

VARDHI Publication Info

Welcome to Sylvia's list, created for VARDHI. This is a work in progress, as of August 30, 2018. Input welcome!

This list focuses on venues in which digital, non-traditional scholarship might be published, published about, or otherwise shared in scholarly and professional settings. Together these venues might be seen as pushing the boundaries of scholarly publishing. In fact, this list is growing so long that it clearly represents an expanding landscape of its own, which is exciting.

Evaluating Digital Scholarship

MLA Guidelines:

<https://www.mla.org/About-Us/Governance/Committees/Committee-Listings/Professional-Issues/Committee-on-Information-Technology/Guidelines-for-Evaluating-Work-in-Digital-Humanities-and-Digital-Media>

AHA Guidelines:

<https://www.historians.org/teaching-and-learning/digital-history-resources/evaluation-of-digital-scholarship-in-history/guidelines-for-the-professional-evaluation-of-digital-scholarship-by-historians>

Broadcast Education Association:

BEA's Festival of Media Arts states criteria for faculty work in multimedia formats to win a festival award or an Award of Excellence.

<http://beaweb.org/festival/faculty-rules>

CAA (College Art Association) Guidelines:

<http://www.collegeart.org/pdf/evaluating-digital-scholarship-in-art-and-architectural-history.pdf>

CCCC (Conference on College Composition and Communication)

<http://cccc.ncte.org/cccc/resources/positions/promotionandtenure>

University of Nebraska-Lincoln

<https://cdrh.unl.edu/articles/promotion>

Summary of April 2018 **symposium** on peer review at the University of North Carolina-Greensboro:

<https://publishingcrossroads.hcommons.org/2018/07/07/non-traditional-scholarship-and-peer-review/>

Possible Publishing Venues

Journals

[This section will need subdivisions.]

The following list includes a mix of journals that are interested in publishing articles about digital scholarship, which may vary in their willingness and ability to incorporate multimedia, and journals that aim especially to incorporate multiple formats.

[ABO: Interactive Journal for Women in the Arts 1640-1830](#) is an open access, interactive, scholarly journal, launched in 2011 by the Aphra Behn Society and supported by the University of South Florida Tampa Library. It focuses on gender and women's issues, and all aspects of women in the arts in the long eighteenth century, especially literature, visual arts, music, performance art, film criticism, and production arts. Its public scholarship blog, ABOPublic, publishes shorter articles and interactive content geared toward a public audience.

[Archive Journal](#) focuses on the use and theory of archives and special collections in higher education.

[arts.code](#) is a platform, bimonthly digital journal and annual printed publication focusing on multiple forms of art with computational and algorithmic underpinnings. It includes digital/emerging media applications while also indexing historical works built with mathematical systems. arts.codes presents interviews with artists of all stripes, and reviews of exhibitions, performances and compositions. It is also a platform for open source distribution and creative sharing. Lead in curation and project development by Margaret Schedel and Melissa F. Clarke

[Critical Times](#), launched in May 2018, is a peer-reviewed, open access online journal published by the [International Consortium of Critical Theory Programs](#) with the aim of foregrounding the global reach and form of contemporary critical theory. the journal publishes essays, interviews, dialogues, dispatches, visual art, and various platforms for critical reflection, engaging with social and political theory, literature, philosophy, art criticism, and other fields within the humanities and social sciences.

[Digital Applications in Archaeology and Cultural Heritage](#) publishes 3D models.

[Digital Humanities Quarterly](#) (DHQ) is an open-access, peer-reviewed, digital journal covering all aspects of digital media in the humanities. Published by the [Alliance of Digital Humanities Organizations](#) (ADHO), DHQ is also a community experiment in journal publication, with a commitment to experimenting with publication formats.

[Digital Medievalist](#) is an international web-based community for medievalists working with digital media. The project is hosted at the [University of Lethbridge](#), and overseen by an [international executive](#) of medievalists with extensive experience in the use of digital media.

[Digital Philology](#) links peer-reviewed research and scholarship with digital libraries of medieval manuscripts. It includes scholarly essays, manuscript studies, and reviews of relevant resources such as websites, digital projects, and books. Published by Johns Hopkins University Press.

[Digital Scholarship in the Humanities](#) (DSH) is an international, peer reviewed journal which publishes original contributions on all aspects of digital scholarship in the Humanities including, but not limited to, the field of what is currently called the Digital Humanities. Published by Oxford University Press.

[European Journal of Media Studies](#) is open access and lists video essays among the content formats accepted.

[Humanist Studies and the Digital Age](#), starting with a basis in the study of Petrarch, encourages new theoretical engagements based on comparative media studies, translations and interdisciplinary approaches to a new humanist philology, made possible by digital technology. Published by the University of Oregon Libraries.

Humanistica is a francophone journal. (See below for the association.)

[Hybrid Pedagogy: An Open Access Journal of Learning, Teaching, and Technology](#) seeks to interrogate and investigate technological tools to determine their most progressive applications. The journal uses an open, collaborative peer review model.

[Hyperrhiz: New Media Cultures](#) is a peer-reviewed, open access journal specializing in electronic literature, new media criticism and net art. The editors welcome submissions of electronic literature, new media scholarship and criticism, and reviews of media-related books, exhibitions or blogs.

[In Media Res](#) is dedicated to experimenting with collaborative, multi-modal forms of online scholarship to promote dialogue about contemporary approaches to studying media. The journal is a MediaCommons project at New York University.

[\[in\]Transition](#) is a collaboration between MediaCommons and the Society for Cinema and Media Studies' official publication, *Cinema Journal*. It is the first peer-reviewed academic periodical specifically given over to videographic film and moving image studies. They accept submission of videographic work.

[International Journal for Digital Art History](#) is a new journal that has video capabilities and plans to include full multimedia in the future.

[*International Journal of Humanities and Arts Computing*](#) is a multi-disciplinary, peer-reviewed forum for research on all aspects of arts and humanities computing. Published by Edinburgh University Press.

[*Journal of Cultural Analytics*](#) is a new open-access journal dedicated to the computational study of culture. Its aim is to promote high quality scholarship that intervenes in contemporary debates about the study of culture using computational and quantitative methods. Note that they plan to publish both articles and datasets.

[*Journal of Data Mining and Digital Humanities*](#) is concerned with the intersection of computing and the disciplines of the humanities, with tools provided by computing such as data visualization, information retrieval, statistics, and text mining and aims to publish scholarly work beyond the traditional humanities. DMDH is a joint project of CNRS, INRA and Inria (international science and mathematics organizations).

[*Journal of Electronic Publishing*](#) aspires to document changes in publishing, and in some cases to stimulate and shape the direction of those changes. The articles present innovative ideas, best practices, and leading-edge thinking about all aspects of publishing, authorship, and readership. Published by Michigan Publishing at the University of Michigan Libraries.

[*Journal of the Japanese Association for Digital Humanities*](#). See below for the conference of this organization.

[*Journal of Media Education*](#) is a journal of the Broadcast Media Association (see below) that accepts creative work in audio, interactive multimedia, narrative and documentary film/video, news, sports, and scriptwriting.

[*Journal of the Text Encoding Initiative*](#) publishes the proceedings of the annual *TEI Conference and Members' Meeting* and special thematic issues: state-of-the-art reports on electronic textual editing, current trends in TEI [XML] encoding, and new use cases for TEI.

[*Journal of Videoethnography*](#), a venture of DePaul University, publishes film in a peer-reviewed, Open Access online journal.

[*Kairos: A Journal of Rhetoric, Technology, and Pedagogy*](#) is a refereed open-access online journal exploring the intersections of rhetoric, technology, and pedagogy. Its mission is to publish scholarship that examines digital and multimodal composing practices, promoting work that enacts its scholarly argument through rhetorical and innovative uses of new media.

[*Leonardo*](#) is an international peer-reviewed journal on the use of contemporary science and technology in the arts and music and, increasingly, the application and influence of the arts and humanities on science and technology. Founded in 1968, the journal is published by MIT Press. [Presumably ARTECA hosts multimedia connected to journal articles ; NEED TO CHECK]

[Oc-ca-sion](#) is a journal that is part of Stanford University's Arcade project; it publishes special issues on cutting-edge topics. [Stanford also has the Arcade project's "[Colloquies](#)"; these don't seem to be open to outside submissions, however.]

[On_Culture](#) is an Open Access refereed journal focusing on conceptual and methodological approaches to the study of culture. It publishes original scholarly articles and essays biannually, as well as "perspectives" in a wide range of genres and media formats on a rolling basis. Published at Justus Liebig University, Giessen, Germany.

[Resilience](#) is a journal is a digital, peer-reviewed journal that provides a forum for scholars from across humanities disciplines to speak to one another about environmental issues and about what the humanities contribute to living and thinking sustainably in a world of dwindling resources. This journal from the University of Nebraska Press that began with an editorial policy of openness to different forms and media. [It would be worth finding out how that aspect has turned out.]

[Rhizomes: Cultural Studies in Emerging Knowledge](#) promotes experimental work located outside current disciplines, work that has no proper location. The editors encourage migrations into new conceptual territories resulting from unpredictable juxtapositions.

[Southern Cultures](#) is a multimedia journal edited by the Center for the Study of the American South and published in print and online by the University of North Carolina Press. It is one of the oldest and most established multimedia journals. The print version of the journal is sometimes accompanied by a CD.

[Threshholds](#) is a creative scholarly journal that allows varied graphic layouts and embedded media to create provocative collisions of art and ideas. There is a possibility that the platform upon which it is based will become available for creating new journals, as well.

[Umanistica Digitale](#) is the journal of the Italian digital humanities association (see AIUCD below).

Book Publishing in Digital Humanities

[Amphio. Ltd.](#) publishes interactive, multimedia book apps available on iTunes. So far, they are mostly on classical music; *Arcadia* is a novel with multiple story threads.

[Anvil Academic: a platform for the digital publication of nontraditional scholarly work in the humanities was launched in 2014 but is no longer active.]

[digitalculturebooks](#), and imprint of [Michigan Publishing](#), publishes innovative work in new media studies and digital humanities.

[Computers and Composition Digital Press](#) (CCDP) is committed to publishing innovative, multimodal digital projects. The Press will also publish ebooks (print texts in electronic form available for reading online or for downloading); however, we are particularly interested in digital projects that cannot be printed on paper, but that have the same intellectual heft as a book. This is a collaboration of the the University of Colorado Press and Utah State University Press.

Computing in the Humanities, now called Language Resources and Evaluation - <https://eadh.org/publications/language-resources-and-evaluation-previously-computers-and-humanities>

[Digital Research in the Arts and Humanities](#) is a series published by Routledge.

Electric Press publishes [Hyperrhiz Electric](#), a monograph series for born-digital multimedia and digital humanities projects, is an imprint of [Punctum Books](#). The editors value the strange, the partial, the particular and the experimental: scholarship that might be held to exist outside the increasingly regularizing archival and metrics-driven tendencies of the academy and that excites a passion for overlooked and orphaned ideas and source material.

Farrar, Straus, and Giroux, the respected literary publisher, has an experimental publishing imprint, [MCD Books](#) featured in a [Publisher's Weekly article](#). The slightly disorienting website includes books with animated online covers and related film trailers and information about other activities of the imprint such as a light installation in a gallery/performance space. Do any of the books include embedded or linked multimedia?

[The Institute for the Future of the Book: has sponsored various projects investigating the evolution of intellectual discourse. It developed CommentPress, a platform for online commenting on books, based on WordPress, and [Sophie](#), a multimedia authoring tool (2008). It has not been active in recent years.]

[Lever Press](#) plans to publish digital-first books in the Fulcrum platform (see below). The scholarly leadership of Lever Press is exercised by an [Editorial Board of faculty](#) drawn from its supporting consortium of liberal arts colleges, in partnership with the [Amherst College Press](#) and [Michigan Publishing](#).

[Luminos](#) is an Open Access imprint from University of California Press. In addition to offering the same scrutiny and peer review as their traditional titles receive, the imprint offers flexible formats and rich media capabilities.

[Open Humanities Press](#) publishes open access e-books and journals. An international community of scholars, editors, and readers with a focus on critical and cultural theory, OHP has

its central office in London and has operated as a independent volunteer initiative since 2006, promoting open access scholarship in journals and books and exploring new forms of scholarly communication.

MIT Press has published on digital scholarship and publishes *Leonardo* and might be willing to experiment with format. [Will look into this more.]

Michigan Publishing, NYU Press, and Northwestern University Press have used the Fulcrum multimedia publishing platform (see below). NYU Press in particular has a long history of experimenting with online publishing formats.

[Stanford University Press](#) has a project dedicated to publishing digital scholarship, funded by the Mellon Foundation; they have published books with connected Scalar projects.

[Touch Press](#) publishes iPad apps that reimagine science, literature, and other educational themes through interactive multimedia including 3D photography.

[Topics in Digital Humanities](#) is a series published by the University of Illinois Press.

[WAC Clearinghouse #writing series](#) publishes open-access and print books in digital rhetoric, new media studies, digital humanities, techno-pedagogy, and similar areas of interest. The open-access publications can have interactive media elements, as needed, while the bound imprints will be designed with static screenshots that refer readers to interactive elements in the online version. They are interested in books that require a few examples of multimedia within an otherwise linear argument, not screen-based books.

Tools and Platforms for Multimedia Publishing

[ARTECA](#) is an online collection of books, journals, podcasts, and videos at MIT Press.

[Editoria](#) is a recently launched all-in-one workflow platform for scholarly monographs, aiming to reduce interoperability challenges among editing, typesetting, and semantic content for the web (PDF, Epub, and print). Developed by the University of California Press and the California Digital Library under a grant from the Mellon Foundation. It is not designed specifically to accommodate multimedia, but note that normally an Epub can include embedded video and outbound links.

[Fulcrum](#) is a publishing platform developed at the University of Michigan that helps publishers present the full richness of their authors' research outputs in a durable, discoverable, and flexible form. (Funded by the Mellon Foundation.) Fulcrum recently incorporated Hypothesis for annotation functionality. Other university presses are experimenting with it (see above).

iBooks is the venue for some multimedia books. Books are available for download on a Mac or iOS device. Multi-touch books can be read with iBooks on a Mac or iOS device. (Books with interactive features work best on the latter.)

Kindle e-books from Amazon can include outbound links and audio and video excerpts. However, only the Kindle app for iPhone and iPad can play the embedded multimedia; Kindle has not developed that capability for Mac and PC (!). Note that the Kindle uses a version of the Mobi format, not Epub. Another drawback is that audio and video have to be uploaded through a publisher's account and cannot be done by individuals (according to Bookarchitects in Austin, TX).

[Kobo](#) is an online book retailer with millions of ebooks available; most US publishers submit e-book files to Kobo as well as Kindle and Nook, although the latter two are more well known. Because their ebooks use the Epub format, it is possible to embed and link to multimedia content within the books.

[Manifold Scholarship](#) is an initiative to develop a platform for publishing networked, iterative, media-rich, and interactive monographs on the web. A joint partnership between the University of Minnesota Press, the [GC Digital Scholarship Lab at the Graduate Center of the City University of New York](#), and [Cast Iron Coding](#) (Portland, OR), the open-source platform was released in March 2018. (Funded by the Mellon Foundation.) suitable for a wide range of projects, from media enriched to text-only. Currently it is being used by the University of Minnesota Press. The aim is to have other university presses, libraries, and scholarly organizations, DH Centers, academic programs, professional associations, and individual scholars install and use the platform to publish works. The application process has closed for the first round of installations and training; they will begin accepting applications in April 2019 for the second round, which will run from August 2019 through March of 2020.

Nook from Barnes & Noble uses the Epub format for enhanced ebooks (for example [To Kill a Mockingbird](#) with audio and video enhancements). Presumably any device that can read an Epub can play the multimedia. [NEED TO TEST.]

[Omeka](#): an open source web-publishing platform for the display of library, museum, archives, and scholarly collections and exhibitions. Libraries use it to host online image galleries, for example, and it does accommodate video.

[Public Knowledge Project](#) (PKP) is a multi-university initiative developing (free) open source software and conducting research to improve the quality and reach of scholarly publishing. PKP has created open source publishing workflow environments, including Open Journal Systems and Open Monograph Press, to make starting up and running a publishing program more efficient and cost effective.

[Racontr](#) is a subscription service that allows creation of interactive video and 3D/VR projects; the interface is fairly user friendly. Upload videos, text, images (directly from Photoshop and other popular programs). You can download your entire project to publish it online and it will work independently on your website (Drupal, WordPress, etc.). It does not need separate video hosting or other libraries.

[Scalar](#) is open-source software enabling born-digital, media-rich, scholarly publishing. Especially good for nonlinear narratives. Note that the related journal, *Vectors*, ceased publishing in 2013, but some university presses are willing to feature a Scalar project or even include links in an ebook (Duke University Press, Stanford University Press, and the University of Minnesota Press have done this, for example). Scalar is based at the University of Southern California.

[Vega](#) is a project to develop a new workflow for open access books, based at Wayne State University. Vega will offer flexibility in peer review and editorial workflows, making it the first editorial content management system to accommodate both traditional and multimedia publishing processes.

Other Venues - DH-Related Organizations, Conferences, and Programs

3D event: 3DUI 2016: IEEE Symposium on 3D User Interfaces Summit, Greenville, SC.
2017 version is in L.A.
<http://3dui.org/>

AIUCD is the Italian Association - <http://www.aiucd.it/> -they have a conference in Italy every year and they have journal, Umanistica Digitale - <https://umanisticadigitale.unibo.it/>

[Alliance of Digital Humanities Organizations \(ADHO\)](#)

The Alliance of Digital Humanities Organizations (ADHO) is an umbrella organization whose goals are to promote and support digital research and teaching across arts and humanities disciplines, drawing together humanists engaged in digital and computer-assisted research, teaching, creation, dissemination, and beyond, in all areas reflected by its diverse membership.

ArtFutura

<http://www.artfutura.org/v3/en/videos/>

<http://www.artfutura.org/v3/en/latest-news/>

Augmented Reality conference: Salento AVR 2017: 4th International Conference on Augmented Reality, Virtual Reality and Computer Graphics, Ugento, Italy, June 12-15. Papers will be published by Springer. <http://www.salentoavr.it/>

Augmented World Expo 2016, June 1-2, 2016, Santa Clara, CA.

Wearable computing, etc.

[http://thearea.org/augmented-world-expo-2016-santa-clara-ca-june 12-2016/](http://thearea.org/augmented-world-expo-2016-santa-clara-ca-june-12-2016/)

[Broadcast Education Association](#) has an annual conference that now includes a competitive Festival of Media Arts offering peer review of creative submissions; separate competitions for faculty and students cover the range from dramatic narratives, through non-fiction documentary and news, to the frontiers of interactive multimedia. The 2017 BEA conference included more than 250 events and research sessions, including a Research Symposium dedicated to video games. (Their quarterly *Journal of Broadcasting & Electronic Media*, published by Taylor & Francis, does not appear to include multimedia, although its topics include the technological, social, psychological, cultural, historical, political, economic, legal and policy dimensions of multimedia.)

[Canadian Society for Digital Humanities](#) has an annual conference.

[CenterNet](#) is an international network of DH centers that holds its annual member meeting at the DH meeting.

[Digital Games Research Association](#) (DiGRA) is the association for academics and professionals who research digital games and associated phenomena. It encourages high-quality research on games, and promotes collaboration and dissemination of work by its members. It has various chapters around the world. The University of Turin hosted a 2018 conference: <http://digra2018.com/> and another conference will take place in China in September 2018.

Digital Heritage: FH&I @IRLN: Special Track on Digital Heritage and the Immersive City
@IRLN 2017, June 26-29, 2017, Coimbra, Portugal.
https://immersivelrn.org/ilrn2017/special_tracks/

[Digital Humanities annual international conference](#), sponsored by the ADHO. Utrecht 2019 and Ottawa 2020. Note the "AV in DH" group that has met at recent conferences (Montréal 2017 and Mexico City 2018).

ETIS 2017: European Tangible Interaction Studio, June 19–23, 2017, aiming to bring young scholars together with more established scholars.
<http://www.etis2017.lu/>

Future of Storytelling Festival, October 6–9, 2017. 500 attendees apply to attend. Includes workshops, presentations, and Story Arcade, "the very best in interactive and immersive storytelling projects and technologies."

[HASTAC](#) (Humanities, Arts, Science, and Technology Alliance and Collaboratory) is an interdisciplinary community of humanists, artists, social scientists, scientists, and technologists changing the way we teach and learn. 16,000+ members from over 400+ affiliate organizations share ideas, news, tools, research, insights, pedagogy, methods, and projects—including Digital Humanities and other born-digital scholarship--and collaborate on various HASTAC initiatives.

[HASTAC Groups](#) offer members a space where you can network, organize, plan and report on your work with the help of a suite of tools, including a group calendar, forums, wikis and access to group-only communications. For example, see the group [Publishing Makerspace](#), which is dedicated to redefining scholarly publishing to include all the forms of work that scholars are producing today.

Humanistica (www.humanisti.ca) is a Francophone association. They have a journal: <http://www.humanisti.ca/revue/>

[Humanities Commons](#) is a nonprofit network open to anyone; a project of the office of scholarly communication at the Modern Language Association (funded by the Mellon Foundation), its goal is to serve as a place where humanities scholars can create a professional profile, discuss common interests, develop new publications, and share their work.

[i-Docs](#) is a the three day event dedicated to the expanding and evolving field of interactive documentary. On their website they publish news, analysis, and dialog between practitioners, researchers, students, and enthusiasts; it runs on a community model and welcomes submissions. i-Docs is based at the Digital Culture Research Centre at the University of the West of England, Bristol.

[International Documentary Association](#) holds Getting Real, a biennial conference on documentary media. This three-day conference will attract over 800 participants and is the only gathering of its kind in North America. The 2018 edition will take place September 25–27, 2018 in Los Angeles, California.

International Society for Virtual Systems and Multimedia, <http://vsmm.org/>

ISMAR: 16th IEEE International Symposium on Mixed and Augmented Reality, October 9- 13, 2017, Nantes, France. Nothing about art history or cities or storytelling mentioned; this might be typical of more scientific/comp sci events. <https://ismar2017.sciencesconf.org/>

Japanese Association for Digital Humanities has a conference: <https://www.jadh.org/node/8> that people can give English talks at. (See above for their journal.)

Radical Open Access Collective <http://radicaloa.disruptivemedia.org.uk/> includes a directory of scholar-led presses, many of which have some creative/critical or digital leanings.

[THATCamp](#), The Humanities and Technology Camp, is do-it-yourself "unconference" in which humanists and technologists of all skill levels learn and build together in sessions proposed on the spot. They are organized around the country following guidelines on the central website.

Virtual Prototyping Summer School, July 11-15, 2016, Milan. Industrial engineering focus.
3dui.org

Funders

The Andrew W. Mellon Foundation's Scholarly Communications section has funded many publishing experiments. (However, they do not accept unsolicited proposals.)

The Getty Foundation, together with the Kress Foundation, has supported institutes on digital art history to urge broader disciplinary inclusion as well as further engagement with multimodal materials.

The Kress Foundation gives grants for research projects on European art from antiquity to the early 19th century.

The National Endowment for the Humanities has funded institutes on digital scholarship, including [VARDHI](#) at Duke University.