Recently I have been in conversations with colleagues from small and medium archives in the US where the term "post-digitization" has been in focus. What does it mean to be in a state of post-digitization? In these conversations, post-digitization is the state of being that follows after an archive has met the rush to digitize its holdings, has established the sustainability of its digital assets at least at the bit-level, and has created descriptive access points and mechanisms for access to the content. In this state of being, an audiovisual archive has accomplished the goals that have been set in place over the past decades—assess, describe, digitize, store, preserve, make available. Post-digitization is the activity of questioning, What happens next? What are the next steps for an archive as they look to the future? This is a question that some organizations have the privilege to begin considering now—organizations that began their digitization journey in the early years of this century.

The future is long. If an archive follows best practices towards sustainable digital preservation of its collections, of course one might expect that the archive will commit to a continual future of obsolescence monitoring (ensuring that formats are accessible and migrating to new formats when at risk), fixity monitoring (verifying that unintended changes to the files in the archive are not occurring and taking action when changes are identified), technology refreshing (updating digital storage technologies as older technologies begin to fail or become obsolete), and, of course, continuous ingest of new digital content into the archive in consistent and manageable ways. But digital preservation is only one piece of the puzzle; continuous access into the future is another topic altogether. I have noticed over the past few years a serious gap in our discourse about the future of audiovisual collections: what are the protocols for keeping pace with the rapidly changing technologies that constitute the surface of the internet? What are we doing to maintain relevance through access?

The Internet, in many ways, has become the intended future location of the Reading Room. We talk about digitization as an opportunity; it is because we see an opportunity for access via the Internet. In some ways, the semantic web is an answer to the question I pose; but it is not the complete answer. Yes, the post-digitization future is about improved interoperability of data online. The persistence of the connections that we create between collections on the internet is of immense importance. An element of post-digitization will be to join in the development of this larger network of connected knowledge. For many people, however, that is an abstract goal because the technologies that support such infrastructure seem to change at a rapid rate. The technologies that constitute the ecology of the internet—markup languages, coding languages, abstracted database layers, operating systems, digital asset management systems, application programming interfaces—advance at such speed that post-digitization archives wonder how they will ever keep up. How will they keep from becoming obsolete themselves? The plight of post-digitization archives is to stay relevant in the information society by ensuring consistent technological upgrades to their new reading rooms in order to continue providing quality access, upgrades which invariably relate to their institutional web presence. My colleague, Ed Summers at the Library of Congress, recently spoke to the National Digital Forum in Wellington, New Zealand and stressed that "if you are not providing meaningful access in the present to digital content, then you are not preserving it."[1]

Of course it is a luxury to have this problem already in 2015 as we look down the barrel of a loaded gun called technological obsolescence. For the majority of audiovisual archives across the globe the issue is not one of web technologies—the issue is ultimately a race to digitize the international audiovisual record before it becomes impossible or unaffordable to do so. But today and for the next fifteen years the greatest challenge facing sound and audiovisual collections globally is not exactly format obsolescence and degradation. For now, at a broad level, the field has determined, with fairly unanimous agreement, the best methods and strategies to overcome obsolescence. Caring for physical collections is understood and well-documented.

1   Ed Summers, "The Web as a Preservation Medium," keynote delivered at the National Digital Forum, Wellington, New Zealand, November 27, 2013. Accessed at: http://inkdroid.org/journal/2013/11/26/the-web-as-a-preservation-medium/

Digitization practices are mature and an entire industry now offers both boutique and high-throughput digitization services for the cultural heritage community. Learning from banks and the information-heavy corporations of the world, archives are equipped with the necessary role models for building, staffing, and sustaining digital repositories worthy of carrying our sound and audiovisual heritage into the future, that is, until we meet our next technological shift. Today, as a community, we are not burdened with the ignorance of how we should proceed or what we should do to save our collections. Today, one of our greatest challenges is determining how we are going to afford to do what we know we need to do to save our vanishing recordings and how we can communicate those needs into arguments that compel people—funders, stakeholders, ourselves, and our colleagues—to act. Funding for digitization, funding for building the necessary digital infrastructure to secure the outcomes of digitization (in addition to the born-digital sound and audiovisual heritage being acquired now and into the future), and the arguments to compel action—these are real obstacles.

The field is in need of tools that help quantify the problems we face and that translate the needs of audiovisual preservation into the rhetoric of business analysis. Administrators, executives, and potential funders need economic arguments surrounding audiovisual preservation that demonstrate why the money must be allocated for digitization and digital preservation and why inaction will result in real financial loss. The opening two articles in this issue of the IASA journal address this issue head on. Chris Lacinak, of AVPreserve in the US, introduces a new tool and a new framework to support convincing funders and administrators that the cost of digitization is of real value to the organization. "The Cost of Inaction" is Lacinak's answer to a common financial phrase, Return on Investment, and Lacinak offers a new free online tool that can be used to generate graphs and statistics to articulate an organization's potential loss of investment if digitization is not undertaken. Marcos Sueiro Bal, Senior Archivist at New York Public Radio, brings a theoretical framework to this conversation that uses three factors—signal-to-noise ratio, cost of extraction, and time—to offer logical evidence that "delaying signal extraction amounts to a less effective use of resources." Together, these two opening articles empower us to advance our arguments for funding for digitization and to ensure the preservation of the international audiovisual record.

In relation to my earlier argument about post-digitization, Guy Maréchal, of the non-profit organization TITAN in Belgium, offers an article in this issue that places the concept of semantic technologies in the context of IASA. Maréchal's text is a call for further awareness of web technologies and for an adoption of their use by audiovisual archives. IASA has an opportunity to set the foundation for audiovisual archives worldwide, and Maréchal suggests that IASA is entering a third phase of its existence—one where we have already completed the activities of identifying methods for digitization, physical care, cataloging, ethical use of collections, managing digital formats, and storage; one where we can now focus on setting guidelines for semantic interoperability of objects, subjects, and their relationships.

Description is not always for open access, though. As we know, we need various forms of descriptive and technical information to manage collections internally on a day-to-day basis. At the University of Illinois at Urbana-Champaign in the US, John Gough and Myung-Ja K. Han recently completed an effort to define a campus-wide protocol of required and optional metadata elements that can be used to consistently document audiovisual holdings of the University for preservation. Gough and Han also offer an overview of useful tools for automated metadata extraction to support efficient generation of metadata for large quantities of audiovisual content.

As I so strongly wrote above that we have little further to learn about digital preservation, I must admit that I am aware that I am necessarily exaggerating for effect, because we all know that we never quite know everything about anything. Daniel Teruggi and Luca Bagnoli of the Presto4U project remind us that there is still much work to be done in the audiovisual digital preservation domain, especially with regard to recordings created in music production environments. The "Music and Sound Archives Community of Practice" of the Presto4U project is very interested in working closely with music archives directly related to production because

the content of these archives "present a general preservation problem due to the complexity of the production environment and the economical implications this may have for their activity." Teruggi and Bagnoli report that action is being taken to propose solutions to this issue and that we can expect findings to be presented at conferences this year.

From opposite ends of the globe, this issue of the IASA journal brings forward two articles that discuss a post-custodial effort to open the archive to new agents and to new content, focusing on sensitivity and control. At Universiti Putra Malaysia (UPM), the Audiovisual Research Collection for Performing Arts (ARCPA) team—Ahmad Faudzi Musib, Gisa Jänichen, and Chinthaka Prageeth Meddegoda—discuss the experience of building a music archive in an environment where many colleagues had to be convinced of the value of preserving and providing access to sound recordings. At UPM, the ARCPA team brought collectors into the archive and allowed collectors to describe their own collections, removing the control of description from the hands of archivists and librarians. Most importantly, the ARCPA team reminds us that ethical treatment of performers in description is of continued importance, and that it is imperative that archival principles be integrated in as equal of a way as library information has been integrated into undergraduate and graduate studies of tertiary educational institutions in order to ensure a future appreciation of the importance of archives.

Meanwhile, at the University of Washington, in Seattle, Washington in the US, John Vallier is opening the academic library to born-digital Rock and Roll and grappling with the revolutionary act of being an archivist who is bringing alternative music into the forefront of library and archive collections while simultaneously struggling to comprehend the revolt of the fans who want unfettered, unchained access to the content. See how things turn out in Vallier's engaging article in this issue.

Wrapping up this issue is an overview by JA Pryse of the Oklahoma Historical Society of contemporary efforts to reach out to the community through the development of a crowd-sourced description program. The Clara Luper Pilot Program proved to be "an inexpensive and effective manner to provide detailed and accurate data for user retrievability." Pryse's text offers a potential model for efficient and cost-effective description using community resources.

As is apparent through the texts in this issue, the IASA community is alive with activity, building tools and frameworks to invite greater funding of our collections, standardizing our descriptive practices for internal preservation and access and for external interoperability, continuing to identify at-risk content for digital preservation, opening the doors of the archives to new collections and new users, and strengthening connections between the archive and its communities. The next issue of the journal, issue 44, will likely cover highlights of this year's annual conference in Cape Town, South Africa. However, I invite you also to think about my proposition that we are nearing a new phase of the audiovisual archive within the next 10-15 years: the post-digitization phase. When your archive has met the goals of stabilization, digitization, and preservation, what will be the next set of goals? In what areas should we begin to focus, and how will we get there? The deadline for submissions is 31 October 2014. Please consider sharing your work or your research with the IASA community. All are welcome to submit proposals to this, your IASA journal.

I look forward to seeing you in Cape Town in October.

Bertram Lyons
Editor, IASA

Dear IASA friends and colleagues,

It's something of a surprise to come to the end of my three-year term as president of the IASA. The time has gone very quickly, probably because this was a period of great busyness for our organisation (though what term hasn't been just as busy?), but also because working with a committed Executive Board has been a great pleasure. However the beginning and end of the cycle of our organisation are great points for reflection, a place to consider what has been achieved, and a chance to deliberate on what this can lead to.

Each executive board is a link in a continuous chain of our organisation. The previous board put in motion a set of major changes allowing our organization to move forward and adjust to a changing world and the changing role of our organisation within it—updating the constitution and launching the incorporation process being the key part—all achieved with the steady support from IASA's members. This established a trajectory for the then new board, and a set of challenges to be met. At the beginning of my presidency I called for a period of consolidation, a time to allow the board to carry through the tasks associated with those changes and to enable them to take root and become a foundation for new growth within IASA.

Incorporation was a significant aspiration for us. Incorporation gives us the legal status to work with government and non-government organisations, and to be able to undertake transactions within those partnerships. The new constitution implemented previously was driven by a need to take this step, and its form enabled it. Incorporation is now complete. However, the final stages of incorporation required us to tweak the wording of the Constitution to comply with the legal necessities of our constitutional host country. To achieve this we initiated the first electronic ballot of our organisation: it was a resounding success. The changes were passed unanimously, but more importantly we had a very high rate of participation in what was arguably a minor issue. The fact that we are able to undertake such an electronic ballot adds strength to our international status as an organisation, as it allows all our members to participate. A big thanks goes to the board for making this happen, particularly Bruce Gordon, Richard Ranft, and our new Treasurer, Tommy Sjorberg, who brought together the necessary technology and information to make this work.

That we have a new Treasurer is itself a source of satisfaction, and a great achievement. The financial responsibilities of our organisation are complex, and becoming more so as we try to achieve more with the funds we create. Part of the consolidation work of this board has been to establish a new financial management regime, and to try to minimise the complexity that banking across national borders creates for an organisation such as ourselves. Tommy has shouldered that burden, and has agreed to stand for the next board as well in that role. The other official change in the board during its term was the addition of Bertram Lyons to our numbers in the role of editor. He has made a great contribution to our organisation, and I would like to thank him for all his hard work and patience.

Which brings me to the election. This is an exciting election for IASA, it is the first of our electronic ballots to elect a new board, and if the participation rates in the constitutional change are kept up, I can see this really reflecting the views of our members; I encourage and implore you to consider carefully your choice in what is truly an impressive array of talent, and to cast your vote. All ballots must be cast on or before September 6th, 2014. Details can be found on the IASA website: www.iasa-web.org/election-2014. This election shows the gifted depth of our organisation, and the willingness to shoulder the workload to the good of IASA. Thank you to all who are standing, every one of you would make excellent members of our Executive Board, and I'm sure all of you will contribute to IASA regardless of the outcome.

The shape of IASA's membership is changing as the world's financial and political conditions are tightening the belt of many of our member institutions. In fact the number of institutional members is falling, while the number of individual members is increasing. This is a reflection not only of the financial state of the member institutions, but the increasing mobility of the

membership within those institutions. However it does have an impact on the finances of IASA, as it reduces the flow of income, and this will be a matter for the next board to consider. The good news, however, is that the number of members is still increasing.

Our upcoming conference is in South Africa. It has been a decade since we were in Pretoria and it is with a sense of pleasant anticipation that we look forward to revisiting that country, this time in beautiful Cape Town. The theme is perfect for such a vibrant and multifaceted society: Connecting Cultures: Content, Context, and Collaboration (the five C's, as we call it). It will be held in the National Library of South Africa's Center for the Book, a delightfully appropriate venue. The conference looks to be a great event, containing a lot of significant and important papers, along with plenty of opportunity for discussion and debate. In addition, the local team has put together a great selection of post-conference tours for those who choose to combine the conference with some holidays. "C" you there!

At the end of my tenure as president, I would assess that this period of consolidation has been a success—we have now a solid foundation upon which to base a new growth and continued adaptation. At our next annual general meeting in Cape Town, I become the Past President on the IASA executive board, a position that provides stability in transition. I look forward to working towards the new aims of the new board.

Sound regards,
Jacqueline von Arb
President