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Talk outline for **ONLINE RESEARCH MEDIATION & THE ARTS**
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History of Kairos: A Journal of Rhetoric, Technology & Pedagogy
<<http://kairos.technorhetoric.net>>

Longest continuously running online writing studies

Created 1996

grad students/hypertext studies

volunteer/no affiliation (i.e., good/bad...)

vol 14.2 (case study)

mission: print/digital

underheard voices/ideas

(ex.) **show** *Violence of Text*

25 on staff (sometimes more than 30)

2-3 issues/year

sections

3 peer-reviewed sections

4 editorially reviewed sections

news blog

10% rate (p-r)

45,000 unique hits/mo (in 2005?) –nearly 5x CCC subscription

180+ countries

3 redesigns in 14 years (2 in first 4 yrs)

most recent won CELJ & C&C

MLA/prestigious

e-journals?

force →

esteemed in field

ignored outside our field

reason (realized *concomitantly* with 14.2):

published work *for* our field : outside fields don't get it (e.g., Vectors)

in field, *extent* in bridging print/digital is questioned

14.2: creative issue

3 submissions within a month

similar aims (creative/installations)

3-tier review

Tier I (staff)

Staff = cream of crop: asst profs, PhD and MA students

not scholarship;

I disagreed

All got Tier II reviews

Tier II (ed board + guest reviewers)

Needed supplements

DH scholars

Reviews came back pretty mixed

Most thought text needed work (and by text... written)

Desire for text's purpose to be "more academic"

Asking movie to be something it's not

recognizing genre?; not "academic"

I had to chose: write more or delete more?

Questions:

author's purpose? DIY, punk ethos

Editor's purpose? (value of editorial vision? Ex. *English Downfall*)

-- Publishing justifiable scholarship

-- benefits outweigh "cost" (i.e., CCC "hybrid" articles and page count)

Genre and audience

o Same questions Kairos has been asking since *at least* 2002 (VOT)

What IS digital media scholarship? And WHO gets to define it? (MLA...)

o not sure we can ever answer that question

o changing technologies, media (Flash, video...)

o changing, blurring genres

o we cannot attend to all audiences and fulfill our purpose

o Kairos cannot fulfill mission making concessions.

Digital scholarship

always difficult to read

always be difficult in *new* ways

can't try to attend to all audiences