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Approaching Review: A Heuristic Assisting Scholars Navigating the Publication of Multimodal and Open-Access Webtexts within the Tenure and Promotion Review Process

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Approaching Review: A Heuristic Assisting Scholars Navigating the Publication of Multimodal and Open-Access Webtexts within the Tenure and Promotion Review Process

By

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Certificate of Approval

This is to certify that the Capstone Project of

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Capstone committee:

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Note: Submitted to digitalcommons@kennesaw.edu for Sturgis Library listing.

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Introduction

With my eventual goal of working within an academic publishing organization, I wanted to find a way for my capstone to both inform my future endeavors within professional writing and to encapsulate all that I have learned within the Masters in Professional Writing program at Kennesaw State University. I also wanted to create something that immediately contributes to the academic conversation in a practical way. After copious research, numerous revisions, and through the direction of my committee members, I was able to create a heuristic that would help today's scholars engage in multimodal, open access publishing in a way that would benefit their personal work, would make their work engaging and relevant within their subfield, and would help them convey the efficacy of the formats they chose to their tenure and promotion committees, ensuring that these types of innovative academic publications will continue to grow in the future. I believe that this project has immediate and lasting value to the field of English Studies, and that other scholars will be able to build on my work in order to continue this conversation. While this heuristic is specifically intended for publishing scholars (as opposed to editors or tenure and promotion committees), creating it has allowed me to view scholarly publication through all of these perspectives, further preparing me for my eventual work within an academic publishing organization.

While the classes I have taken throughout the MAPW program have given me an excellent introduction into a wide array of professional writing avenues, I found myself gravitating toward editing courses, research courses, and courses exploring the theory behind online writing and the movement towards publishing online, which is shifting publishing within English Studies as a whole. I was able to take Professional and Academic Editing under Dr. Walters, which informed me of the editor's side of the publishing process; Social Media under Dr. Figueiredo, in which we talked extensively about open access publishing; and Research Methods for Writers under Dr. Daniell, which taught me how to approach academic research for a capstone-length work with purpose and efficiency. While working on a provisional capstone proposal in Dr. Daniell's class, I found that one of my major interests was in open access publishing and in the way that the shift towards its widespread use is impacting academic publishing within English Studies at large. Specifically, reading the works of Dr. Cheryl Ball (a professor, scholar, and the editor of *Kairos*, an online, multimodal, open access academic journal within the field of English Studies) when researching as a part of this class showed me the amount of work that could be done to help scholars bridge the gap between publishing in traditional print publications and online, multimodal, open access publications.

As a result of my developed interest in this topic, I was also able to complete two directed studies pertaining directly to the content within my capstone: Open Access Methods in Academic Publishing, under Dr. Figueiredo, and Academic Publishing: An Investigation under Dr. Guglielmo. It was in these classes that I was able to narrow my focus from the conversation from print to online publishing to the tenure and review process and how scholars could benefit from added direction in this area, especially when engaging in multimodal, open access forms.

The chapters within this capstone reflect my research process, addressing the issue at hand chronologically. The first chapter, History and Context, provides background information for the terms used within the rest of this capstone (because I am working in such a small subfield of English Studies, much jargon must be explained) such as “heuristic,” “digital scholarship,” “scholarly metrics,” and the “publish or perish” mindset. This chapter also gives a brief history of the movements of multimodal scholarship and open access, putting my work into context and revealing the gap in the research that I address.

The second chapter, entitled Different Types of Born-Digital, Open Access “Texts” and How to Navigate Them, begins by spending more time examining the gap in research that I address. I include the main argument for my research in this chapter because I include examples of work that share similar qualities with my heuristic but address a different research question within English Studies and use a rubric method instead of a heuristic. By including my heuristic with examples of other work done in the same chapter, I am able to demonstrate how effective the method I have chosen is in communicating information succinctly and effectively. I then introduce my own interactive heuristic (a still picture of which can be found in Appendix A) and describe each of the questions/criteria it addresses in detail, providing scholarly support for each section, as well as explaining how to use its interactive feature. This is the most practical chapter of my capstone, as it can also serve as a how-to guide for scholars working through the heuristic.

The third chapter, entitled Projected Growth and Relevance, presents recent multimodal and open access scholarship (much of which has been published since I began this project) within the context of this heuristic. This presentation provides scholars with the most up-to-date information about what is taking place within this subfield of English Studies, while linking the emerging movements with how my heuristic is contributing to this ongoing conversation. From this information, I am able to project where I believe this subfield of English Studies is heading, and I am also able to suggest questions for further research pertaining to this heuristic for myself or other scholars to engage with in the future.

I am excited to present this capstone to the scholarly community as a tool that can be immediately taken into effect, and look forward to working with this topic more in the future, as an academic and as someone working within an academic publishing organization.

Chapter 1: History and Context

The recent deluge of scholarly journal articles, largely spurred on by the competitive "publish or perish" mindset, has flooded academia with a host of new material in more formats than ever before. While this influx of material may seem advantageous to the field of English Studies, it prompts us to ask ourselves whether increased quantity correlates with increased quality in this case. Similarly, we might ask ourselves: Does such a high output of articles correlate with better scholarship? Do innovative ideas currently develop faster and more numerously within English Studies than they have in previous decades? Is the quality of the writing better, or even equal to that of previous scholarship? Do new scholarly publishing outlets—including digitally born texts, audio-visual formats, and texts published within the open access movement—help or hurt both the perceived and actual quality of our academic journal articles? Are the answers to these questions black and white or do they exist on a gradient of grey?

This capstone does not seek to make a moral pronouncement on the state of scholarly publishing today, but instead works toward navigating its changing procedures and expectations, focusing on the new mediums of digitally born scholarship and open-access scholarship[1] as they play such a large part in emerging scholarly formats. By developing a heuristic through which scholars can weigh various options for publication

[1] Because this area of research is so small and this thesis relies heavily on terms that may not be familiar even to some scholars within English Studies, a significant portion of the introduction is devoted to the explanation of terms and concepts that will be used throughout this capstone.

within academia,[2] I aim to guide today's intellectual contributors to publish their research in formats that align most thoroughly with their projects without sacrificing quality (and even improving it), especially with their eventual tenure and promotion reviews in mind.

Before diving into this heuristic I will provide some background information, beginning with terms and concepts used within the heuristic, such as digitally born texts, the open access movement, the pressure to "publish or perish," scholarly metrics, and changes that have been taking place in tenure and promotion guidelines within the field of English Studies[3] as a result of digital scholarship's influence. This chapter will culminate in a history and contextualization of some of these movements (including digitally born texts and open access scholarship) which will better help outline the margin of confusion this heuristic helps alleviate. Following these introductions, I will provide this heuristic after presenting an argument for its need within English Studies within chapter two: Different Types of Born-Digital, Open Access "Texts" and How to Navigate Them. I will conclude by predicting how English Studies[4] will look in the future in chapter three: Projected Growth and Relevance. Specifically, I will demonstrate how digitally born scholarship and the open access movement are projected to grow based on current research and what that means for English Studies at large.

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[2] For example, choosing between publishing a text-based article in a traditional print academic journal or publishing an interactive, digitally-born, open-access article in an academic journal that only exists online.

[3] Even within the field of English Studies, tenure and promotion guidelines will vary from department to department. The changes in tenure and promotion guidelines that I am referring to are trends that can be seen across departments within English Studies.

[4] In this case, English Studies refers to literature and film studies, communication studies including the use of new media, and linguistics studies as well as the study of composition and rhetoric.

Terms

Heuristic

As opposed to a set of guidelines, a heuristic is a “tentatively structured procedure for understanding and acting in complex situations” (Johnson-Eilola and Selber, 4). In other words, a heuristic acknowledges its own changeability as it seeks to apprehend, depict, and simplify a complex problem and present it as a worldview from which others can understand the topic at hand and navigate a specific case within a field of work or study. Specifically, this heuristic seeks to apprehend the changing nature of academic journal article publishing today and to determine what formats are emerging in that sphere as well as those that have withstood the test of time. With this framework, I will be able to demonstrate which formats are the most relevant within their subfield, most widely read by other faculty, most flexible in terms of multimodal delivery, etc. Tenure and promotion candidates will be able to look at this heuristic, after learning what is expected of them from their specific department’s tenure and promotion guidelines, to choose the most appropriate format for their specific project based on their method of research and the nature of the information they are presenting (for example, whether the information could be presented audibly or visually, or both).

More than a set of categories or a glossary of terms, this heuristic will combine both terms and concepts into a network of options in a multimodal interactive infographic, providing a guide for scholars with research responsibilities to navigate open-access, born-digital publications with ease and allowing them to contrast these new formats with traditional print academic article publishing. It helps to think of this heuristic as a flowchart, a choose-your-own-adventure type of initiative that allows authors to determine the most appropriate platform and format for their unique publications.

While such a heuristic would be beneficial in many fields, it is particularly timely to produce one for the express use of scholars within English Studies. In her article "Assessing Scholarly Multimedia: A Rhetorical Genre Studies Approach," Cheryl Ball (lead researcher and professor within English Studies) discusses how her students have learned to create rubrics to evaluate their own class-specific multimodal projects. She states: "[r]eaders may be expecting me to provide a transferable rubric for reading, analyzing, assessing, grading, or evaluating scholarly multimedia—particularly a rubric that would be useful for tenure and promotion committees," and then goes on to explain why that is not the case for this particular article (63). Ball focuses on the classroom impact of multimodal "texts" within this particular article, but with this quote she shows that her readers within English Studies are ready for and desire direction pertaining to scholars publishing with multimodal (and open access) formats, especially in light of tenure and promotion reviews. This both signifies a gap in the research within English Studies and validates the claim that the heuristic I have created is timely and relevant to the field of English Studies today. It is not surprising that English Studies would benefit from this heuristic because so much current scholarship within it is engaged with how communication is changing as a result of entering into the electronic age, and this heuristic helps scholars navigate this shift.

"Publish or Perish"

The mindset of "publish or perish" is most often mentioned in relation to tenure and promotion committees, but it influences the behavior and thought processes of scholars long before they are up for review. The pressure to publish as many articles and books as possible in the shortest amount of time in order to remain relevant in one's field often starts when aspiring scholars are still completing their own schooling. This mindset not only threatens to elevate production above quality, it also makes many scholars resistant to publishing in new formats.[5] They may become resistant because learning new formats could take away precious time that they could be spending publishing in a format familiar to them.

In her article "Breaking the Print Barrier: Entering the Professional Conversation," Christina Murphy states that evaluating scholarship is the most easily quantified means of measuring academic worth (5), and she goes on to say that while the pressure to publish is greater now than ever before, opportunities to publish are more abundant as well (9).[6] Other authors in this collection (entitled *Publishing in Rhetoric and Composition*) including Gary Olson and Cynthia Selfe, specifically position their articles as how-to guides to help blooming scholars produce enough publications to satisfy their tenure and promotion committees. Even the article names reflect this: from Olson's "Joining the Conversation" to Keene and Voss' "Planning and Producing a Traditional

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[5] While the factors contributing to this mindset (of resistance to publishing in new formats) are numerous, some examples are wanting to maintain familiarity with what has worked in the past, especially when feeling that one is under immense pressure; knowledge of the current job market which boasts more scholars than scholarly positions; or the fear that learning a new format may have no immediate benefit and will instead serve to slow the scholar down in his or her quest for more publications.

[6] While her article was originally published in 1997 in Publishing in Rhetoric and Composition, which by many standards is out of date to use as relevant research within the field of English Studies, this article is an early indicator of the pressure to publish that has gotten stronger over the years. The articles from this book serve as a cross section of a problem that was in its infancy in the late nineties and that has reached new heights in recent years, as we will see later in this chapter.

Scholarly Rhetoric Textbook," these articles pander to those stressed about publishing enough material.

Why should these authors not pander? In a world that saves the applause (and promotions, and tenure) for those who have the most bylines and citations, these successful scholars should be able to position their learned expertise into yet another article from which they can be cited and recognized. It's a vicious cycle: this seemingly endless system demands so many publications that publishing about publishing has in itself become a subgenre.

Has this system changed since 1997, when *Publishing in Rhetoric and Composition* was first published? Yes, it has become more intense. While an increased number of scholars have graduated from universities ready to work, the number of available teaching and research positions have dwindled. This scarcity of jobs and the resulting increased competition for position availabilities has put more pressure on scholars than ever before, forcing them to work harder than ever to appear qualified, even if they are already extremely knowledgeable in their field.

While professors are still required to publish articles and books, there are now more metrics to determine their success than publications and article citations. Instead of simply counting how many articles or books an academic has published or how many times he or she has been cited in others' publications, an entirely new business has sprung up to measure the "worth" or "presence" of a published scholar: the scholarly metric.

The Scholarly Metric

In his podcast "Protagoras Meets Plum Analytics: Ancient Approaches to Scholarly Metrics in the Digital Age," Gordon Mitchell explains how businesses such as

Academic Analytics and Plum Analytics measure the online presence of scholars to determine their worth. When his talk was first given in October 2012, these businesses were new and were working with the University of Pittsburgh to determine whether this type of data gathering[7] would be beneficial across academia. While Plum Analytics advertises that their services are responsible for "giv[ing] a more comprehensive and holistic view of impact" compared to traditional metrics,[8] another publication circulated around the same time provides a more balanced synopsis of this movement ("About Metrics"). *Measuring Scholarly Metrics,* a compilation of reviews edited by Gordon Mitchell that was published in 2014, assesses the value of certain scholarly measuring techniques including Journal Impact Factor (JIF), SCImago, and internet usage data.

Overwhelmingly, the contributors judge that scholarly metrics can be helpful in correctly determining the online presence and value of an academic author when paired with other types of observations. However, these metrics assess value inaccurately when used independently of other metrics, and while they are excellent tools for measuring the quantity of work, their ability to judge quality of work is nonexistent. Only one of the metrics, SCImago, is valued positively in that it conveys an accurate representation of a scholar's published presence because it "helps prevent excessive self-citation by limiting the number of references a journal may direct to itself," therefore limiting the ability of journals to "hack" the measuring system and tilt numbers in their favor (24).

This movement that quantifies scholarly work so that tenure committees can more easily judge a scholar's worth seems like an offense to a field that traditionally

[7] In this case, data gathering refers to collecting data using traditional metrics such as number of citations as well as modern metrics more suitable to the web, such as number of downloads.
[8] Their website, plumanalytics.com, depicts five metrics that they use: usage, captures, mentions, social media, and citations ("About Metrics"). All of these metrics strive to uncover and accurately portray online presence.

values innovation and reputable research. The pressure to "publish or perish" does not guarantee quality, useful scholarship—it simply guarantees the existence of more publications. Jasper Neel describes this phenomenon, stating that "almost any kind of booking results in confinement" ("Getting Booked: Commodity, Confinement, Conundrum" 95), which he later explains by saying that succeeding within the world of academic publishing[9] does not free one from the "publish or perish" mindset; in actuality, it pushes one deeper into it. Just because a scholar has received tenure does not mean that he or she is off the hook; he or she must continue to publish consistently to remain relevant within the field or risk falling out of academic conversations. For example, in Kennesaw State University's "Tenure and Promotion Guidelines for the Department of English," a statement is made that "[t]enured English faculty are expected to sustain the level of activity appropriate to their rank, professional profile, and situational context" (4). This occurrence means that, even once a scholar receives tenure, he or she still might not be able to take the time to learn new publishing formats because that time could be spent publishing in familiar formats that are more quickly produced.

Digital Scholarship

Although the impetus to learn new publishing formats within academia is not as present as it could be thanks to the "publish or perish" mindset and the fear that tenure

[9] To succeed, one often has to have multiple articles and at least one book contracted for publication (often, the requirement is one completed book and a second book under contract for publication) within six years of being hired in a tenure-track position, in addition to teaching and service duties, in order to qualify for tenure. These requirements are not always specifically laid out in a school's tenure and promotion guidelines. Kennesaw State University's tenure and promotion guidelines for the English department, for example, only list the types of materials it will recognize as scholarship—including multimedia formats—and then give vague requirements of the amount of scholarship each rank of professor is supposed to have completed, such as "some scholarship" for faculty under the "undergraduate/teaching service model" and having the "most active agenda of all of these groups, with scholarship at increasing levels of quality" for graduate professors ("Tenure and Promotion Guidelines for the Department of English").

and promotion committees will not be impressed by what they consider to be innovative (and therefore initially more time-intensive) work, there is great potential for working with these new formats.

In his article, “The Politics of Electronic Scholarship in Rhetoric and Composition,” Todd Taylor touches on a conversation that was relatively new in 1997: using the internet to publish scholarly work. No longer were university presses and academic journals the sole keyholders of academic publications; now professors could go to the web to present content, even if only on what were electronic forums then. Taylor’s argument that “engaging with electronic forums is extremely valuable but underappreciated” (198) has lost some of its maverick appeal as online academic work is much more prevalent today, but his argument is no less true. The problem today is no longer a struggle to get scholars talking on the internet, but instead it is to get some scholars to equate the quality of online (and open-access) academic journals with traditional academic print journals. Taylor’s assertion is as cogent today when he laments, “print scholarship commodifies scholarship as a product, not validating intellectual process and dialogue” (198). And now the same can be said of some online scholarship.[10]

When methods of research and how they are presented are changed, the definition of research changes as well. In *Scholarly Publishing in a Changing Academic Landscape*, Lynée Lewis Gaillet and Letizia Guglielmo define digital scholarship as a “variety of

[10] Some online journal articles continue to commodify scholarship by simply copying and pasting traditional print article texts onto a website—a move that dilutes the power of digitally born texts to innovate scholarship in their medium. However, some online open-access journals try and remove some of the commodification by making journal articles freely available to all by presenting knowledge as a public good. While a noble goal, this is still a war with any more battles to be fought, especially in light of the worry many academics justly feel over whether they will be compensated and evaluated accurately for their scholarly endeavors when using this format that is still questioned for its validity in some academic circles.

digital texts that may or may not rely heavily on alphabetic text and may or may not be made of multiple modes: text, image, sound, and video" (110). This definition brings attention to the forms that digital texts can take; no longer does the word "text" necessarily refer to letters on a page or a screen, as the term has shifted to mean a conveyance of knowledge through a variety of forms, whether visual, audible, or both.

A slightly overlapping yet enlightening definition for digital scholarship comes from Cheryl Ball's article, "Show Not Tell: The Value of New Media Scholarship." In this article, she defines digital scholarship as "texts that experiment with and break away from linear modes of print traditions" (404). Also described as "born digital" and "multimodal," these "texts" are fundamentally different from their print counterparts. Digitally born texts make use of their medium to offer something more, something extra, than traditionally printed words on a page can give. An example of the "extras" digital scholarship can perform is the ability to provide active hypertext links so that researchers can directly access the information the author cites, making the mental and temporal leaps that comprise thinking and research that are much more navigable and traceable. This allows the researcher to be able to interact with the text, letting the text participate in ongoing research in a way that was not possible before. Because of this ability of digitally born texts to make research richer and more easy to follow and cite, not all academic journal articles that exist online can be called digital scholarship—journals that simply copy their print articles and paste them into an online format (even if they can boast upgrades to the original, such as using full color images online when they could not afford them in their print edition) are not participating in digital scholarship, they are simply putting their print-based scholarship online.[11]

Open Access

Because the way scholars conduct and publish research alters when they operate within born-digital texts, the theory behind a text's research, production, and publication would necessarily alter as well. One of the most dynamic changes digitally born texts have been able to help generate is the open access movement. This movement is defined, as John Willinsky asserts in *The Access Principle: The Case for Open Access in Research and Scholarship*, by the belief that a "commitment to value and quality of research carries with it a responsibility to extend the circulation of such work as far as possible and ideally to all interested in it and all who might profit by it" (2). Because the internet can theoretically be accessed by anyone with an internet connection, and because the dissemination of knowledge is beneficial to many across the globe (regardless of nationality, funding, and university affiliation) who are working on similar academic ventures, it behooves scholars to be able to share the knowledge they find or generate with those who have the potential to contribute to those academic conversations.

Willinsky describes open access journals and articles as a "public good," which he defines as "something judged beneficial that can be provided to everyone who seeks it without diminishing its value," such as the safety a lighthouse offers to every ship captain

[11] This caveat is an important one when developing the heuristic because a major determining factor when deciding whether to publish online or in a traditional print format is whether the choice to publish online will assist the understanding of the information presented in some way. In other words, the online text needs to only work as an online text. Deciding to publish online because that is currently considered an innovative move is not good enough to serve as a reason for doing so—in order to make digitally born texts advantageous, they have to have qualities that can only exist digitally, such as multimodal features.

who can see its light, regardless of how many captains are looking at the lighthouse at the same time (6 Willinsky's example). This type of goal for scholarly output naturally arises from digitally born texts because knowledge can now be presented in such a way that an almost infinite number of copies can be made with a relatively small extra cost to the publisher, compared to print publishers who have to pay for the materials comprising and binding every journal. Because the ability to make duplicates of articles at a negligible cost is now available, it follows that the goal to further expand the accessibility of scholarly information would be met soon after.

Changing Mentalities for Guidelines Concerning Digital Scholarship

Changes in how knowledge is created and presented within the field of English Studies require a concurrent alteration in how this work should be evaluated, especially in regards to tenure and promotion committees and their requirements for advancing within the profession of a traditional professor/scholar. Knowledge does not exist in a vacuum—how knowledge is created, presented, and evaluated changes the nature of knowledge itself as well as how one judges its worth. While guidelines usually exist within departments for tenure and promotion committees, how an academic is being evaluated is largely dependent on how his or her individual committee interprets those guidelines in light of their personal experience (Weiser 664). Each candidate brings to the table a different set of contributions within the three spheres of teaching, research, and service, of which these three aspects often overlap. For a career this nuanced, strict, quantitative, and evaluative, guidelines would be a hindrance to determining the value of intellectual contribution.

Although guidelines are often tailored to an academic's personal contribution within the committee's scope of understanding, new guidelines[12] demand that committee members familiarize themselves with digital scholarship in order to properly evaluate it, although it is the faculty member under review's responsibility to make an argument for the validity of his or her work and its chosen format. This requirement of familiarity on the part of the committee members is necessary because many tenure and promotion committee members may not be familiar with the format of digital scholarship. Leaving the evaluation of such innovative work to a committee unfamiliar with the format in which that work is presented is both unfair to the academic under review and ignorant of pioneering steps being made in the field.[13]

There are many shifts that tenure and promotion committee members must make when assessing the quality, efficacy, and impact of journal articles when moving from evaluating a traditional format to online, multimodal publications. Selfe and Hawisher explain how, before digital scholarship, the more blind evaluation was towards the identity of the author in question, the better. However, within digital scholarship, it is much more difficult to bifurcate the author from the content thanks to the multimodal nature of presentation, be it pictures, audio, or multimedia (673-4). Additionally, revising and editing digital scholarship takes longer than its traditional cousin because authors need to become proficient in the language of online publications in order to have their work perceived as valid within that context (675). Not all aspects of digital scholarship

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[12] Both the Modern Language Association and the CCCCs have published new guidelines relating to working with technology in publishing, examining how technological publications do and should affect tenure and promotion guidelines. These are works that I will examine in more detail later in this chapter.

[13] Cynthia Selfe and Gail Hawisher have identified several areas by which digital scholarship is changing the way knowledge is researched and presented, and suggest ways by which tenure and promotion review committees can alter their evaluative methods to more accurately determine value of this type of academic contribution in their article "Methodologies of Peer and Editorial Review."

make performing scholarship harder; this format allows for faster and more widespread dissemination of knowledge once publishing is complete. It also allows for arguably better (if currently considered less reputable) peer review in the form of comments made by readers placed below the article itself, although this advantage is only true for digital scholarship that takes advantage of this asset (683).[14] This opportunity to comment instantly and to create a written, recorded dialogue between the author and his or her scholarly peers does change the nature of peer review from its original sense, removing all anonymity and therefore disrupting the traditional way in which peer review has been conducted, introducing doubt of its credibility.

The current solutions Selfe and Hawisher suggest for changes in evaluating digital scholarship, including this lack of anonymity, involve open and semi-open peer review techniques where evaluation is "crowdsourced" (680). This method requires that anonymity be removed from the process of peer review because members of the digital community who are providing feedback on the comments section inevitably see the byline to the article. Under this system, the candidates will have full disclosure in regards to how their work is being assessed by the field at large thanks to the scholarly metrics provided to them online, such as number of views, likes, comments, follows, etc. This provides an opportunity for digital scholars to participate more fully in their tenure and promotion review processes because they have their own data by which they can demonstrate their academic "worth," making the process more of a negotiation than a

[14] It is important to remember that, while digital scholarship has the potential to utilize this format for peer review, not all digital scholarship takes advantage of this feature. Some users of digital scholarship prefer that their scholarship look like traditional print scholarship in many ways, perhaps to lend familiarity to their work. Use of and proficiency in the features available within digital scholarship vary depending on the amount of knowledge and experience each user is able to display and practice. The more proficient one is in being able to use these features, the more integrated the user can be into using this technology.

one-sided evaluation. For instance, a candidate defending her decision to publish scholarly information in an audio format online can demonstrate the success of her choice by addressing the scholarly metrics that point to her success in her field, including number of downloads, comments made on the audio clip, references to the clip made on others' websites and on social media, etc. These metrics help keep the candidate informed of how effective her format is at distributing information,[15] even before she delivers a formal argument defending her work.

Digital Guidelines: MLA and CCCC

Two major organizations within English Studies, the Conference on College Composition and Communication (CCCC) and the Modern Language Association (MLA), have published field-wide guidelines (within the department of English Studies) directly related to scholarship published in digitally born formats. Perceptive to the changing nature of scholarship that digital studies had started to bring with it, the CCCC published their first draft of guidelines in 1998 (the newest update took place in February 2009) and the MLA followed suit in 2000 (its last update was in 2012). Far from throwing out traditional review perspectives, these guidelines provide a template for how to translate traditional reviewing methods for an audience made up of the digitally literate. While these guidelines may not be considered recent enough to continue to spark change within English Studies, their publication brought a conversation to light that is

[15] The feedback for digital texts is different than feedback from traditional texts, even before being viewed by a tenure and promotion committee, because the metrics gleaned from the online environment in which digital texts exist is immediate and much more comprehensive. The comments, likes, follows, etc. are done in real time and often with more candor from an audience used to voicing its opinions and defending its arguments in this space. These issues raised online can help scholars refine their arguments while demonstrating audience engagement with their work.

still taking place in our field in a dynamic way. The years since these guidelines' publications and updates have been innovative for the field of English Studies, but they have not yet yielded conclusive results as to how multimodal, open access articles are being addressed by tenure and promotion committees across the country. Each committee views these kinds of publications differently, depending on their degree of exposure to digitally born, open access articles. As long as multimodal, digitally born, open access articles continue to offer opportunities to perform scholarship in new ways, conversations regarding how they should be evaluated must be constantly updated.

Both guidelines primarily stress communication between the committee members and the tenure and promotion candidate to ensure that expectations concerning promotion and the depth and breadth of the scholarship being performed are understood. The MLA's "Guidelines for Evaluating Work in Digital Humanities and Digital Media" states that "departments should recognize that many traditional notions of scholarship, teaching, and service are being redefined." Similarly, "CCCC Promotion and Tenure Guidelines for Work with Technology" states that the "rapid pace of technology change means that each case will need to be decided on its own merits, and each case is in a sense precedent-setting." These quotes align with Weiser's assertion that committees largely adjust the guidelines provided them by their institutions in order to fit the work of the candidate being evaluated; these guidelines simply go a step further by acknowledging that digital scholarship is itself a reason to consciously adjust those guidelines.

Of course, no evaluative committee can perfectly determine the significance of the work performed by a tenure and promotion candidate, but altering how one thinks about digital scholarship as a committee member will most certainly provide that candidate with the best chance of having his or her work understood for what it is: a forward-thinking, intellectual contribution with its own set of parameters and standards for conveying information to one's peers. When defending his or her work, having a heuristic that navigates these contributions in a succinct, informative, and easy-to-use format would benefit the candidate as he or she explains the reasoning behind his or her choice to publish in a given format.

History and Context

When New Media Gets Confusing: Emerging Subcategories of Digital Scholarship

Definitively categorizing such innovative and morphing methods of communication is not feasible at this time in digital scholarship's history. If I were to create concrete categories by which open access and/or digitally born academic journals were separated and indexed, this list would be out of date before my thoughts could be shared. Instead of opting for this method of division, I instead have opted for a working heuristic that will help ensure quality and purpose in guiding a scholar choosing to publish an academic text within the sphere of open access. Below are a host of options open access and digital scholarship have opened up when it comes to evaluating, dividing, organizing, and understanding current scholarship within English Studies. My heuristic incorporates these various issues, involving these lines of thought and providing direction where division and confusion seem most obvious.

Measuring for Quality

Such standards as selective publication choices (and resulting low acceptance rates), an excellent editorial board, upstanding contributor's profiles, and circulation statistics are just some of the ways by which articles and journals can be measured for quality. Journals can no longer be judged based on publication date and reputation alone—so many reputable open access journals emerge all the time, with such different methods of operation, that a more fluid means of evaluating their work is justified and necessary.

Categorizing Open Access: Emerging Trends

Open access is so new that attempts at studying it must start from scratch; researchers must compile and organize the unsorted data themselves. For example, in "Anatomy of Open Access Publishing: A Study of Longitudinal Development and Internal Structure," Mikael Laakso and Bo-Christopher Björk found that gathering data surrounding open-access academic journals is a manual task. While open-access journals had existed for over a decade at the time of this study's publication in 2012, the databases that held them remained unreliable, forcing the researchers to scour the internet for an accurate sample of all open-access academic journals. Their efforts were rewarded, however, because they were able to determine trends that stood up against scrutiny and correlated with results found in similar studies that were not as reputable because of their lack of organization. Because research in the subfield of open access publishing remains new, researchers remain busy creating the scaffold criteria on which other members of their subfield can build.

Although studying open access is still considered new, enough research has been done that trends and categorizations are emerging. The resulting categories are these: open access can be divided into *gold open access*, defined as publishing only in academic journals, and *green open access*, when commercial publishers allow authors to self-archive their articles on institutional websites, while the publishers retain all rights to publication (Anderson and McConkey 77). Gold open access can further be divided into *direct*, *delayed*, and *hybrid* publications—specifications determining where and when open access is granted to individual articles (Laakso, et al.).

This is only one of many ways to divide open access academic articles and journals into categories—the size of the journal (the number of articles produced per journal), acceptance rate, and peer review style (or lack thereof) are some alternatives. However, gold/green categorizations have taken a much stronger foothold than other methods in a survey of publications since 2010.

Open Access and Worth

As stated earlier in this chapter, John Willinsky, author of *The Access Principle: The Case for Open Access to Research and Scholarship*, views open access as an equating mechanism that allows people from all over the world in different economic situations to benefit from state- or private-funded research taking place in universities affiliated with this movement. Health and technological advancement hang in the balance[16] (as well as advances in English Studies, history, economics, etc. that help

[16] Healthcare and technological advancement are the two fields of research that would benefit most quickly from widely incorporated open-access research. In the case of healthcare, this is because doctors in developing countries who want to assist in remedying a disease cannot currently afford the cost for subscriptions to traditional academic print journals, and therefore do not have up-to-date information on

mankind understand itself and communicate better), and he does not believe that keeping a monopoly on scholarly information in any way benefits humanity. This is especially true because scholars do not often profit monetarily from their scholarly work—they often work for public institutions and write for nonprofit journals without any compensation—and are therefore practicing scholarship outside of what many would consider a traditional economy already.

Willinsky counters his own elation by reminding his readers, "open access does not equal free access" (2). By this, he means that the road to a system that allows for equal dissemination of knowledge is not an easy one. There is the very real fact that someone has to fund those who work to publish these journals as well as pay for the cost of webspace and website management.

Willinsky credits the rise of open-access publishing to the steady increase in traditional academic journal subscription prices and to the advent of the internet and digital publishing, an intersection that offers opportunity as well as argument into scholarly arenas (2). Because the cost of traditional print academic journal and research database subscriptions has risen so much in recent years, some universities have had to choose which journal subscriptions to cancel. This downsizing causes less information to circulate through affected universities, limiting students and established scholars in their pursuit of knowledge. As an institution designed to disseminate as much knowledge as possible, hopefully more information is disseminated as time goes on, not less. Open

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what or how to research the disease. If these doctors were granted access to this information free of charge, as the open access movement purports is their right, these doctors would be able to assist in the global fight against cancer and potentially find a cure much sooner. The same line of thinking also works with technology; by making up-to-date research available to everyone who wants to read it, the potential of finding solutions to technological problems becomes much greater by offering more people the chance to collaborate.

access academic journal publishing addresses this issue by attempting to provide quality academic scholarship without a subscription fee.

In his article, "A Field Guide to Misunderstandings about Open Access," Peter Suber responds to twenty-five common objections thrown at open access publishing, addressing issues of both quality and sustainability. Many of these counterarguments address the belief that open access has a focus on "bypassing peer review."[17] Suber responds with the assertion that the "goal is to remove access barriers, not quality filters." Because today's American society typically equates money with value, we have difficulty understanding that something could be given to us for "nothing." Of course, peer review is not generated out of an empty purse, but by dedicated professionals interested in the betterment of their profession and in the dissemination of knowledge. For these professionals, peer review is a small part of a career that also includes teaching, speaking at conferences, performing administrative and service duties, writing and receiving grants, etc. It is extremely rare for scholars to be compensated monetarily for performing peer review—that is simply one of many tasks that make up their careers as professors.

No matter how careful individual open-access publishing groups are at maintaining the quality of their scholarship through peer review or a system similar to it, they still have to work to build the reputation of open access before their work can be taken seriously. There are many questions that hang in the air before it can become a

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[17] Suber offers other ways in which he has heard his peers critique peer review within open access publishing. A few examples he lists are: "Universities mandating OA? They should be the last institutions to give up on peer review" and "Research articles are not like blogs or home pages, which you can just slap online without any peer review or quality control" (Suber). This notion of "bypassing" peer review translates to the assumption that participating in open access academic journal publication is a license to ignore peer review completely. Suber clarifies that open access is not about removing quality filters; rather, it is about assigning the most relevant and comprehensive quality filters to whichever format in which the information is being published. In open access publishing, the goal is not to erase peer review, but to tailor peer review to the format in which information is produced and presented.

fully reputable approach to academic publishing: Even though peer review can still be high quality when performed for an open access journal, how much does the rest of academia's perception of that quality color its impact? How can peer review be evaluated while open access gains an increasing percentage of academic publication? A majority of traditional academic journals will not consider transitioning to open-access formats without being able to adhere to a set of peer review guidelines that are guaranteed to work across the discipline of English Studies, specific to the varying formats within which this scholarship will be published. By providing information about the different types of digitally born, open access formats currently available as well as their advantages and disadvantages within the field of English Studies, the heuristic I propose will be able to help create such a set of guidelines.

Predatory Open Access Journals

A distinction must be made between honorable open-access journals and ones that seek to abuse the current academic journal system for gain. In his pamphlet "Criteria for Determining Predatory Open-Access Publishers," Jeffery Beall gives some examples of what open-access journals that abuse their position (which he calls predatory journals) have been known to do. These practices threaten to compromise the integrity and quality of all open-access journals because they have the potential to ruin the reputation of all open-access journals by association.

The best way to maintain the good quality of a journal is to avoid these major mistakes. For example, Beall lists concerns that predatory journals with editorial and/or staff issues have been known to refrain from identifying any one person as the editor of a journal, has an editorial review board whose members are underqualified to judge the value of articles written for their field, and has the same editorial board for multiple journals (2). Some business management issues include lack of transparency in publishing operations, not engaging in any kind of digital preservation of the research and articles previously published by the journal, and locking PDF files so it is harder for others to check them for plagiarism (2-3). In the integrity aspect, these journals can go so far as to publish articles that do not align with the title and purported focus of the journal, presenting fabricated impact factor statistics, and having inappropriate criteria for peer review (3).

The Morphing Reputation of Open Access

In the study “Development of Disruptive Open Access Journals,” Terry Anderson and Brigette McConkey discuss the changing methods of evaluating open-access journals’ reputations over time. They have found that what once were considered tremendous concerns for open-access journals are now lessening in relevance as the attitude toward open access shifts. A journal’s alterability, its long-term accessibility and resulting ability to archive electronic publications, a lack of peer review and visibility, and a lack of reputable publications were once tremendous issues within open access, but have since largely been remedied by a change of focus (78). This change of focus has been brought on by the ever-increasing ease with which internet users digest and interact with information online—the longer accessing information on the internet has been possible, the more comfortable users have become engaging with it. Now, many understand that the variable nature of open access articles—their ability to change and grow as more readers make comments on the articles, the more relaxed stance towards an equally vigorous peer review system, etc.—is a strength of open access and not a weakness. By providing a diagram that highlights the benefits of open access texts and how to best use them, this heuristic will shed light on its strengths while clarifying other aspects of digitally born texts, helping publishing scholars ensure that their work harnesses the advantages of these modes in order to communicate most effectively.

Creating a Heuristic

This initial chapter has served to explain the myriad ways in which traditional academic print journal articles have branched off to form new formats, perspectives, and options for scholars to both participate in research and present that information to their peers. The next chapter, “Different Types of Born-Digital, OA ‘Texts’ and How to Navigate Them,” introduces the heuristic I will offer for scholars to use to navigate this changing terrain, explaining the options it provides and the reasoning behind my organization. The goal is for scholars to use this interactive, web-based chart (of which I have provided a copy in Appendix A) in order to help determine which format, publishing type, etc. would best suit their research, their information, and their presentation. A more in-depth explanation of what this heuristic explains, how it guides scholars, and its pertinence within the field of English Studies will take place in chapter two.

Chapter 2: Different Types of Born-Digital, Open Access "Texts" and How to Navigate Them

Where chapter one introduced the topics of digitally born texts and open access articles, as well as the varied and diverse ways in which these elements are growing and changing within English Studies, this chapter explains and gives background to the heuristic created to assist the publishing scholar in navigating these elements. The ultimate goal for this heuristic is for scholars to consult this interactive, web-based chart when determining which publishing format to use, understanding peer review and the peer review process, determining the use of new media in their own publication(s), etc. in light of changing practices within English Studies and in accordance with their department's specific guidelines.

Other attempts at creating guidelines have been conducted, but I feel that my move away from rubric and towards heuristic makes it both more useful in the short term (as vocabulary concerning multimodal texts and open access is still fluid) and more able to adapt in the long term as multimodality and open access continue to grow, change, and solidify into more concrete subgenres. An example of an excellent rubric that has been made in the past is Warner's "Constructing a Tool for Assessing Scholarly Webtexts," of which I have included a screenshot in Figure 1 below.

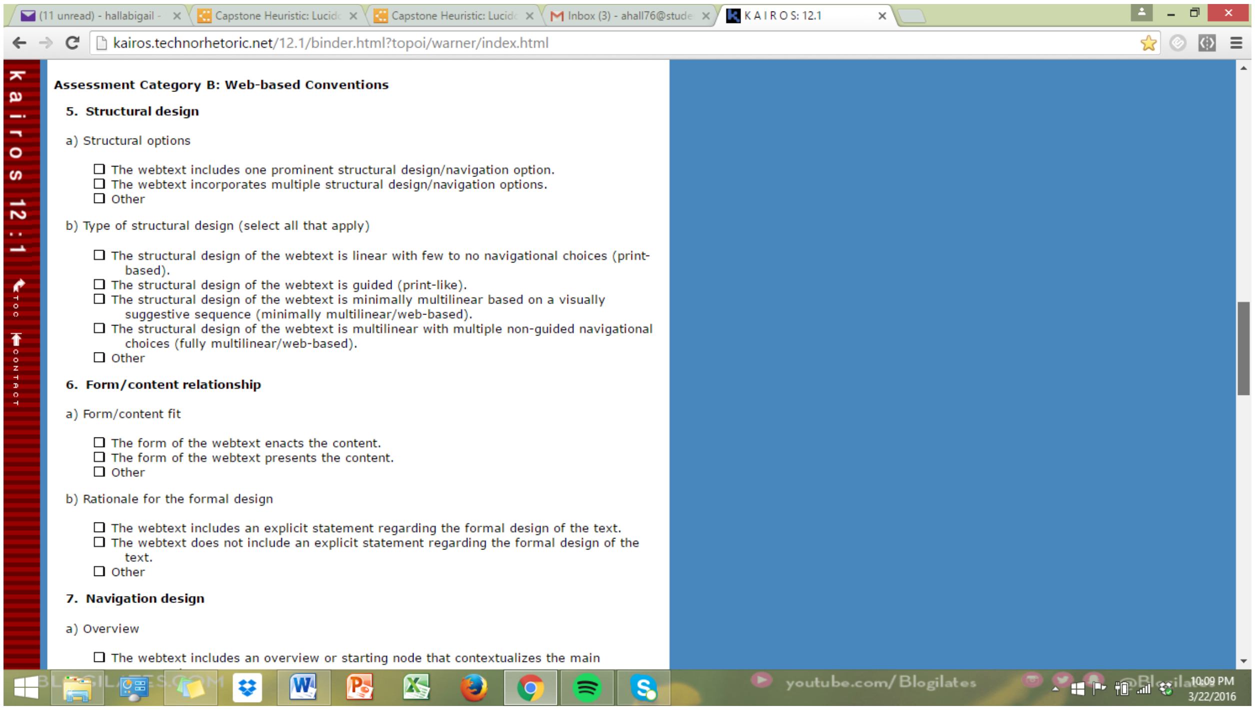

Figure 1. Warner's "Assessment Tool for Scholarly Webtexts" within her webtext "Constructing a Tool for Assessing Scholarly Webtexts." http://kairos.technorhetoric.net/12.1/binder.html?topoi/warner/index.html

Warner's work is an excellent assessment tool, providing criteria by which tenure and promotion committees can evaluate the scholarly worth of a webtext.[18] The criteria she lists are straightforward, clear, and helpful to the reviewer. While I feel that her rubric is excellent for its use by tenure and promotion committees, I feel that a heuristic is more apt when used by the scholars undergoing tenure and promotion review instead of evaluating others. Because multimodal and open access publishing formats are still so new and dynamic, a heuristic helps better encapsulate the changes taking place within them. Also, instead of providing boxes to check, I provide questions for scholars to consider when deciding which format, which journal, what type of open access publishing format to use, etc. in a visual format that helps guide the scholar toward

[18] This is only one part of Warner's document; she provides criteria for print texts as well.

making conclusions concerning his or her research. The interactive nature of the chart[19] allows scholars to adjust the chart to meet the needs of their particular research project.[20] A printed version of this interactive heuristic can be found at the end of this document in Appendix A.

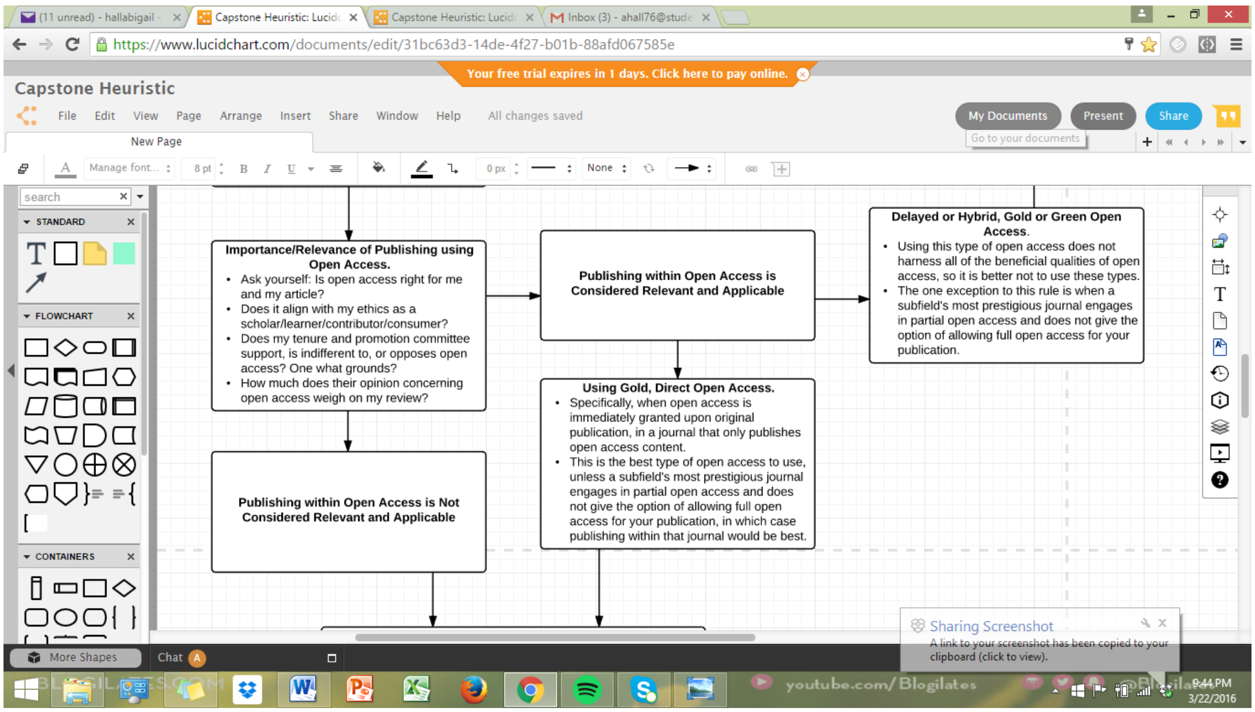

Figure 2. This screenshot reveals the interactive nature of my heuristic, created in Lucidchart. The entire chart is malleable, allowing for highlighting of text, inclusion of additional text, and even the creation of new categories.

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[19] This chart is left open in a format that allows scholars to modify it to suit their needs, and they can even invite others to collaborate with them in real time: see Figures 2 and 3.

[20] For example, a scholar can work through the questions I provide in the heuristic within the heuristic itself, perhaps highlighting questions that have yet to be answered or adding additional sources/points of reference for their individual research/content production. This heuristic is meant to be a starting point which the individual scholar can tailor to suit his or her needs as the field continues to grow and subgenres (and their accompanying etiquettes) continue to be defined.

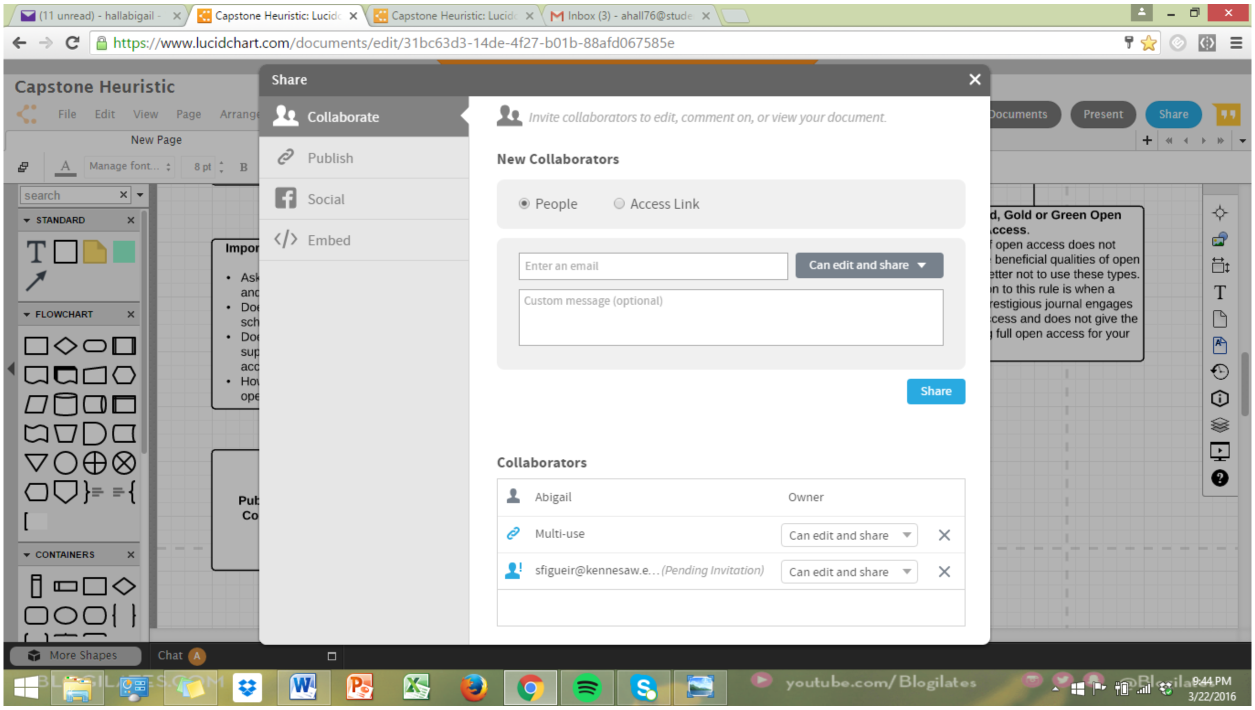

Figure 3. This screenshot shows how collaborators can be invited via email to contribute to the creation of this heuristic.

This heuristic is arranged in the model of a flowchart, documenting how certain considerations and preferences during the writing and publishing processes will naturally rule out some decisions and necessitate others. This setup forces scholars to make decisions about their pieces while writing them, or even hopefully before the writing process begins in earnest. This pre-planning and the visualization of an audience before committing to publication is helpful in all writing. However, when the format of a piece is yet to be decided (which is the case in digital media), determining the form of the piece is an even more important step to accomplish beforehand.[21]

[21] It is important to mention here (and this topic will be discussed at greater length later in this piece) that which non-traditional form scholars choose to present their information also determines how difficult assessing their scholarship will be for tenure and promotion committees. While factoring in how one's work will be evaluated in the early steps of composition may not be ideal (especially when this evaluation might reflect the committee's comfortability with certain forms instead of that which would most effectively convey the information presented within the piece), it is a necessary step to be made to ensure that scholars receive credit for their work so that they may continue it in the future. For example, guidelines

Even within English Studies (in this case consisting of composition and rhetoric studies, writing and communication studies, and literature, film, and other media studies), the audience for a given piece varies (sometimes widely) depending on its format. For example, a "standard," traditional class essay has the intended audience of one professor and perhaps the peers in the class, while a published scholarly article addresses specific scholars and conversations within an entire subfield of English Studies, and a podcast from a conference addresses scholars who have actively participated in the academic conversation on a more interactive level. All of these formats are valid platforms to display and present information, but it is important that scholars do not prepare for presenting in these formats in the same way. Similarly, each type of publication format within digital media has a specific audience with at least a slightly different type of digital literacy. By determining which type of new media a scholar will utilize beforehand, he or she ensures that the intended audience is most likely to be able to engage fully with the information presented.

James E. Porter discusses the importance of determining the correct form within digital content creation at length in his article "Recovering Delivery for Digital Rhetoric and Human-Computer Interaction." In this article, he works to "resuscitate" and "remediate" the rhetorical cannon of delivery for digital scholarly work, claiming that the nature of digital scholarship necessitates a return to performative knowledge creation, similar to the importance of delivery when orality was the method of knowledge conveyance, before literacy (1). He says that "[u]nderstanding how the range of digital delivery choices influences the production, design, and reception of writing is essential to

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for more traditional forms are much more fixed (a scholarly article is expected to be 6,000-8,000 words in length), but newer forms that exist only within digital media (such as podcasts or videos) have no such parameters and are therefore harder to evaluate for staying true to form.

the rhetorical act of writing in the digital age" (2). Because how scholars present information and which form they choose to relay that information alters the writing process itself (Porter 3-4), choosing which audience to address in which form[22] is of utmost importance to determine at the outset of a writing/composition project.

Jon Trimbur echoes Porter's assertion that how content is delivered also produces meaning in his article "Delivering the Message: Typography and the Materiality of Writing." In it, he views writers as "makers of the means of producing meaning out of the available resources of representation" (191). By this he means that digital literacy provides tools for scholars/authors to engage with their audience when they choose which form they will utilize to publish their content. In making this conscious choice, scholars/authors are engaging in an academic conversation before delivering any content by setting up a dialogue in which certain etiquettes and expectations exist. By choosing to present in a podcast, for example, a scholar is guiding his or her audience in how to approach, understand, and hopefully respond in an audible format and therefore a way of thinking and creating.

This chart (see: Appendix A) begins at the top left, and continues across and down to the bottom right of the document. By offering a system of considerations and recommendations, it helps the scholar filter out what is not publishable and fine-tune the information/material he or she wants to present in the most engaging and readable format for his or her audience to understand and interact with.

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[22] Porter refers to this decision making process as "digital distribution." He defines this as the "rhetorical decisions about the mode of presenting discourse in online situations" (Porter 11).

Strength of Medium

The first consideration offered to the scholar, at the top left of the screen, is evaluating the strength of the medium in which this information will be published. In other words, the scholar needs to evaluate whether the information he or she is presenting would be more understandable and accessible to his or her audience if it was presented in a digital format. This can be asked in a question: "Does this article engage in new media scholarship, or would it work equally well in a print format?" While digital media is exciting, it is useless if used when not necessary.[23] Digital media should not be used as a flashy gimmick used to make oneself seem current; it should only be used when the information/content presented only makes sense within that format and allows readers to connect and interact with that information in the most logical and accessible fashion. This ensures that digitally born texts maintain their integrity as conveyers of knowledge. As Porter mentions in his article "Recovering Delivery," the connectivity that publishing within digital media provides author/scholars "allows writers to access and participate more seamlessly and instantaneously within web spaces and to distribute writing to large and widely dispersed audiences" (2). While this connectivity is a tremendous asset to publishing using new media formats, these formats should not be used without attention paid to connectivity—ignoring this asset would only dilute the efficacy of the form at hand for other scholars trying to create meaning using digital "texts." As a result of this logic, the options branching out from this consideration within the heuristic are "Would

[23] In her article "Show Not Tell: The Value of New Media Scholarship," Cheryl Ball defines new media scholarship as "texts that experiment with and break away from linear modes of print traditions (404). By this she means multimodal texts that do much more than offer an online version of what traditional print articles provide. New media scholarship works alongside and outside of text itself to provide a more interactive learning experience, both for the reader and the author. New media scholarship, whether through graphics, charts, reader comment features, etc. allow the reader and author to engage with each other, creating a dialogue within the article. This type of scholarship continues to create information even after it has been published.

Work Equally Well in Print Format," which leads to the verdict "Not Worth Pursuing," or "Engages with New Media," in which case the scholar is encouraged to continue developing his or her piece.

Rigorous Evaluation Standards

After determining whether a scholar should engage in digitally born media at all when working on a particular piece, the scholar must then evaluate the quality of the journal through which he or she desires to publish.[24] If the journal has faulty evaluation standards that do not ensure the publication of quality work, then publishing within that journal is not a goal worth pursuing. No matter how exceptional the individual article, its "validity" is at least somewhat tied to the journal within which it is published.[25]

No matter where the journal falls on the spectrum of esteeming traditional peer review practices, scholars must ask themselves whether the journal they are interested in meets rigorous evaluation standards. I have listed a few of what I consider the most necessary aspects of evaluation standards on the chart: acceptance/rejection statistics/rates, contributors' profiles, the existence of an editorial board or similar body employed to assess and implement quality of research and writing within the journal, and circulation statistics. These aspects come from Laura Mandell's work with only slight modifications to make them more specific.

[24] Deciding which journal to evaluate depends on the conversation into which a scholar determines to enter. This heuristic does not tell a scholar which specific journal to evaluate because that decision is based on factors specific to the argument being made within the piece looking to be published. Criteria such as a text's relevancy to the conversation taking place within an academic journal and how well the style of writing aligns with what the journal has published in the past are good places to start.

[25] Not all open access and/or digitally born "journals" may ascribe to the title of "journal"—they might refer to themselves as a think tank or a database. I have decided to use the word "journal" to represent the group of articles published by scholarly entities within this capstone for ease of use.

Mandell’s open letter to a tenure and promotion committee in the Department of English at Texas A&M, entitled “Promotion and Tenure for Digital Scholarship,” requests that the standing of an electronic journal should be judged according to the same criteria used for print journals. For her, the key to equal treatment between traditional and digital journal scholarship is demonstrating that an online journal has a “peer-reviewing system and illustrious editorial board of premier scholars.” She lists four criteria by which scholars and tenure and promotion committees can determine this: severe rejection statistics, an excellent editorial board, upstanding contributors’ profiles, and circulation statistics. Gone are the days when journals can be judged based on length of existence and overall reputation alone—so many reputable open access journals emerge all the time, with such different methods of operation, that a more fluid means of evaluating their work is justified, especially at this early stage of open access development.

Beall’s article, “Criteria for Determining Predatory Open-Access Publishers,” which we looked at in chapter one, aligns with Mandell’s concerns. His assertion that predatory practices threaten to compromise the integrity and quality of all open-access journals points to the need for a heuristic that can help root out these subpar behaviors.

Peter Suber echoes Beall’s concerns with the reputation of digital scholarship in his article “A Field Guide to Misunderstandings about Open Access,” which we also looked at in chapter one. He also mentions that, because the initial cost to create an academic journal or self-publish a scholarly article is much lower online than in print format, more scholarly “duds” exist online than in print. However, removing impediments to getting published (such as fixed publishing schedules and more red tape that cause slower publication times) does not imply poor quality. The very nature of digital publication—its ability to disseminate content/information more quickly for a fraction of the economic cost—allows for the publication process to be swifter at no cost to quality.

Therefore, if we consider the guidelines Mandell first proposed (with my very slight modifications)—acceptance/rejection statistics/rates, contributors' profiles, the existence of an editorial board or similar body employed to assess and implement quality of research and writing within the journal, and circulation statistics—when evaluating new media journals, we will be able to determine which are reputable and beneficial to the field of English Studies as a whole. For example, the online academic journal *Kairos* is a refereed,[26] open-access journal with highly detailed descriptions of its editorial practices published on its website. It has a ten percent acceptance rating (as of January 2016), provides the names of all editorial board members as well as the names of its past members, and it reaches a wide audience of 45,000 readers per month with an international readership of 4,000 readers per month. This can all be found on their website's "About the Journal" page. These strong statistics and the transparency with which the journal shares this information makes this an excellent choice to consider for publication.

Perceived Prestige of Journal

Once a digitally born journal has been checked using rigorous evaluation standards, the next stage in determining whether a scholar should pursue publishing with that journal is by determining the prestige of the journal in question. This is the first

[26] *Kairos* has a webpage specifically designed to explain how its editorial review process at this link: http://kairos.technorhetoric.net/board.html. That web page describes the three tiers or stages of review as well as a full list of the editorial review board and its alumnae.

consideration that is highly determined by an individual's department guidelines, because while some departments might consider working with a fledgling journal that has incredible standards and large projected growth, other departments might require that their scholars publish and operate within more established, top tier journals. Some questions to ask when evaluating the prestige of a digitally born journal is to determine the age of the journal compared to the availability of the new media technology used to make that type of scholarship possible as well as its weight in the field (or in other words, how many articles and issues this journal publishes,[27] how well these publications are received, and whether scholars who are prominent in ongoing academic conversations are publishing within these journals).[28] A journal's reputation not only relies on the high quality of its research; it must also work to engage comprehensively with the contemporary movements taking place within academe. However, this view does not exist in a vacuum—it must be weighed in relation to how innovative or traditional individual English Studies departments consider themselves.[29]

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[27] Depending on how individual digital journals go about publishing their articles, how many issues a journal produces may be irrelevant. Some digital journals are opting for a rolling publication process, meaning that articles are published individually as they arrive within the publishing system and are not tied to any one issue. One of the benefits to this type of publishing is that the production time of one article is much faster than of an entire issue of articles, so each individual article is able to enter its academic conversation much faster when published on its own. If this is the case, then the number of articles published would be the sole issue at hand, not the number of issues put out by the journal.

[28] I am aware that I seem to be making a quality-by-association argument in making this claim, that the prestige of a journal is contingent on who is interacting with it, and I do stand by this claim. If so much of scholarship is about entering and engaging with current conversations within a given field, then major contributors to these arguments must be present in order for the journal to have sway within the conversation.

[29] One such movement that could be considered too liberal by some tenure and promotion committees is the "para-academic" movement. In his article "We Are All Para-Academics Now," Gary Rolfe describes what he calls the "paraversity" as a "subversive, virtual community of dissensus that exists alongside and parallel to the corporate university, referring to those that comprise this subculture as para-academics (2). He argues that, in order to engage in relevant, up-to-date scholarship that supports learning in academia's changing environment, one has to engage in this peripheral type of knowledge creation. While this is an interesting theory, some committees might find this work too subversive and feel uncomfortable with the material, which knowingly or unknowingly could affect their position on the candidate's work.

Importance/Relevance of Publishing within Open Access

If a scholar is to publish within open access, it is best for him or her to publish within gold, direct open access, which again means publishing in such a way that open access is immediately granted to the piece (not delayed for one year after initial publication within traditional publishing methods, which is referred to as a graduated open-access model) in a journal that is strictly open access. *Kairos* is an example, of an English Studies journal that engages in gold, direct open access, and some other examples are the *International Journal of Communication* from the University of Southern California and the *Journal of Virtual Worlds Research* from the University of Texas at Austin. This ensures that all the benefits of open access are granted to the piece and those who will be granted access to the information contained within the piece free of charge. There is one qualifier, however: if for one's particular subfield within English Studies, the most reputable open-access journal engages in a different type of open access (such as green and/or delayed).[30] In this case, it would most likely be more beneficial for the scholar to publish within that journal and wait for full open access availability to take place after the allotted time, in order to best relay the information presented to the rest of the academic conversation.

As far as determining whether open access is right for one's individual article, this is probably the most multi-faceted consideration on the chart. There are many reasons to engage in open access publishing, many of which are singular to an author's own ethics,

[30] Journals that engage in green or delayed open access do not generally label themselves as open access and are not included in the Directory of Open Access Journals, which makes them more difficult to determine. They are also harder to define—the amount of time that an article published within this journal experiences an embargo on its eventual open access publication varies, so it could be argued that these journals vary in "greenness." That said, an example (although not from English Studies) of a green journal is Molecular Biology of the Cell, which places an embargo of two months before allowing its articles to become open access ("Molecular Biology of the Cell Instruction for Authors").

and a few reasons that publishing within certain open-access journals could be considered a poor decision by one's tenure and promotion committee. This is why the consideration to engage in open access publishing or not is so late in the chart—by ruling out journals that have poor evaluation standards and that are not reputable, a scholar is ruling out most of the claims made against open-access journals.[31]

Once a scholar has made his or her way through the chart, he or she will have addressed the most fundamental questions for the piece in question: What format would best suit the content/information I present, rendering it the most accessible, understandable, and able to engage with for further research? Does the open access journal I have chosen have transparent and reputable evaluation standards? Is its reputation likely to be respected by my tenure and promotion committee and my subfield of English Studies? Should I publish my article within open access? Answering these questions will not only help when approaching one's tenure and promotion committee; as Porter said, "a new form of delivery change[s] knowledge itself" (4). Answering these questions about engaging in new media will function to help write the piece as well as eventually prepare it for review in front of a tenure and promotion committee.

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[31] As we learned in the last chapter, many opponents of the open-access movement purport open-access journals to be lower in quality. While this is true in some cases (as it is true in some digitally born journals as well), there is a spectrum of quality in publication across the field of English Studies. If there are rigorous evaluation standards put in place by the journal and if the journal itself is developing and/or has developed a solid reputation within its field and subfields, then the decision to publish within this journal has merit.

Chapter 3: Projected Growth and Relevance

The development of a heuristic to help scholars navigate the process of drafting and publishing multimodal "texts" in scholarly settings is extremely timely. Over the past few years, scholarship surrounding the shift in our culture to a more audio-visually based system of learning, teaching university students to navigate this change, and the ramifications this shift has made on what and how scholars communicate have emerged as major points of conversation within English Studies. The next few years are crucial in determining how those within English Studies will evaluate, receive, and respond within the modes of multimodal work and open access publishing (both within scholarly conversations and the decisions of tenure and promotion committees as they evaluate multimodal and open access texts), and it is exciting to add to the conversation with this heuristic. Specifically, this heuristic will help inform scholars how to best enter the conversation of multimodal and open access publication by participating in the publication process itself. By engaging in it successfully, scholars are making an active argument for the proliferation of these types of publications, as well as demonstrating how they should be conducted. By adhering to the guidelines within this heuristic, scholars will have no problem succeeding in this venture.

Examining current scholarship on these topics is essential to this capstone because it reveals the extent to which multimodal and open access publishing is growing within English Studies. This growth is bound to lend more attention to these subgenres, by both scholars and the tenure and promotion committees that evaluate their work. By describing the scholarship that focuses on advocating fluency in multimodal and open access scholarship to a new generation of scholars (today's graduate and undergraduate students), my focus on pedagogical scholarship in this chapter illuminates the increasing respect for multimodal publishing taking place within our field.

Although it will take time for these young scholars to contribute to English Studies at the Ph.D. level, their education in terms of multimodal publication is of paramount importance to the concerns of this heuristic because, by the time they are fully functioning scholars, I predict that my heuristic will be considered obsolete. This next generation of scholars will bring a whole new meaning to the term "digital natives;" for them, publishing within multimodal formats and within open access publishing will be as intuitive as (if not more than) publishing traditional academic written texts. In anticipation of this, my heuristic bridges the gap between the ever-expanding understanding of multimodal and open access publications that are taking place today, and the eventual intrinsic proficiency of future generations of scholars publishing within these emerging subgenres. English Studies is experiencing a time of immense change, and this heuristic helps provide balance while these transitions are taking place. This understanding that my heuristic is timely yet temporary opens the door for much more scholarship to be conducted after the publication of this capstone. For instance, questions that still need to be answered include: How will students transition from being digital natives to publishing intuitively in multimodal and open access formats? What will this transition look like as scholars who become more comfortable with publishing in multimodal and open access formats gain a greater percentage of English Studies departments? How will tenure and promotion committees and their guidelines shift to accommodate these changes?

Within this chapter, I will discuss several conceptual movements taking place within recent years of English Studies scholarship[32] and use them to make informed projections for where English Studies is headed within these areas, as well as how the heuristic will help inform and facilitate these movements. These include the movement toward screen literacy, emerging participatory cultures, recent pedagogical approaches to teaching screen literacy to students, how developing pedagogies will lead to the creation of guidelines and rubrics for multimodal and open access publications, recent guidelines proposed to help evaluate and ensure quality within multimodal work,[33] and emerging movements within open access that could alter the way scholarly publishing is performed as a whole.

Screen Literacy/Electracy

In the *New York Times Magazine* article "Becoming Screen Literate," Kevin Kelley announces that we as a culture are "headed towards screen ubiquity." This shift toward getting most of our information and entertainment from screens and the internet affects not only how we receive information, but also how we comprehend and engage

[32] One aspect of the shift to electracy and the emergence of participatory cultures (which will be discussed at length later in this piece) is the resulting context collapse between academic publications and informed public publications, so some of the sources I reference in this chapter are from reputable public entities, such as *The New York Times Magazine* and *The Huffington Post*. Because much of what is discussed in this chapter refers to both academic publication and informed public publications, citing samples from both in this piece only serves to lend more credibility to these assertions.

[33] One example of recent guidelines for ensuring quality multimodal work is The *Kairos* Style Guide. This online document provides criteria in the areas of design requirements, including rhetorical considerations, accessibility, usability, and sustainability; code requirements; modified citation style usage for *Kairos*' preferred citation practices; and common grammar, style, and usage errors that *Kairos* feels it needs to specifically address.

with it. This "shift from literacy to visuality," as Kelley refers to it, marks a bend in our culture that affects how we think and respond as well as how societies engage in civic discourse.

Kelley explains that the literacy movement, spurred by the invention of the Gutenberg printing press, provided stability in a previously ambiguous and subjective oral culture, providing the new aspects of "reverence for precision, appreciation of linear logic, passion for objectivity and allegiance to authority." However, gathering so much information from online outlets rocks these previously solid suppositions and opinions about the nature of information. For example, internet-based information pulls the reader/scholar away from the concept of authors and authority (it is often difficult to find the author's information on a web page) and the idea of fixed information moves to a world of constant updates. Whereas information was compiled and presented in hard-bound volumes within the literacy epoch (for example, information bound within printed encyclopedias stayed current and unquestioned until the next edition came out), facts are now being constantly updated with persistent, continuous fact-checking and the understanding that the real or "truest" truth must occur in real time.[34] Now, because of competing versions of truth(s) that exist on the internet, we have switched to the ability to assemble or create a working definition of truth for ourselves (Kelley).

In his interview with *Full Stop* (2012), Gregory Ulmer posits that as we become more and more comfortable with accepting information in this fashion, we are becoming

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[34] For example, many of the texts I have cited in this chapter, such as The *Kairos* Style Guide and the interactive webtext "Multimodal Instruction: Pedagogy and Practice for Enhancing Multimodal Composition Online," do not reveal publication dates because they are constantly being updated. The MLA citation guide accounts for this somewhat by allowing the scholar to record the date that the material is accessed—placing a time stamp on a constantly shifting document—but this is only a temporary fix as the MLA style guide ideally prefers both the original date of publication and the date accessed by the scholar while researching.

literate in the type of information processing that he calls "electracy."[35] Electrate audiences do not passively receive information; in fact, a key aspect of electrate thinking is creating and inventing as a response to the information digested. This is both helpful and hurtful for scholars at academic institutions because knowledge creation has long been the justification for the existence of research institutions, and now the average informed citizen can now produce content that has the potential to be viewed by just as many audience members, if not more, without having the credentials of scholars at research institutions (Ulmer). Scholars could view this a threat to academic discourse, but Ulmer sees this simply as an opportunity to restructure scholarship to better align with how our society now interprets and dispels information. Scholars are not disappearing; in actuality, more and more people are engaging in scholarship all the time. The change is that the public does not accept information simply because it comes from certain sources anymore, but for the quality, timeliness, ease of access to, and ease of use of the information presented. A more democratic way of viewing and evaluating information is not only interesting to study, but informative to scholarship as it points the way to what the public (as well as other scholars) is (are) interested in viewing and studying in the future.

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[35] Ulmer traces the word "literacy" from the Latin *littera/litera*, meaning "letter," and explains that this emerging form of visual communication, or electracy, is much more concerned with "gesture." From the Latin *gestus*, "gesture" refers to "a movement of the body or a part of it, intended to express a thought or feeling (Harper)." An example of the use of gesture within electrate communication is the use of the voice or hands to communicate meaning, which directly ties with the use of multimodal "texts" to convey meaning because of its use of multiple senses simultaneously. Ulmer views our current culture as no longer completely defined and perpetuated by literacy, and states that we as a society are now comfortable with acquiring information from socially-active, constantly updated online information sources that do not fully resemble the permanence of the literary sources we have relied on in the past. This shift to a way of accessing information that is dynamic and constantly changing likens electrate information closer to orality than to literacy. Now, our communication is happening in real time on simultaneous planes, such as the visual, oral, and audible.

In the meantime, this heuristic helps scholars determine that their texts do meet these updated expectations of quality, timeliness, ease of access, and ease-of-use. By answering questions—such as whether the strength of the medium used is sufficient to justify its use as a multimodal text, whether the text has met rigorous evaluation standards to ensure quality of research and presentation, whether it has undergone a reputable peer review process, and whether publishing within open access is applicable and/or relevant for this particular publication—this heuristic prepares the text for public scrutiny. This rigorous evaluation simultaneously ensures that a scholar's public readership will find his or her work useful and engaging and that the tenure and promotion committee reviewing the work will agree.

Participatory Culture

This movement of the audience to a much more engaged and active role has been deemed the rise of the "participatory culture" and has now become an area of interest within English Studies. For example, Aaron Delwiche and Jennifer Jacobs Henderson's introduction to their book *The Participatory Cultures Handbook* (2013) explains the phenomenon of participatory cultures as the rise of socially connected networks that work together to "collectively classify, organize, and build information," which results in the emergence of collective intelligence (3). Delwiche and Henderson find this movement incredibly important and impactful to scholarly institutions because these cultures create knowledge cultures, which they compare to prosthetic extensions of our nervous system (4), which is likely a reference to Marshall McLuhan's *Understanding Media: Extensions of Man*, published in 1964.

In their introduction, they provide a timeline by which the internet became more user-friendly and how this rise in participatory cultures took place. They have determined four eras in this timeline, which are as follows: From 1985-93, a period they call "Emergence" developed when personal computers were first able to network together. This created the basis of internet use, the connection of internet users to each other, and ultimately the possibility of a participatory culture. The second period took place from 1994-98 and is deemed "Waking Up to the Web." At this time, it became easy for computer users to search the internet and create web pages of their own. Period three, called "Push-Button Publishing," took place from 1999-2004 and involved the advent of user-friendly web publishing systems. Period four, called "Ubiquitous Connections," took place between 2005-11 (and I believe is still taking place today).[36] In this last period, widespread broadband internet connections allow user to generate more content than ever before in more formats that we could have thought possible a decade or two ago (4-6). This increasing ease in the ability of consumers to turn around and manufacture their own content in these multimodal forms,[37] is changing the largely unidirectional function of literacy into a dialogue in which audience members can respond, even in real time.

Lester C. Olson, Cara A. Finnegan, and Diane S. Hope add to this argument in their article "Visual Rhetoric in Communication: Continuing Questions and Contemporary Issues." Serving as the introductory essay to the book *Visual Rhetoric: A Reader in Communication and American Culture*, this article explains how the

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[36] One line of reasoning to argue the persistence of "Ubiquitous Connections" is the ever-increasing use of personal mobile and GPS technologies within our daily lives. Not only do we use these systems to get directions, we also use them to "check in" to various meetings or engagements on social media, documenting ourselves as we experience life. Experience, even if performed individually, is now a collective experience when documented and shared online.

[37] One area in which this shift can easily be seen is within mediated social networks, such as Facebook, Twitter, Instagram, and LinkedIn.

emergence of the audience as co-creators continues to define this new way of viewing, learning, and responding to information (3). They reference Kenneth Burke's assertion in 1950 that rhetoric is a symbolic action, and apply that assertion to today's use of audiovisual formats to distribute information (5). They define "symbolic" or "rhetorical actions" as actions that use symbols to persuade and invite cooperation from others, and explain that the study of digital rhetoric helps inform scholars of how this is done effectively. According to Olson, Finnegan, and Hope, visual rhetoric succeeds if words and images mix together in rhetorically interesting ways, visual rhetoric is viewed as integral to the study of rhetoric, and the use of interdisciplinary jargon/concepts to understand visual rhetoric, or "rhetorical consciousness," is understood (2). This same line of thinking can also be extrapolated to other multimodal subgenres, such as oral rhetoric, in that these alternate forms augment traditional rhetoric, rendering it more comprehensive when used together.

Jay Rosen's online post, entitled "The People Formerly Known as the Audience," talks at length about the emerging power that this culture of user-generated content creates for everyday users as well as scholars. He calls this shift the switch to the "horizontal flow of information," or "citizen-to-citizen" information. He refers to blogs, for example, as "little First Amendment machines" for their ability to democratize information output and observation and therefore promote free speech. He says that what was simply referred to as an audience has become an "active audience" in which engaging with information in multiple formats or mediums has become an active, creative process. This transformation pulls power out of traditional distributors of information, such as large television corporations and traditional academic presses, but it does not leave a vacuum. Taking undivided attention away from institutions that have had a monopoly on information presentation and who could therefore control how that information was disseminated allows for a democratization of the process. This democratization can allow for more transparency, more creativity in the delivery of a given message, and a more diverse array of perspectives. Granted, the major concern in the new model is the proliferation of unsound or inadequate content, but applying the heuristic to these outlets to evaluate them will help sift through this consequence. Here, the heuristic helps scholars engage in emerging and still somewhat experimental participatory cultures while ensuring that their work meets rigorous standards and verifiable quality—as Ulmer says, “a Ph.D. is a license to learn” (“Teaching in the Margins”).

Emerging Pedagogy, Teaching Screen Literacy and Participatory Culture

Just as teachers and professors have equipped their students to function effectively as literate scholars for hundreds of years, the time has come for these same teachers and scholars to teach their students how to succeed within electracy. This is not only necessary in everyday life in order to understand how to function within social media, blogs, creating multimodal charts for work, etc., but it also equips future scholars to fully function within an academic institution that is becoming increasingly aware of how people are now communicating and wants to produce scholarship in those ways. The first way for this to happen is to inform and instruct students on how to fully take advantage of the fact that they are digital natives in the classroom.

An exciting example in which participatory culture is being taught in a multimodal setting is within the project, “Multimodal Instruction: Pedagogy and Practice for Enhancing Multimodal Composition Online,” which is led by Sherry Rankins-Robertson. This “text” is presented as a website that looks similar to the D2L system (formerly known as Desire2Learn) in its interface design and presentation of links to class-relevant information. Addressed to fellow instructors on how to better teach multimodality, it performs multimodality by presenting itself to look like what the students see when logging onto the class website. As you can see in the first screenshot below, the hyperlinks correspond with different subsections of the project and are able to be accessed separately, just as the actual online class is organized. The class these instructors teach is fully online, so that makes the experience of reading sections of the project online extremely similar to what is presented to the students. This meta-project demonstrates what the instructors are performing, producing in the same format in which they teach and providing an excellent example to fellow instructors should they wish to do the same.

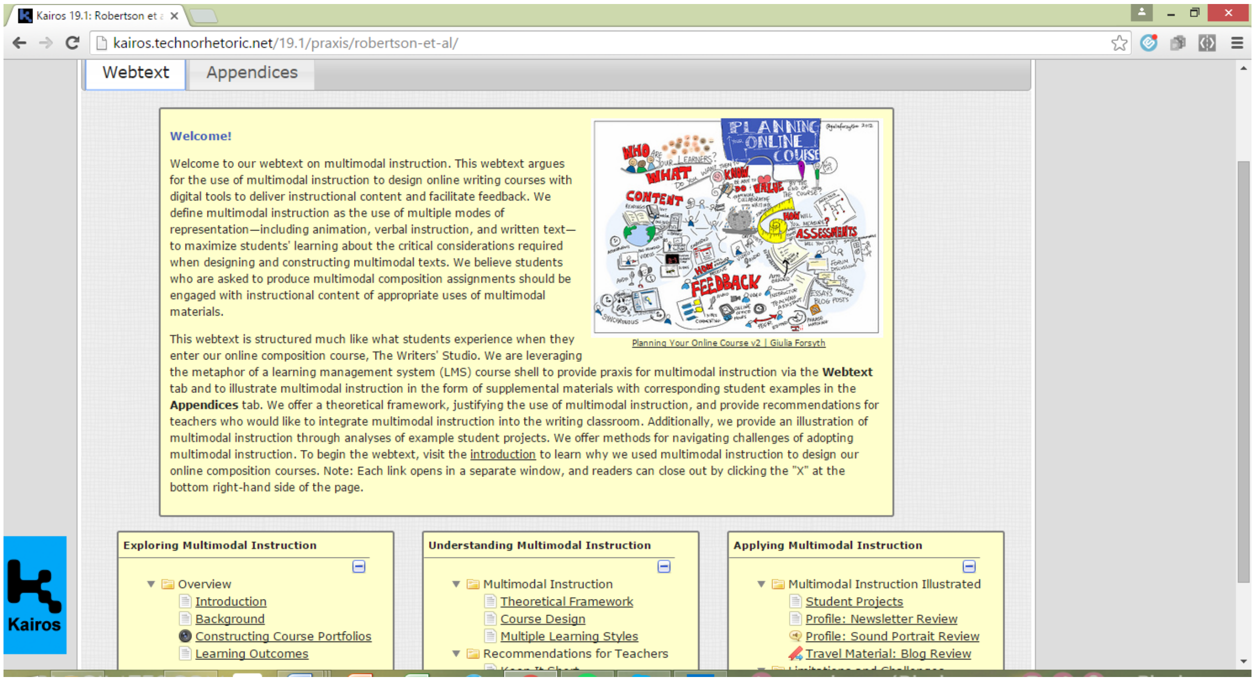

Figure 4. Webtext Overview for "Multimodal Instruction: Pedagogy and Practice for Enhancing Multimodal Composition Online." http://kairos.technorhetoric.net/19.1/praxis/robertson-et-al/

The lesson plans that are referenced in this project require the same amount of flexibility from the students that the instructors have learned to incorporate into this class. As you can see in the second screenshot below, some course content is in video form and produced by class instructors. This also allows instructors to easily respond to questions and assignments using interactive feedback while demonstrating the multimodal content creation they are teaching. By providing such concrete examples of what it is these students are learning, instructors in this project are simultaneously performing and teaching the course material.

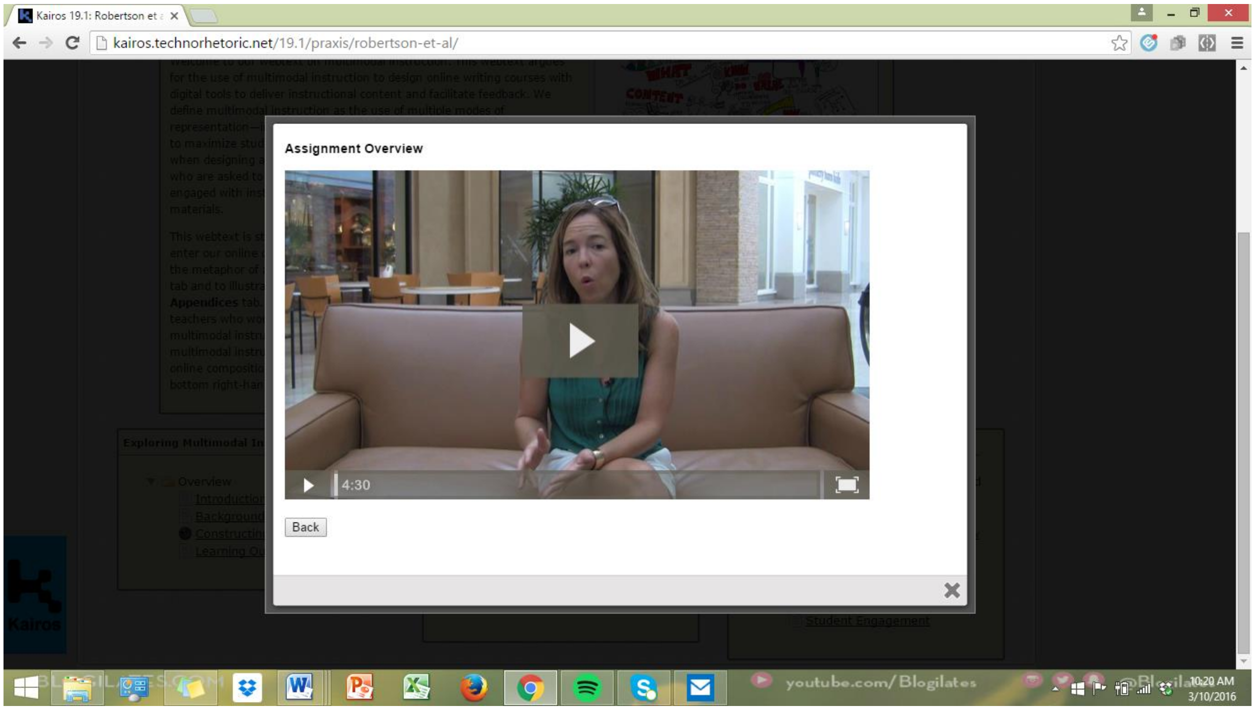

Figure 5. Assignment overview video, as an explanatory supplement to the "Student Projects" section of the webtext within "Multimodal Instruction: Pedagogy and Practice for Enhancing Multimodal Composition Online." http://kairos.technorhetoric.net/19.1/praxis/robertson-et-al/

It is important to note that the professors in this project understand that adapting teaching styles with multimodal strategies is not initially fast or easy—they admit that it takes time for instructors to create the materials necessary to show their students. However, once these materials are created once, they can be reused for later classes with little alteration.

Rankins-Robertson notes that other challenges can surface for instructors when teaching like this for the first time, such as the need to develop rubrics for evaluating the effectiveness of multimodal work,[38] the need for support in learning how to navigate the software involved in creating multimodal work, and the need for extra time to learn and implement all of this material. These extra measures performed by instructors/scholars

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[38] This development of rubrics, while tedious, is absolutely necessary to be able to present to a class learning to take advantage of its position as digital natives. It also prepares emerging scholars to think about how to ensure quality in multimodal and open access work in the future.

have the potential to take away from other aspects of their work in the short term, such as occupying time that would otherwise be used to research and produce one's own scholarship. The amount of time required can make focusing on multimodal fluency and instruction unpalatable, especially when a scholar is working towards tenure. However, all of these "downsides" are investments for students' futures as content creators and for the instructors as creators of knowledge themselves. By making themselves proficient in multimodal creation, their work (both in the classroom and in the scholarship coming out of engagement with providing multimodal instruction) is becoming invaluable to the creation and dissemination of multimodal scholarly work at large—it is helping create electrate content that will continue to shape how scholarship and teaching are performed and evaluated.

When working with their students in a multimodal classroom, Beth Powell, Kara Poe Alexander, and Sonya Borton found that their students could easily engage with this new form of content creation, and they even found it interesting and exciting ("Interaction of Author, Audience, and Purpose in Multimodal Texts: Students' Discovery of Their Role as Composer" 2014). As digital natives, their students found multimodal composing relevant for future jobs as well as a welcome break from the standard academic essay. They also enjoyed the creative freedom they were able to take advantage of when working on multimodal projects. Engaging with these new forms of texts was sometimes difficult and frustrating (especially when learning the logic of a new creative tool took much longer than researching and planning what the student was trying to show), but this initial investment of time and patience often made for excellent work in the end.[39] The instructors also realized that changing the presentation format forced students to think about audience and context much more than when writing a traditional academic essay, because serving as creator of the situation as well as the information being delivered makes for a much more holistic understanding of what this information is and who is watching, reading, and/or listening to it. This awareness often leads to more thoughtful work, as it forces students to keep in mind both the audience's receptivity to how the information is being presented as well as the content of the information itself. This is something that scholars take into account when working with new multimodal forms as well.

While discussing pedagogy might seem a little out of place in this capstone, I include it as an example of the shift within English Studies to begin viewing multimodality as an integral part of literacy and the teaching of writing. If university professors are taking time to teach entire courses concerning multimodal research and presentation, then they must find it necessary for students to be able to become proficient in this skill. Due to the relationship between scholarship and pedagogy, advancements made in teaching are often reflected in advancements in scholarship.[40] Also, because professors are still learning how to present their material in multimodal formats, this demonstrates the immediate need for a set of guidelines like those found within this heuristic to help guide them in this endeavor and for them to be able to demonstrate this

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[39] Powell, Alexander, and Borton were careful to include that not all students succeeded in communicating in the multimodal format that they chose. The authors thought that the reasoning behind some of the failures was a steep learning curve that was required to master some of the multimodal formats, and many of the successes were due to students already being fluent in the multimodal format that they chose.

[40] One example of this is Cheryl Ball's article "Assessing Scholarly Multimedia: A Rhetorical Genre Studies Approach," in which she documents the steps she and her students made to create guidelines for the multimodal projects they were creating in her course. In addition to being a professor, Dr. Ball is also editor of the multimodal, open access journal *Kairos* and a renowned scholar in the subfields of digitally born scholarship and pedagogy within the networked classroom, among others. Dr. Ball's classroom endeavors inform her research, and in turn her research informs how she teaches her students.

proficiency to their students. This demonstrated proficiency both establishes ethos with their students and provides an example of excellent scholarship and how to interact in networked environments for them to follow.

Evaluating Digitally Born Content: The Creation of Guidelines

Teaching multimodal content creation is necessary to ensure electrate scholarship in subsequent generations of scholars, and the need to evaluate it fairly and accurately is equally important. Barbara Warnick speaks about this in her article “Online Ethos: Source Credibility in an ‘Authorless’ Environment.” She begins her article by listing the common issues many of today’s online articles have in aligning with traditional methods to determine worth, and then presents some possible alternatives for looking for reputable articles online. She states that website sponsorship and author identity are often no longer indicated on web pages, even though standard citation practices that originated within print-based citation practices demand this information in order to complete a full citation. Similarly, it is now harder to determine when a web page was last edited because web pages often no longer present a time stamp showing their last edit (262). These issues make it difficult to determine worth by author and date, which was standard practice within traditional print culture. Instead, we must look to different criteria, such as that found within this heuristic, if we are going to determine quality work in these new modes of discourse.

Warnick suggests that we rely on what she calls “distributed credibility,” or the website’s design look, structure, and usefulness of information (256). This approach is more holistic (as opposed to hunting for specific pieces of information like date and author) and focuses on the overall perception of the article and website. Warnick says that "website credibility judgments are driven by social and normative factors having to do with the nature of the web environment and the values and priorities attaching to context and community values" (259). By looking at all of these aspects together, we can gain a much better understanding of how the piece performs as an informative (or, scholarly) text.

Similarly, guidelines for evaluating academic video are unclear because their emergence is so new and so different from traditional methods of information presentation. In their article "Reflections on Academic Video," Thommy Eriksson and Inge Ejbye Sørensen discuss the ambivalence more traditionally minded scholars have with academic video and suggest guidelines for determining whether individual academic videos are producing quality work and information. They say that some scholars dismiss academic video as "ineffectual, impractical, and fanciful," even though this does not have to be the case. Their argument is that "academic video takes contemporary thinking about media literacy to its conclusion" and that academics can use academic video to help shape and establish its form and discourse, as it is such a fledgling subgenre of scholarly material. Their suggested guidelines are fourfold: (1) "disseminating new observations, knowledge, insights or theories, thereby adding to the existing body of knowledge," (2) "acknowledging previous knowledge, insights or theories, and build upon the existing body of knowledge," (3) "credit[ing] all sources and references, be they visual, written or oral," and (4) "being self-critical and self-reflective" (Eriksson and Sørensen). When citing sources, they do not envision an effective way to do this as part of a video but instead suggest including a title card at the end of the video with text-based references, in order to be explicit and ensure that those they are referencing will receive all the credit they deserve. While adopting the use of end credits from cinema would be visually pleasing, this change could cause disruption to standard citation practices and specific style guides.

The variability of the guidelines proposed in this section demonstrate how rapidly the field of English Studies is changing in terms of how to evaluate multimodal texts and how important it is to address resulting confusion. The proposed guidelines within my heuristic complement the guidelines proposed in this section because mine provide a complete overview for all types of multimodal "texts," helping scholars align their intentions about what they want their texts to accomplish, even before beginning the creation process. By helping scholars make fundamental decisions such as which format to use, which journal to submit their text to, how their text is going to be evaluated, and whether it should be produced under open access, this heuristic provides a clear direction for scholars to follow when publishing, which will help them address specific issues with their individual multimodal formats later on in the drafting process. This also opens up my heuristic to more research in the future, including how each multimodal format can be addressed in detail (as the types of multimodal formats continue to solidify into solid subgenres).

Emerging Open Access Movements

2016 has already been an important year for the open access movement. Both Carl Straumsheim and Barbara Fister have produced articles revealing fundamental changes in the workings of open access, which could possibly lead to fundamental changes in all scholarly publishing. These proposed changes demonstrate the importance of open access in scholarship to come, further justifying the space I give this movement within the heuristic.

Straumsheim's "Open Access at Both Ends" discusses Lever Press, a book publisher that offers open access free to both authors and readers: an economic model which has been unheard of up until this point. This text is an initiative that was launched in the summer of 2013 and has now received enough funding to continue its efforts for years to come. In order to accomplish its mission to provide content free to both readers and authors, Lever Press offers a completely different type of open access—platinum open access—in which all operating costs are funded by colleges who decide to donate. So far, R1 research schools have been able to collaborate with liberal arts schools, which allows for more highly experimental work to be conducted by these smaller schools and still be recognized. As this is still a fledgling enterprise and idea, Straumsheim states that success will be measured not only by number of downloads of titles, but also by whether platinum open access gains popularity.

Fister's article, " Creating an Infrastructure for Open Access," moves from the excitement of the gaining popularity of open access to the assertion that now all scholarship should be open access, and that an entire infrastructure should be set up to make the widespread dissemination of open access publishing across scholarly publications more likely and faster. Her goal is for "all institutions of higher learning to contribute to a common centrally-managed fund that will disburse resources to publishers to pay for the publication and preservation of research." This is a two-step plan, in which the first step is to model the infrastructure with universities that want to opt-in to this plan, and then to expand the Open Access Network (OAN) to encourage widespread adoption (Fister). She states that the benefits to this plan are allowing university alumni to continue to have access to scholarly information after graduating, and that this infrastructure appeals to the public at large, which has lost faith in large research institutions and would appreciate more transparency in their publication processes, as well as wider access to publications. Her goal is to recruit half of higher education by 2018. While this is an extremely lofty goal, that someone is willing to make this claim and that it is met with the support of her academic community (refer to the comments made at the bottom of her article on the *Inside Higher Ed* website) shows the prevalence and popularity of open access within scholarly publishing and its projected growth in the future.

The near future looks bright for open access as well. Scheduled for release in early 2018, *Vega* is an open source publishing system for multimodal scholarship headed by Cheryl Ball. Its mission is to “bridge print and digital scholarly publishing realms” through offering a place for editors, authors, and reviewers with various degrees of digital literacy to work collaboratively in an easy-to-use format (“Why Vega is Needed”). Ball cites the use of author fees, institution-based subscription plans, and the lack of a variety of publishing workflows as hurdles that scholars have had to cross in the past when converting to using open access, and by removing them she feels *Vega* will assist open access’ growth across many fields of study.

Many open access publications engage in peer review that mimics that of the traditional academic journal print culture. This standard workflow makes effective peer review difficult when evaluating multimodal texts, because these kinds of texts require different standards to ensure that scholarship is of the highest quality. By being able to accommodate a variety of workflows, *Vega* is making publishing multimodal work much more doable because it is allowing that work to be evaluated within its own parameters.[41] This feature will make *Vega* an integral part of scholarly publishing in the future, especially when used in correlation with a heuristic such as this one to guide the scholar to the point of publication.

This program is making its use free and open source (it is currently being funded by a grant from the Andrew W. Mellon Foundation Scientific Communication and Information Technology program) and offering customizable templates as well as a variety of workflows to make open access much more accessible to anyone wanting to engage in digitally born scholarship ("Vega: An Academic Publishing Platform"). While relying on unsure funding such as the Mellon grant can be hazardous because there is always the possibility that the grant will not be renewed, Ball's perceived confidence in this enterprise, coupled with her experience and reputation within the fields of open access and multimodal publishing and as an editor for *Kairos* (a leading multimodal, open access journal), make me confident in its future. This venture will not only provide another outlet for the creation of open access and multimodal "texts;" even more importantly, it will offer the tools and space necessary for ease of collaboration between scholars when using these new channels of publication, making them more likely to grow in the future.

[41] It is important to note that *Kairos* (of which Cheryl Ball is the editor) does not use blind peer review, but instead uses workshopping in its review process. Within its three-tiered review process, tier two works as follows: "The entire editorial board discusses the submission for two-to-three weeks, coming to a collaborative assessment of its quality and potential to be published in Kairos. The editors use this discussion to compile a review letter along with an overview pointing out specific areas of critique to focus on and send this information to the authors (typically within three months of submission)" ("The *Kairos* Editorial Review Process"). It is safe to assume that *Vega* will have a similar review process, which is excellent for scholars engaging in multimodal work.

Conclusion

Multimodal and open access publishing are both becoming popular topics in scholarly conversations in English Studies, and the future for these two modes of publication looks bright. We might not be able to know for sure what the future will bring, but based on recent research, it seems as if multimodal publication will take up a larger portion of academic instruction and scholarly publishing formats; that more definitive guidelines will need to be created to support these publications; and that the way that we conduct, create, and present this information will change as we continue to alter our perception as electrate scholars. Open access is only getting more economically savvy and appealing to scholars, universities, and the public at large. Having a heuristic chart that helps scholars navigate multimodal and open access publishing at this moment in this cultural and academic shift is invaluable because it helps scholars navigate these changes while providing a snapshot of the current state of academic publishing, which is something scholars can study in the future as they continue to examine how electracy is (re-)shaping scholarship. This is an exciting time for English Studies as we continue to redefine how we communicate and what it is that makes us scholars today.

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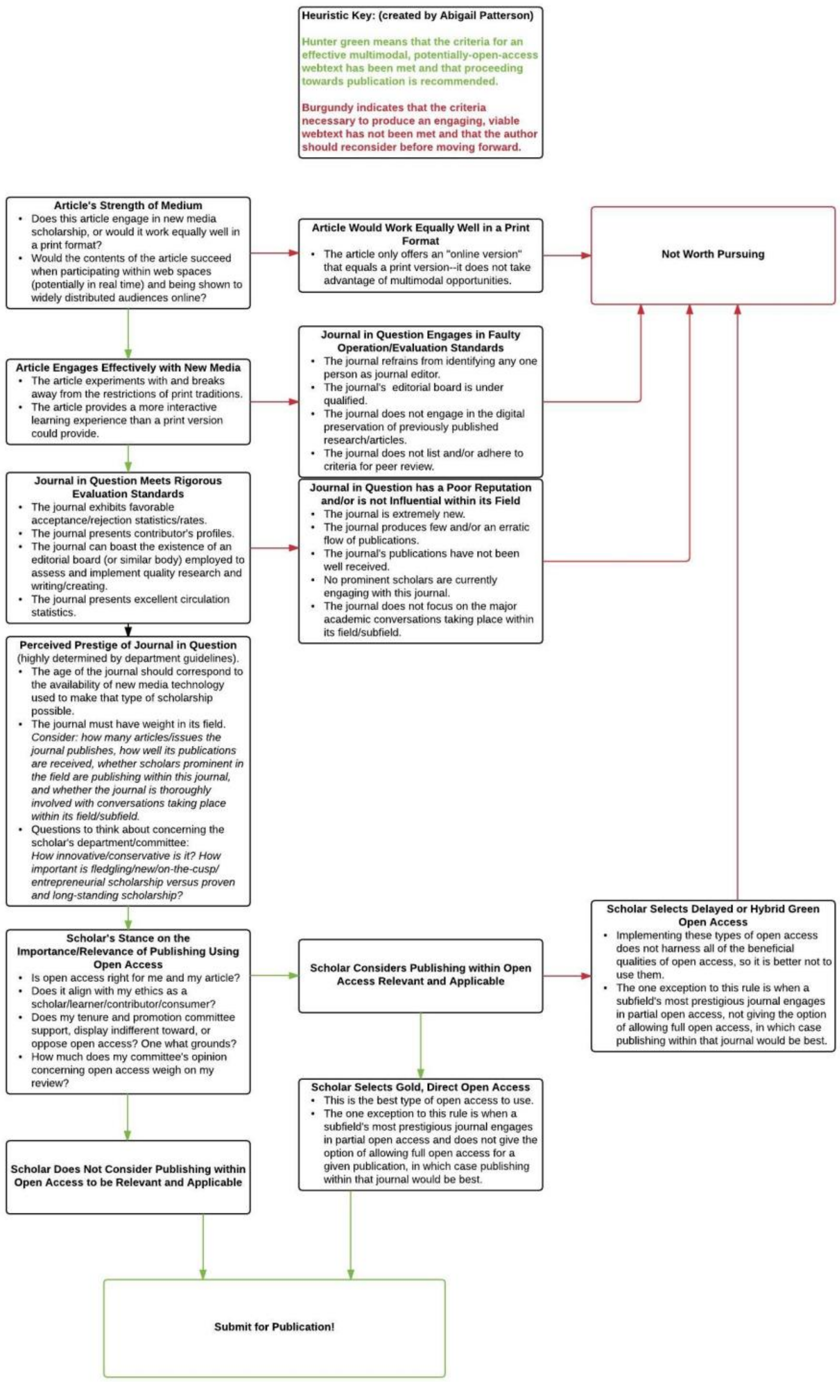
Appendix A: Heuristic. An online version can be found at:
https://www.lucidchart.com/documents/view/31bc63d3-14de-4f27-b01b-88afd067585e



Abigail Hall Patterson

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▫▪▫ EDUCATION

M.A. in Professional Writing 08/2013 – 05/2016
Kennesaw State University, Department of English GPA: **4.00**/4.00
Advisors: Dr. Letizia Guglielmo and Dr. Sergio Figueiredo

B.A. in English 08/2010 – 05/2013
Kennesaw State University, Department of English GPA: **3.7**/4.00
Advisor: Dr. Beth Daniell

▫▪▫ EMPLOYMENT

The Skipping Stone – TSS Writer/Blogger 11/2015 - Present
Supervisors: Matthew Voss and Greg Matney

- Created and now maintain a WordPress blog entitled The Ripple Effect
- Produce weekly posts which align with the company's vision
- Communicate with team members internationally while researching post content
- Meet regularly with supervisors to coordinate the company's goals and objectives

Graduate Research Assistant 06/2013 – Present
Advisor: Samantha Fox

- Manage all social media channels for Kennesaw State University's Executive MBA Program including Facebook, Twitter, and LinkedIn
- Provide a platform for alumni to network and celebrate their accomplishments since graduation
- Actively research posting and marketing strategies, as well as emerging business trends
- Keep members informed of and encourage conversation concerning emerging business trends
- Encourage communication between group members within a positive setting
- Meet regularly with supervisor to discuss posting strategies
- Write marketing copy to promote the Executive MBA program to potential students

ASLAN Software – Freelance Editor 06/2012

Supervisor: Kevin Cash

- Edited software manual to make it as readable and customer friendly as possible
- Met with supervisor beforehand to thoroughly discuss goals and expectations for edits
- Provided fast, efficient edits that made the text much more readable and user-friendly

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▫▪▫ DEGREE-RELATED SKILLS

- Thorough knowledge of the theory and application of contemporary issues in professional and academic writing, including standard editing practices, multimodal media writing and publishing, social media, open access publishing, and intercultural communication
- An understanding of how context, stylistic choices, and audience influence writing and how to utilize the rhetorical context of a situation to the reader's benefit
- Proficiency in creating technical documents for clients, consumers, academics, and the general public
- The ability to perform professional and academic (including trade, educational, and scholarly) editing for magazines, journals, books, and textbooks
- Experience writing creative nonfiction material, including the personal essay and memoir
- Experience in computer-aided publishing (including word processing and desktop publishing capabilities and graphic and text design) to produce quality newsletters, brochures, reports, pamphlets, and books
- Ability to plan and create content for social media
- Study written communication in English across cultures, focusing on rhetorically sensitive strategies, issues of translation, and contrastive rhetoric
- Create a thesis-length work (in this program it is called a Capstone) that is heavily researched and professionally presented to peers and advisors
- Relevant courses in Masters in Professional Writing Program:
    - PRWR 6000: Issues and Research in Professional Writing
    - PRWR 6440: Professional and Academic Editing
    - PRWR 6520: Creative Nonfiction
    - PRWR 6550: Document Design and Desktop Publishing
    - PRWR 6570: Writing for Social Media
    - PRWR 6860: Intercultural Communication in Context
    - PRWR 7900: Research Methods for Writers

▫▪▫ WRITING AND EDITING PROJECTS

Capstone: "Approaching Review: A Heuristic Assisting Scholars Navigating the Publication of Multimodal and Open-Access Webtexts within the Tenure and Promotion Review Process"

- Under advisors Dr. Figueiredo and Dr. Guglielmo, I am developing a thesis-length document that explores the emerging trends in academic publishing: open access publishing and digitally born texts. As a culmination of my research, I have developed a multimodal, interactive heuristic chart that will help scholars publish their research in the format that best suits their research and their audience. I will present this project in April before graduating in May.

Group Book Editing Project

- Under Professor Margaret Walters, I joined a group of editors to adapt George A. Miller's book *Prowling About Panama* to appeal to a modern audience. This project helped me develop skills in line editing, understanding cultural awareness, and engaging with editors as a group.

Document Design Portfolio

- Under Professor Figueiredo, I completed a portfolio of various design elements. This portfolio includes a professional profile, designer's statement, and design samples that demonstrate my proficiency in Microsoft Office and familiarity with Adobe Photoshop and InDesign.

▫▪▫ SKILLS

Teamwork and Leadership

- I have undertaken a variety of team-oriented projects in academic and non-academic environments. One such example is my participation in a team of editors to adapt an out-of-copyright book to appeal to a modern audience. Taking place within the class Professional and Academic Editing, this project allowed me to develop my skills in organizing, communicating, and implementing editing strategies within a group setting to produce an engaging text.

Communication

- Able to present facts and ideas in a formal and engaging manner while appealing to the audience at hand in the most engaging way.
- Oral communication skills expressed in presentations, customer/client interactions, and meetings involving peers, coworkers, and supervisors.

Problem Solving

- I have a keen sense of problem solving and undergo constant assessments both inside and outside of the classroom, involving both writing and interpersonal decisions.