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Digital Humanities and Publishing a Learned Journal

Steven Tötösy de Zepetnek

Purdue University

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"Digital Humanities and Publishing a Learned Journal"
<<http://docs.lib.purdue.edu/clcweb/vol18/iss1/8>>

Contents of **CLCWeb: Comparative Literature and Culture 18.1 (2016)**
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Abstract: In his article "Digital Humanities and Publishing a Learned Journal" Steven Tötösy de Zepetnek discusses digital humanities and the publishing scholarship online in the context of the politics of publishing scholarship specifically as it pertains to humanities. Funding for the publishing of humanities scholarship remains constricted worldwide whether in print or digital and the standard remains to publish journals by subscription fees. Based on his argumentation against the "colonialism of knowledge," Tötösy de Zepetnek argues for the publishing of humanities scholarship against subscription-based or author-pay models. Further, he presents suggestions as to the how-s of the founding of a digital humanities journal and suggestions to authors to consider when submitting a paper for publication in a digital journal.

Steven TÖTÖSY de ZEPETNEK

Digital Humanities and Publishing a Learned Journal

"The processing, production, and marketing of cultural products such as music, film, radio, television programs, books, journals, and newspapers determine that today almost all aspects of production and distribution are digitized. Culture today is multimodal as it makes use of technology, as well as symbolic forms" (Lehtonen 75). Hence the relevance of not only the study of digitality, but the publishing of scholarship digitally. Digital humanities is a field of study and practice with regard to the construction of theoretical frameworks and their application in the study of culture including literature and the application of new media technology. At a time when in many disciplines and fields in the humanities productions of culture are defined as processes of multi-, inter-, and transmedial construction, interaction, and practice, the study of their encounters take on a primary relevance to scholarship and this extends to the publishing of scholarship digitally (on digital humanities see, e.g., Ryan, Emerson, Robertson; Svensson and Goldberg; Schreibman, Siemens, Unsworth; Tötösy de Zepetnek, *Digital Humanities*; Tötösy de Zepetnek and Boruszko <<http://stateofthediscipline.acla.org/entry/paradigm-shift-comparative-humanities-digital-humanities-pedagogy-new-media-technology-and>>; see also Tötösy de Zepetnek, "Bibliography for Work in Digital Humanities and (Inter)mediality Studies" <<http://docs.lib.purdue.edu/clcweblibrary/bibliographydigitalhumanities>>).

Today, scholars in all fields of research and study are aware that when doing research, unless the university which they are affiliated with has access to a substantial number of journals available online, research proves difficult. Add to this the fact that today most university libraries deplete their purchase of learned journals in print and opt for digital access and because most journals available online are subscription based and institutional subscriptions are expensive, many university libraries have limited resources and this is not only the case in economically disadvantaged countries. This situation is particularly dire in the humanities and hence my argument that humanities journals ought to be published digitally in non-subscription open access. Of course, the principal issue here is the finance model of publishing such a learned journal and the situation as Lucy van Dorp suggests in 2012, is that "there is no set way of achieving barrier-free access to scientific output" (27) remains in place. The solution I subscribe to is that barrier-free publishing in the humanities ought to be achievable via institutional funding and this is a "political" issue of knowledge acquisition, practice, and dissemination universities ought to consider in order to provide funding for digital publishing in open access. Although even if this would occur in a significant measure, it would take time for such publications to achieve prestige similar to established journals in print. To me, the principal issue with regard to the politics of publishing of scholarship in the humanities is the economically advanced societies' "colonialism of knowledge" with regard to economically disadvantaged countries (see Tötösy de Zepetnek and Jia <<http://dx.doi.org/10.7771/1481-4374.2426>>; see also, e.g., Cohn). Different from the sciences or medicine where intellectual property for reasons of generating income for the production of material objects, the humanities ought to practice "open knowledge" meaning that those interested have access to knowledge anywhere where there is internet.

I begin with the example of *CLCWeb: Comparative Literature and Culture* I edit and publish with Purdue University Press (1999-) in open access and without subscription fees or authors' pay and present suggestions as to how to create a digital journal with the political background against said "colonialism of knowledge." It was in the late 1980s and 1990s that new media technology allowed for innovation in scholarly publishing and my example is the conversion and revival of the journal *CRCL/RCLC: Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée* (published by the Canadian Comparative Literature Association / Association Canadienne de Littérature Comparée) in 1989 from traditional printing processes (expensive and cumbersome) to desktop publishing resulting in the reduction of the costs of the journal's publication by up to 80%. In addition, graduate students assigned to the journal were trained in all aspects of the journal's publication and gained marketable skills and from the several dozen editorial assistants over the years a good number found work in the publishing industry in Canada and elsewhere, part time and full time. Based on my experience gained in publishing the journal *Canadian Review of Comparative Literature / Revue Canadienne de Littérature Comparée*, in 1995 decided to take advantage of new media technology and the then one-year-old world wide web to start a new journal for comparative literature and comparative cultural studies, the latter a theoretical and applied framework I am developing since the mid-1990s (see, e.g., "Comparative Literature," "From Comparative"; Tötösy de Zepetnek and Vasvári). The founding of an open-access digital journal advanced my commitment to the humanities where in my opinion access to knowledge ought to be accessible free of cost to anyone and anywhere with a computer and internet connection. While in the study of literature the use and application of the digital has been slow in coming compared with disciplines such as history, in 1996 I argued that the digital has become already obvious in research, teaching, and publishing (see Tötösy de Zepetnek, "The Impact of the Electronic"). Indeed, the publication of a peer-reviewed, full-text, and open-access journal in the humanities in general and in comparative literature in particular remains exceptional in that

among the large number of digital journals in the humanities worldwide there are less than a handful published in open access, in full text, and double-blind peer reviewed and as in the case of *CLCWeb: Comparative Literature and Culture* among other indexing services including indexing by Thomson Reuters ISI-AHCI (see Thomson Reuters, "Arts and Humanities Citation Index" <<http://science.thomsonreuters.com/cgi-bin/jrnlst/jlresults.cgi>>).

The indexing of *CLCWeb* by Thomson Reuters was a difficult and lengthy process: after applying for the indexing of *CLCWeb* in 2001, 2003, 2005, and 2007, I received from Thomson Reuters confirmation to index the journal only in 2009 as of *CLCWeb* 10.1 (2008), thus backdated despite the fact that Thomson Reuters states that no journal's indexing can be backdated (when with digital journals back-indexing would be a simple matter technically different from print journals). Overall, my experience with Thomson Reuters has been not the best because of the time span to arrive at the approval of indexing by Thomson Reuters of *CLCWeb* stretching from 2001 to 2009. While there may have been legitimate issues put forward by Thomson Reuters because of matters technical, the long stretch to approval in 2009 to index is less than acceptable (after all, Thomson Reuters is a for-profit company whose institutional subscription fee for university libraries is US\$ ~12,000/year). It is also of note that Thomson Reuters was not interested in indexing digital journals between 2001 when I first applied and 2005. Of note is also that as of 2015, Thomson Reuters requires for inclusion in its indexing service a new journal three years instead of the previous length of time of two years.

After consultation with colleagues at universities in a number of countries, it became obvious that the launching of an online journal would make sense indeed and that such a journal would fill a gap on the landscape of scholarship in the humanities understood broadly and including (comparative) literature, cultural studies, media and communications studies, and related disciplines and fields of study. In consequence, an international advisory board of the journal was struck by invitation, application for an ISSN number was processed with and obtained from the National Library of Canada (1481-4374), the listing, archiving, and mirroring of the new online journal with the National Library of Canada — in 2004 renamed Library and Archives Canada with the archive of the journal at

<<http://www.collectionscanada.ca/electroniccollection/>> — has been approved, etc. (interesting is that in 1998 *CLCWeb: Comparative Literature and Culture* was the first online journal that the National Library of Canada issued an ISSN number for and this occurred after several conversations with the National Library of Canada that until then did not intend to issue ISSN number to a journal published solely online). Following invitations to colleagues to participate in the launching of the journal with articles and after the evaluations and the editing process of papers received, the first issue of *CLCWeb* was published 1 March 1999 (see "History of *CLCWeb*"

<<http://docs.lib.purdue.edu/clcweblibrary/clcwebhistory>>). The University of Alberta Faculty of Arts server provided the journal's URL and the necessary server space for the web location of the journal. The University's Help Desk and the University of Alberta Faculty of Arts Technologies for Learning Centre provided occasional technical help for the journal and its functions. From 1989 to 1997, first as assistant later as associate director of the University of Alberta RICL: Research Institute for Comparative Literature, my tasks the publication of the *CRCL/RCLC* and the editorship of a print monograph series published by RICL (see "History of RICL" <<http://docs.lib.purdue.edu/clcweblibrary/riclhistory>>). In 1989, when appointed assistant editor of *CRCL/RCLC* and at which time the publication of the journal has been three years late owing to the lack of funding, I converted the publication of *CRCL/RCLC* to the desktop mode using word processing (wordperfect and bitstream fonts) for camera-ready copy to be printed on a laser printer. The expertise acquired during the years of publishing *CRCL/RCLC* including its editing, the procedures and processes of evaluation of manuscripts, the journal's finances including its marketing, the writing of grant applications, the training of graduate students as editorial assistants in editing and all technical aspects of desktop publishing have proven valuable and of benefit to *CRCL/RCLC*, the University of Alberta's Department of Comparative Literature where the journal was edited on behalf of Canadian Comparative Literature Association / Association Canadienne de Littérature Comparée, graduate students who worked as editorial assistants, and of course myself.

The aims and scope of *CLCWeb: Comparative Literature and Culture* include established traditions of the discipline of comparative literature and the field of cultural studies: holistic, pluralist, intercultural, and interdisciplinary. While *CLCWeb* does not rate yet and is not considered in the U.S. to be among "prestige" journals, its use and thus the reading of its articles suggests a different picture based on the download counts of articles: on 22 June 2016 and since 2007 at which time *CLCWeb* when the journal went from publication in html to pdf, the download count of articles published in *CLCWeb* is 1,891,279 (the download counts of the journal can be seen on the index page of the journal below the description of the journal and download counts are also available on each article's abstract page). This suggests a large amount of reading and use of the journal's material and it is reflected in the citation rate of the journal (although there is no impact factor similar to such in the sciences available for humanities journals [see, e.g., Leydesdorff and Salah

<<http://www.leydesdorff.net/ahci/>>]; see also Tötösy de Zepetnek, "The 'Impact' Factor"). In the 2015 SCImago Journal & Country Rank for journals in Arts and Humanities in the category "Literature

and Literary Theory" among 65 open-access journals *CLCWeb* is ranked 15th with the H Index 6 (measurement of productivity and citation impact) and with the SJR [SCImago Impact Factor] 0.148 (SCImago <<http://www.scimagojr.com/journalrank.php?category=1208&openaccess=true>>). In Elsevier's Scopus among 35415 journals *CLCWeb*'s JCR (Journal Citation Reports) is 0.148 (the list of journals including *CLCWeb* its data are downloadable in .xls at <<https://www.elsevier.com/solutions/scopus/content#content-policy-and-selection>>). In Google Scholar *CLCWeb*'s H5Index (based on 5-year's data) is 11 and its H5meridian Index is 14 <https://scholar.google.com/citations?hl=en&view_op=search_venues&vq=CLCWeb%3A+Compaartiv+e+Literature+and+Culture>.

In the case of science journals, indexing and citation rates are crucial with regard to a journal's and its authors' "Impact Factor" in scholarship. In the humanities indexing is also important and increasingly so, although the "metrics" approach — i.e., the employment of impact factors for the valuation of scholarship — remains a matter of controversy whether in the sciences, social sciences, or the humanities (see, e.g., Eve, "Metrics" <<https://www.martineve.com/2015/01/15/metrics-in-the-humanities/>>; Mitchell). As Christine L. Borgman explains in 1997 (and things have not changed since), "the *Science, Social Science, and Arts and Humanities Citations Indexes* are a closed system consisting of references made by established journals on a list selected by the editors at Thomson Scientific. Not all journals are included, and books and conference proceedings rarely are indexed" (64) and "the depth of coverage in the ISI Web of Knowledge, which is among the most comprehensive online bibliography databases, is deepest in the sciences, shallower in the social sciences, and most shallow in the humanities ... Indicators in the ISI citators are the least valid for the arts and humanities because they only include references made by journal articles" (158-59). Borgman reaches the conclusion that "the simplest approach to clarifying the legitimacy of digital documents is to rely on traditional quality indicators such as the imprimatur of well-regarded publishers. This approach, however, cedes much of the control for legitimization to publishers and discourages experimental forms of publication ... the only publications valued for promotion, tenure, and institutional reviews are those that appear in journals with high-impact factor as measured by ISI citation statistics ... journals indexed by Thomson Reuters have an inordinate power over the quality-control system" (85). Hence citation rates in SCImago or Google Scholar are not necessarily relevant indicators of a digital humanities journal's "impact" because of the situation Borgman describes and because it is still the case today in 2016 that humanities scholars prefer to cite sources in print journals and print books instead of digital sources.

In order to underline my argumentation to change the politics of publishing scholarship in the humanities, I present a list of matters below with regard to the founding of a digital journal. Note that there is a good and practice-oriented description of how to create an open-access journal in the humanities by Martin Paul Eve (see "Starting an Open Access Journal" <<https://www.martineve.com/2012/07/10/starting-an-open-access-journal-a-step-by-step-guide-part-1/>>; see also Eve's 2014 book *Open Access and the Humanities: Contexts, Controversies and the Future*). Eve suggests to create an open-access journal published by a university library: however, in my opinion while this may be a good start, for a number of reasons a better strategy is to aim at publication by a university press, but note that in all aspects a digital journal's publication and its operation should be no different from print learned journals except its mode of delivery; however, the "mode of delivery" is a crucial difference between print journals where "delivery" is done by a printer who works for the publisher and hence the technicalities are outside the tasks and expertise of an editor: when it comes to digital journals, in addition to the traditional tasks editors perform, they must have new media expertise even if a journal has the good fortune to have publishing software which can "automate" some tasks. Here are my suggestions as to how to set up a digital journal for publishing humanities scholarship:

- 1) Title of journal and its URL: Uniform Resource Locator (on this, see, e.g., "Understanding" <<http://www.niso.org/publications/press/UnderstandingMetadata.pdf>>; "URL" <<https://url.spec.whatwg.org>>). Important is that upon completion of the basic setup of the journal (i.e., its title and URL, ISSN number, international advisory board, aims & scope, etc., see points of suggestion below), the journal should be registered with ULRICHSWEB: Global Serials Directory <<http://www.ulrichsweb.com/ulrichsweb/faqs.asp>> (this is free of cost)
- 2) International Advisory Board: it is important to have scholars on the journal's advisory board who work in different countries worldwide in disciplines and fields which correspond to the aims & scope of the journal and not a single-country based advisory board because in many educational system and in the process of approval for indexing services (i.e., Thomson Reuters), a single country-based advisory board can be viewed as a conflict of interest. The list of members of the journal's International Advisory Board must be presented in the journal
- 3) ISSN number to acquire from the country's national library or other such authority responsible for issuing ISSN numbers
- 4) Aims & Scope of the journal: describe the intellectual composition, objectives, thematics of the journal in a separate document.

4.1 the aims & scope of the journal must include the type of peer review used for the evaluation of papers submitted and in order to establish the credibility of scholarship published and the standing of the journal, peer review should be in the double-blind mode. There are today discussions about peer review modes of papers submitted to digital journals to implement alternative peer review processes such as peer-to-peer review (see, e.g., Fitzpatrick <<http://dx.doi.org/10.1080/02691728.2010.498929>>) instead of traditional blind or double-blind peer review by experts in the particular discipline or field. In my view, peer-to-peer review is misguided because it would limit instead of advance the acquisition of prestige for digital humanities journals. In most instances, in peer-to-peer review comments are posted by graduate students or at best by junior scholars instead of established scholars of the discipline or field and while in some instances this may be sufficient, in most cases this is not optimal for the evaluation of scholarship.

4.2 blind or double-blind peer review is one of the most time-consuming tasks of an editor because it is notoriously difficult to find and then receive comments (in the U.S., Canada, and Europe peer review is not paid — neither are, as a rule, editors — while in some Asian countries editors and reviewers are remunerated).

4.3 with regard to the journal's process of peer review and the decision to publish or not publish an article, editors should not send authors each comment received in the process of evaluation, but should send a "composite" evaluation because it can happen that when two positive evaluations are received, the comments differ in suggestions and this can confuse the author of the paper: the editor should cull from the two comments he/she deems appropriate and necessary. In the case of one positive and one negative evaluation, the paper should go to a third reader and if the third reader's comments are positive the paper can be published. In the case of two negative evaluations, the journal should not send the comments received — only a letter indicating that the paper is not accepted for publication — because it can be the case that an author submits a paper to receive comments in order to improve his/her work: while this, in principle, is within the purview of a journal to assist in the professional development of a scholar, in the case of a digital journal published in open access without subscription fees or author's pay (hence without income) inappropriate because of additional work on the part of the journal. Print and digital journals with income can send comments if a paper received negative evaluation although in that case also best is to send a composite evaluation in order to avoid a situation where two comments include different suggestions

4.4 because of professional standards, the editor(s) and editorial assistant(s) of a digital journal should have journal designated email addresses and not gmail, yahoo, etc., general email addresses

4.5 similar to print journals, digital journals should have membership in the country where it is published in national associations and/or organizations dedicated to the promotion and support of learned journals (for example, in the U.S. it is the CELJ: Council of Editors of Learned Journals <<http://www.celj.org>>).

5) Style Guide of the journal: in the humanities the preferred style is that of the MLA: Modern Language Association of America <<https://www.mla.org/MLA-Style>> (as of 2016 the MLA style manual is available digitally only). However, as with many learned journals in the humanities, the MLA style can be modified depending on the particular requirements of the journal and such are different with regard to digital journals (e.g., footnotes or endnotes are not advisable because of the way an online text is read on screen; the MLA's "print" indication of a text in the works cited is irrelevant because readers who wish to consult a digital source will find it is published in print, digitally, or both; the requirement to include with digital publications the date of access is irrelevant because a digital text is either available or not and hence it is the date of the publication is relevant): the modified style of the journal should be available in a separate document of the journal linked to from the index page of the journal

6) Document of "Best Practices" of the journal (few humanities journals have a document of best practices while it is standard with science journals). For an example see CLCWeb's "Best Practices" document at <<http://docs.lib.purdue.edu/clcweblibrary/clcwebbestpractices>>

7) Copyright of articles in the journal: there are several possibilities with regard to the journal's copyright rules including open copyright meaning that authors are allowed to post their published articles on other websites. Although the definitions and rules of open access by DOAJ: Directory of Open Access Journals <<https://doaj.org>> suggest permission of depositories of articles in other websites, it is advantageous to restrict the upload of the journal's articles to websites including academia.edu, researchgate.net, etc., because if this is practiced, the journal loses on download counts and this is disadvantageous in many cases where a digital journal's "value" is based among other factors on the journal's usage, i.e., such gauged by download counts. Hence in the case of a digital journal published in open access without subscription fees or author's pay, it ought to have full credit including the download counts of articles from the journal directly. The journal should have a Document of Copyright

8) Acquisition and use of publishing software for the processes of submission, evaluation, and publishing: there are a number of such available in open software or by subscription, e.g., The Berkeley Electronic Press's DigitalCommons publishing software <<http://digitalcommons.bepress.com>>

9) Publisher of the journal: best strategy is to publish with a university press because in many educational systems the prestige of the publisher of the journal is relevant for promotion and tenure and a university press rates first in relevance with regard to the "value" of an article

10) Implementation of DOI: Digital Identification Number-s for articles: this costs — depending on the journal's or press' digital parameters and setup — but it is important for the stable digital presence of the journal and this is also relevant to indexing services including that of Thomson Reuters

11) Archival of the journal for example by Portico <<http://www.portico.org/digital-preservation/>>, CLOCKSS <<https://www.clockss.org/clockss/Home>>, university deposit and archival, and where available national library digital archival (in the U.S. not available for humanities journals, in Canada it is required as is in most European countries)

12) Application for and implementation of indexing services for example by the MLA: Modern Language Association of America, "International Bibliography"

<<https://www.mla.org/Publications/MLA-International-Bibliography>>, Scopus (Elsevier)

<<https://www.scopus.com>>, Thomson Reuters <http://thomsonreuters.com/>> (for humanities journals in Thomson Reuters see "Publisher Relations"

<http://wokinfo.com/publisher_relations/journals/?_ga=1.150109686.1599701819.1473432003>.

Note that in Asia and in several European countries it is crucial to secure Thomson Reuters indexing because unless an article is published in a journal indexed by Thomson Reuters, the article does not count for promotion and tenure). As of 2015 the period to receive approval of a new journal's indexing by Thomson Reuters is three years instead of the previous requirement of two years.

13) Funding and Financial: as is the case in the humanities in the U.S. and Canada and elsewhere, editors of humanities journals do not receive salaries (in some instances course relief is possible) and the funding of journals is also, in general, non-existent whether the journal is subscription based: most journals in the West are subscription based and if digital, also mostly subscription based or partially in open access. Publishing a digital journal means extensive labor just like with print journals (i.e., the processes of evaluation, editing, marketing, etc.) and in the humanities in most cases such work is performed on a voluntary basis whether print or digital as part of the editor's scholarly profile and activities.

14) Editorial assistants: editors ought to be able to negotiate graduate assistantships funded or without funding with the university they are affiliated with or if the journal is published by a press, it is the publisher who ought to designate email address for the editor(s) and staff of the journal. It is also possible to advertise for candidates as editorial assistants worldwide. The obtaining of funding for editorial assistants can be argued because graduate students gain valuable experience in the reading of papers submitted to the journal, bibliographical research, editing, and the acquisition of expertise in new media technology advance editorial assistants' knowledge base and this can only be advantageous in today's new media world

15) Associate and/or assistant editors: because of the large amount of labor necessary to publish a learned journal, it is advisable to appoint associate and/or assistant editors for the journal

16) Proofreading and Copy Editing: while such functions would be optimal to have, because of the lack of funding few humanities journals have such services and hence proofreading and copy editing remain the task of the editor(s) of the journal and editorial assistants. Alternatively, if the journal is published by a (university) press, the editor should ask for proofreading and copy-editing services provided by the press

17) Document of a Cumulative Index of publications in the journal to facilitate capture by indexing and bibliographical services

18) Document of yearly reports about the activities of the journal and its publications (few journals make such reports available, but such a document increases the journal's standing and professionalism)

19) Document about the history of the journal: this is important for reasons of historical preservation in the digital age. It would also be important to preserve in an archive all email correspondence of the journal and to my knowledge this is rarely if at all done except if the editor of the journal keeps such correspondence on his/her computer's hard drive, but this, obviously, is not "real" preservation

20) Additional publications: although it is rare that a digital humanities journal includes additional publications, such "extra" material is good strategy because it increases the value of the journal's presence in the distribution of knowledge. Publications in an additional section of the journal can include books in pdf for which copyright release has been obtained, bibliographies (updated periodically), resources for research, etc. It is also useful to have a listserv for the journal with which news, conference announcements, relevant publications, etc. can be sent to scholars interested in the journal's work and publications.

Related to the publishing of a learned journal digitally are matters of the relationship between authors and the journal he/she submits work to and here is a list of selected matter with regard to the how of submitting articles to a journal. There are many aspects of this relationship and each journal has its own practices: here, suggestions are in the context of my own experience as editor of several

learned journals and book series over three decades, as well as experience I gained over the years publishing my own work:

1) Prior to submission consult the aims & scope of the journal and format the paper accordingly because many journals reject incoming papers *a priori* if the paper is not in the style of the journal (if the paper is single-literature oriented, consult journals of such; for a list of comparative humanities journals see *CLCWeb*, "Selected Comparative"

<<http://docs.lib.purdue.edu/clcweblibrary/comparativehumanitiesjournals>>)

2) Do not submit the same paper to more than one journal at the same time: while the submission of a paper for publication to one journal only and the length to receive a decision to publish or not publish creates difficulties for the author because of the pressure to publish, there is no way around this because of standards of academic publishing. If a paper is submitted to two journals at the same time, it can happen that both journals send the paper for peer review to the same scholar who performs the peer review and this could result in the "blacklisting" of the author of the paper

3) Do not submit your paper with your name anywhere including the paper's "properties" (i.e., in the "general", "summary", and "content" subfields in word or other writing software)

4) In email correspondence address the journal's editor by his/her surname (i.e., Professor or Dr.) and not "Dear Editor" or "Mr/Mrs." Do not address the editor of the journal by his/her first name unless invited to do so by the editor: this suggestion is relevant with regard to standards of professionalism not only in the academe, but in the "real world." Do not send email to the journal asking whether the particular topic would be of interest to the journal: submit your paper to a journal that publishes work on the topic of your paper

5) When you submit your paper for publication, include a (brief: max. 150-200 words) abstract of the paper. If this is required by the submission procedure in the journal's online system then there and if not, then in your email of submission either in the email itself or within the paper. If the submission occurs over email, do not write a lengthy explanation about the paper

6) If you do not receive a decision by the journal about publish or not publish of the paper submitted in an acceptable frame of time (2 to 4 months — the usual length of the evaluation of a paper in the humanities —or the time line stated by the journal), write an email to the journal requesting information about the timeline of the journal's review process

7) In the works cited of the paper when there are books or articles translated to another language, include the name of the translator and in the case of multiple authors of an article or book include the names of all authors (and not "et al.") because it is inappropriate to "eliminate" the name of the translator or the names of authors from any publication: they are individuals who either contributed substantially and uniquely to the dissemination of a text (i.e., translators) or contributed substantially to the research and writing of an article or book

8) With today's resources available online, it can happen that an author cuts and paste-s a portion of a text consulted online to his/her paper: journals today use plagiarism software and if the submitted paper suggests a text culled from elsewhere and is without reference, the author can be accused of plagiarism resulting in not only the rejection of the paper for publication, but depending on the rules of the journal notification to the author's university

9) Similar to science journals, some humanities journals allow the submission of papers by multiple authors; however, in the humanities this is allowed in most cases only if each author contributes to the research and writing of a paper in equal measure. In the case of a paper culled from a dissertation, the submission of the paper should not have the supervisor's name on the paper because a humanities dissertation in literature and in adjoining disciplines and fields is per definition "original" and "substantive" scholarship based solely on the student's ideas and resulting work

10) Dissertation to book: this relates to the publication of papers from PhD dissertations (and MA theses) which has become standard also in the humanities and as practiced in the sciences. For suggestions about the how-s of publishing a dissertation as a book, see *CLCWeb*, "Notes"

<<http://docs.lib.purdue.edu/clcweblibrary/dissertationtobook>>).

In sum, the advantages of publishing scholarship in the humanities digitally in open access without subscription fees or author's pay ought to attract the interest of scholars, universities, and publishers worldwide in order to change the landscape of humanities scholarship and its reading and use for research. I hope that the above list of the how and what when founding a digital journal would prove useful. It remains to be seen whether scholars working in the humanities would change their attitude towards and preference of print journals. I trust that the younger generation of humanities scholars who in a few years will advance to higher academic ranks will consider open-access digital journals — and I repeat, in the non-subscription or author's pay mode — and thus in the West in particular act against the established practice of the "colonialism of knowledge." The financial model of digital journals is difficult; however, because in the humanities the funding of journals remains constricted everywhere anyway, there is no difference with regard to funding except the fact that the publishing of scholarship digitally costs less than that of print journals. Of note is that that in the U.S. and elsewhere established print journals including humanities journals are opting to publish digitally instead of print only and this means that such journals with subscription income and/or funding are able to save

the costs of print and postage and thus can use income from subscription and/or funding to provide payment to editorial assistants instead. Most importantly, in my view if humanities scholarship is published in digital journals with the same rigor with regard to peer review as in print journals, in time the prestige of digital journals will also arrive.

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Author's profile: Steven Tötösy de Zepetnek taught comparative literature at the University of Alberta 1984-2000, communication studies at Northeastern University 2000-2002 and 2007-2008, comparative media and communication studies at the University of Halle-Wittenberg 2002-2011, and as (distinguished) visiting professor at universities in the U.S. and Asia. In addition to 200+ peer-reviewed articles, Tötösy de Zepetnek published three dozen single-authored books and collected volumes in the humanities and social sciences. E-mail: <clcweb@purdue.edu>