Sarah McKee
ALPSP Conference / 12 September 2018
Open Access & Policy
Digital Publishing in the Humanities (DPH)

$1.2 million, four-year grant awarded to Emory by Andrew W. Mellon Foundation in July 2016

- Based on earlier Mellon planning grant (2014-2015) that supported a 14-member Emory working group discussing digital publishing in the humanities

- Publication by Dean Michael Elliott of “The Future of the Monograph in the Digital Era: A Report to the Andrew W. Mellon Foundation” (fall 2015)
  - Outlines crisis in monograph publication
  - Maintains the importance of the monograph to humanities scholarship
  - Proposes new publishing model—open access, institution-based funding
Key objectives of DPH initiative

To encourage *conversations about open access and digital publishing* across Emory’s humanities and HSS community.
Key objectives of DPH initiative

To support the development and formal publication of digital monographs by Emory faculty.

• Publications must undergo rigorous peer review.

• Publications must be open access.

• Baseline subsidy of $15,000 (TOME initiative)
Encourage experimentation with form

• Close analogues of print monographs (i.e., open access e-books)

• Digitally enhanced books that incorporate multimedia, annotations, or links to primary sources.

• Long-form scholarly works that could not exist in a print environment.
Ontological Terror: Blackness, Nihilism, and Emancipation

By Calvin L. Warren

Assistant Professor of Women’s, Gender, and Sexuality Studies at Emory University

In Ontological Terror Calvin L. Warren intervenes in Afro-pessimism, Hegelian metaphysics, and black humanist philosophy by positing that the "Negro question" is intimately imbricated with questions of Being. Warren uses the figure of the antebellum free black as a philosophical paradigm for thinking through the tensions between blackness and Being.

Read the full description at Duke University Press. This book was published as part of the TOHE initiative.

From the author

Publishing Ontological Terror as open access seemed like a necessary and revolutionary idea. Fragments of my work are often shared via social media and other forums—there is a public interest in black nihilism.

The question of black existence hits the contemporary moment with seismic force: black youth are dying at staggering rates, black infant mortality rates are abysmal, spiritual pulverization and emotional distress are more quotidian than exceptional. What is black life (and death) within this structure of continual obliteration? My students have asked for answers to this question, and they want to share these answers with their friends, family, and peers. But expensive texts often make knowledge accessible only to a privileged group. Open access publication allows me to reach beyond the walls of the academy and encourages my colleagues to assign the book in their classes.

Read the Book »

Internet Archive
OAPEN Library
Open Emory

Buy the Book »

Duke University Press
Scholarship development workshops

Mapping Senufo
Art and Place in a Dynamic West African Region

For more than a century, art historians, dealers, and other connoisseurs have identified some art from West Africa as Senufo.

Why? What does the term Senufo convey about art?

Mapping Senufo focuses on art communities (named as Senufo) from an area known as the three-corner region because it is where the present-day borders of Burkina Faso, Côte d’Ivoire, and Mali come together in West Africa.

Mapping Senufo is an ongoing initiative that aims to:

1. visualize time- and place-based information about specific arts and about knowledge of the arts;
2. reveal new possibilities for analyzing histories of art and the production of knowledge and;
3. generate fresh questions for study of arts that move beyond cultural or ethnic group classifications.

© 2016 Mapping Senufo, Emory University. All rights reserved. LOG IN →