also the active renewal of cultural knowledge.

Filip Šír, Geoff Tyson, Martin Mejzr, Kristýna Boumová and Michal Studničný draw on their ongoing work with a collection of World War II radio recordings by Jiří Voskovec and Jan Werich. Through the preservation of a severely damaged lacquer disc, they examine the relationship between historical research, material analysis and optical digitization using the INA-Saphir scanning system. Their discussion situates new preservation technologies within a broader process of research, conservation and long-term stewardship.

Finally, Diego Pani approaches David MacDougall's documentary *Tempus de Baristas* through its production recordings rather than the finished film. Working with these recordings, he examines how sound can function not merely as an accompaniment to visual material, but as an independent source of ethnographic knowledge. The resulting discussion moves between archive, fieldwork and film, highlighting the productive tensions between them.

In conclusion, as this is the last issue of the IASA Journal for which I will serve as Editor, I would like to thank the many people who have contributed to the journal over the past six years.

First and foremost, I am grateful to the authors who entrusted their work to the journal. Every article published during my tenure has benefited from the willingness of authors to engage thoughtfully with peer review, revision and editorial feedback. Their scholarship, expertise and dedication are what make the journal possible.

I would also like to thak the members of the Editorial Board, past and present, for their guidance, advice and support. This year, Maxim Nasra and Faudzi Musib concluded their terms on the Board, and we welcomed Virginia Millington and Xiaoshi Wei as new members. The journal is always looking for engaged volunteers from across the IASA community, and as always, I encourage anyone interested in serving on the board to get in touch.

The same thanks are due to the many peer reviewers who have generously shared their time and expertise. Their evaluations are an essential part of the editorial process and contribute enormously to the quality of the journal. If you would like to participate in that process, I encourage you to register as a reviewer at https://journal.iasa-web.org/index.php/pubs/user/register.

I hope readers find much to reflect on in the pages that follow and I look forward to seeing many of you in Vilnius this October at the IASA annual conference!

**Jennifer Vaughn**
*IASA Editor*