

Discussion Guide - November 18 Session (Senior/mid-career scholars)

Schedule

11:45 – 12:00	Lunch
12:00 – 2:00	Moderated Discussion
2:00 – 2:15	Break
2:15 – 3:30	Continue Discussion

12:00 – 12:05 Introductions and Ground Rules

Name, Institution, Field

12:05 -1:00 Publishing Dissertation Research (and Art History Scholarship, in General)

Does your field need dissertations to appear as book publications?

[Seeking to elicit comments on the role of these books in art history scholarship]

Why not as journal articles (or a series of articles)?

How, if at all, does the (published) form in which art history scholarship is disseminated matter (to scholars in your field)? [Do scholars talk about how different forms of publication change the nature of narrative, argument, and evidence used in their scholarship?]

Talk about the relative contributions of different types of publications to **your** field (bearing in mind that the types of scholarship your field needs may not be the same as what other fields need?):

Scholarly monographs
Exhibition catalogues
Commercial books
Journal articles
Online publishing

[THE NEXT QUESTION COULD BE DISCUSSED HERE or

AT THE END OF THIS SECTION or IN THE SECTION ON
“PUBLICATION AND CAREER ADVANCEMENT:”]

How does the peer review process work in your field, with respect to the publication of books, journals, and other types of publications?

[Seeking to elicit commentary on the efficacy of the peer review process as deployed by presses, and the value added, if any, of the press-based review process. Also, contrast the peer review process as handled by scholarly journals vs. presses.]

Are art history, and your field, getting the publications that it needs to advance as a field (scholarly monographs and otherwise)?

OR

Thinking about the topical area in which you specialize, how do you assess the current prospects for scholarly book publication in this area?

Are there particular kinds of books [focus mostly on types of publications, rather than topics of publications] that you are not seeing as many of as you would hope/expect or as used to be published?

What accounts for this?

As you understand the issues affecting publication in your field, what are they? [Open-ended: do scholars mention issues associated with illustrations, color, length, book dimensions, permissions costs/copyright restrictions, etc.?)

[If not mentioned spontaneously:] To what extent, if any, is length of books a factor in publishing decisions?

In your experience with publishers, how do permission fees get covered? [E.g, own pocket, university, grant...]

If there are difficulties publishing books in your area of specialization, are these difficulties affecting everyone in your field more or less equally, or are they affecting people at different stages of their careers or at different institutions differently?

1:00 – 1:45 Book Publication Experiences – Self and Advisees

[BRIEFLY:] Thinking back to your first book—

Was your dissertation published as a book?

How did you find a publisher for your work?

What kind of initial response did you get?

If rejected prior to manuscript review, what were you told?

If you went to more than one publisher, what were your experiences with different publishers?

Have you ever changed what you planned to write/research based on the possibilities of publication?

If you wrote the same dissertation today, do you think it would be published as a book? In essentially the same form or modified in some way(s)?

Would you write the same dissertation today?

Now, thinking about the experiences of your recent advisees—

Do you advise them on, or discuss with them, the publication prospects for the research topics they were interested in? Or, put differently, do you see any evidence that prospects for publication have affected their choices of research areas to work in, and your advice in these choices?

Have their experiences with publishers been largely the same as your own or have they been different in important ways?

Have their dissertations been published?

How do they find publishers for their work?

What kinds of initial responses have they gotten?

If rejected prior to manuscript review, what have they been told?

If they went to more than one publisher, what have their experiences been like with different publishers?

If their manuscript was reviewed and rejected, did they get to see the reviews or a summary of the reviews?

What happens to the manuscripts of your advisees that were not published as books?

If published as articles or in some other format, how did this affect the scholarly integrity of the work? Did this involve compromises that altered the work in ways you or they consider problematic? [Open-ended: do scholars talk about how this changes the nature of their narrative, argument, and evidence used in their scholarship?]

Have they changed what they planned to write/research based on the possibilities of publication?

1:45 – 2:00 Publishers

Are there recognized outlets (publishers) for work in your area? Are opportunities at these outlets changing?

Are there some publishers that used to be prominent in your field, but that are no longer publishing regularly in your field?

Is the number of outlets for work in your area changing?

Focusing on the major publishers in your field, what changes if any have you noticed about publishing preferences? Are publishers favoring particular types of publications over others? If so, which types are more in favor, and which are not?

Have other publishers emerged recently and begun publishing in your field? What sorts of works are they publishing?

Get reactions to specific publishers – Yale, Chicago, Princeton, Penn State, Cambridge, etc.

How do opportunities for publication differ among university presses, commercial presses, think tanks, museums, etc.?

2:00 – 2:15 Break

2:15 – 3:00 Publication and Career Advancement

What are the requirements for tenure in your department?
Is it possible to get tenure without publishing a book?

To your knowledge, have tenure requirements changed in recent years?
Are they realistic?

Are there differences in the value of being published by different presses, or in publishing scholarship in genres other than the university press monograph? Is there a pecking order?

To what extent does it matter where a book gets published, insofar as tenure decisions are concerned?

What about commercial presses (re tenure)?

What is the perceived value in publishing a series of articles in scholarly journals (in comparison to publishing a book)?

[THE NEXT QUESTION COULD BE DISCUSSED HERE or IN THE EARLIER SECTION ON “PUBLISHING DISSERTATION RESEARCH”:]

How does the peer review process work in your field, with respect to the publication of books, journals, and other types of publications?

[Seeking to elicit commentary on the efficacy of the peer review process as deployed by presses, and the value added, if any, of the press-based review process. Also, contrast the peer review process as handled by scholarly journals vs. presses.]

Thinking about the discipline (art history, architectural history, archaeology, etc.) you work in--

How has it been changing over the past decade?
What kinds of work are encouraged/rewarded?
What kinds are discouraged?

3:00 – 3:15 Digital Publishing

Is digital publishing an option?

Experiences with digital publishing? Books? Journals?
[Listen for examples of hybrid approaches to publication.]

Do you teach digitally? Use digital journals/other resources in your research?

Digital publishing is becoming the norm in the so-called hard sciences; to what extent, if at all, is this model applicable to the kind of work that is done in art history and related field?

3:15 – 3:30 Final Comments

What else do we need to know about the issues associated with publication in your field? What didn't we ask about that we should have asked about?

What is the most important point you'd want to make sure we took away from today's discussion?

What would you want to ask publishers, if you could ask them one question?