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Discovering Open Access Art History:

A Comparative Study of the Indexing of Open Access Art Journals

by Siân Evans, Hilary Thompson, & Alex Watkins

Abstract

This article evaluates the indexing of open access art journals in four frequently utilized art indexes: Art Full Text, ARTbibliographies Modern, Art & Architecture Complete, and Bibliography of the History of Art/International Bibliography of Art. The authors also compare the indexing of open access journals in Google Scholar to that in the traditional indexes mentioned above and demonstrate that the commercial indexes currently lag behind Google Scholar in terms of content coverage. This article argues that increased indexing of open access art journals in the traditional, subject-specific indexes will be integral to their acceptance within the discipline of art history.

Keywords: open access, indexing, digital humanities, art history journals, Google Scholar

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Introduction

The critical discourse around new media is still plagued by what Gary Hall has referred to as a “dialectical ghost.”¹ Most scholars writing on the subject tend to fall into one of two camps: technophiles or technophobes. Technophilia or web utopianism has marked the discourse on web theory since its early days, and this trope has extended into the more specific conversations surrounding open access and the digital humanities. On the other hand, there are the Neil Postmans of the world reminding us of the pitfalls of emerging media and the potential for all online presence to become absorbed into the realm of consumer marketing.² The digital divide has, in many ways, become a cavern into which not only technological issues, but also political, philosophical, and ethical issues fall.

Recent years have seen a rapid move towards digitization in the humanities. The fact that digital natives are reaching college age and the popularity of online search databases such as JSTOR and Google Scholar has forced a conversation about the role of online searching in the humanities. It is a conversation that has even moved out of the ivory tower and planted itself in popular dialogue. According to the *New York Times*, the “digital humanities” is an endeavor worth millions of dollars to funders like Google, the National Endowment for the Arts, and Europe's Digital Research Infrastructure for the Arts and Humanities (DARIAH).³ It is a subject academic superstars like Anthony Grafton are quotable on. It is, indeed, “one of the most exciting developments in the humanities.”⁴

Art historians, however, continue to find themselves on the wrong side of the digital divide. The reasons generally cited for this disciplinary mutiny are manifold, although many of

them center on digital images. Art historians remain concerned about image quality in online publications as well as the cost of copyright for image use. This concern translates into a continued “love affair with print.”⁵

Barriers to open access art history are even greater. As Malcolm Heath, Michael Jubb, and David Robey have argued:

“Advocates of Open Access should be more aware of, and receptive to, the perspectives of the arts and humanities disciplines, and extend their advocacy to the arts and humanities community. For this to be possible, that community itself needs to develop a broader and better-informed dialogue about its e-publication needs, and the access issues associated with them.”⁶

Because open access is a debate that has developed primarily in the sciences where there are markedly different publication patterns and funding issues, art historians have largely been able to ignore the terms of the discussion. Art history journals are less expensive, art historians' research tends not to be government funded, and the hallmark of scholarship in the field is still monograph publication. Therefore there has not been the same sense of urgency for change in the arts as there has been in the sciences. As such, the debate remains relatively undeveloped.

Nonetheless, the crisis in scholarly publishing has already begun to hit the fields of art and architecture. Between 2000 and 2004, for example, the number of arts-related titles published by university presses declined by 16%.⁷ As the “journal crisis” continues to affect the humanities and as library budgets are slashed and subscriptions to art history periodicals are cut, open access will likely become a flash point for discussion when potential avenues for defending the arts and humanities are considered. Gary Hall has already argued that open access publishing

will be seen as a politico-ethical issue for scholars outside of the sciences.⁸ Whether or not open access publishing actually has the strategic potential Hall sees in it, in the current arts-hostile academic climate, there is little use in art historians having their heads stuck in the analog sand.

Purpose & Scope of the Study

One of the primary means of making e-publishing and therefore open access publishing visible to art historians is by subject-specific indexing. According to a 2008 study conducted by the Getty Research Institute, art historians rely heavily on the use of the Bibliography of the History of Art (BHA), Art Full Text, and ARTBibliographies Modern (ABM) in their research.⁹

The purpose of this study is to measure the extent to which scholarly open access journals in art history and the related fields are being indexed by commercial indexing services and Google Scholar. Editorial policy factors such as language of publication, country of publication, and number of years published where they are relevant have been taken into consideration and discussed. It is also important to note that this study is limited to open access journals and does not include individual articles that may be conceived of as “open access” because of self-archiving or depositing in institutional repositories.

Literature Review

Digital Art History

A number of studies on the digital access to and use of art history periodicals have been written in the past few years. In 2006 Rice University Press published two studies on scholarly

publishing in art history that were funded by the Andrew W. Mellon Foundation. As Maureen Whalen has argued, the two studies taken together offer an interesting insight into art historians' attitudes towards electronic publishing.¹⁰ According to one study, *The State of Scholarly Publishing in the History of Art and Architecture*, art historians are relatively disinterested in digital publishing in general. On the other hand, the primary recommendations of the second Mellon study, *Art History and Its Publications in the Electronic Age*, were to increase the opportunity for electronic publishing within the field. Whalen points out that there are a number of barriers to electronic publishing: namely, concerns about digital image quality, concerns about image copyright and cost, and a disciplinary bias towards monograph publication.¹¹ It is important to keep in mind that these, too, are deterrents from traditional electronic publishing, let alone open access electronic publishing.

Nonetheless, there has been some literature published on how art historians use digital resources. For example, in 2008 the Getty Research Institute conducted a survey that sought to identify the most frequently used indexes and databases for art historical scholarship. They surveyed 1,976 art historians at various stages of their career and found that users have more confidence in field-specific databases than general Web search engines, as well as more confidence in peer-reviewed publications than self-published work.¹² This lack of confidence in general Web search engines can be contextualized by Hannah Rozear's 2009 study "Where Google Scholar stands on art: an evaluation of content coverage in online databases." Rozear searched for publications authored by a randomly selected group of 12 prominent art historians. She found that Google Scholar returned the smallest percentage of the 470 articles retrieved across the four databases in the study: Art Full Text (41%), Arts and Humanities Citation Index

(73%), The Bibliography of the History of Art (56%), and Google Scholar (33%). Not only this, but Google Scholar's web crawlers create a number of duplicate records.¹³

Finally, there has been a very small amount of attention given to open access in the arts and humanities. Much of the critical scholarship on this subject has taken place in the UK, where there has been a slightly greater uptake on open access in the humanities. However, as Malcolm Heath, Michael Jubb, and David Robey have argued, most of the attention in this field has still been biased towards the sciences. In 2006-7 the Research Information Network conducted a study about attitudes towards open access, which found that only 18% of arts and humanities researchers (compared with 44% in the life sciences and 32% in the physical sciences) were familiar with avenues for finding open access research material.¹⁴

Indexing of Open Access Journals

There have been a limited number of studies of the indexing of open access journals conducted in the sciences and social sciences. Each assessed the extent to which open access journals in the respective field are being indexed by traditional indexing services. Furthermore, two of the four studies also evaluated the indexing of open access journals done by search engines (e.g. Google and Google Scholar) and/or open access indexing services (e.g. the Directory of Open Access Journals and Open J-Gate).

The earliest of these, a study conducted by Nowick, Jenda and Azzam, found the indexing of open access titles in agriculture to be significantly higher in search engines than in academic databases, with 90-93% and 0.05-53% of the sample titles being indexed respectively.

¹⁵ A similar study by Katherine Ball in 2009 compared commercial databases to open access

indexing services in the field of business. While EBSCO's Business Source Complete was the most comprehensive of the commercial indexing services she analyzed (it indexed 33% of the sample titles), Google Scholar proved to be the best discovery tool for business open access journals, with 78% of the titles being indexed comprehensively and 16% indexed selectively.¹⁶

In 2008 Yontz and Fisher examined the indexing of open access journals in library and information science in four commercial databases; they found that less than 47% of the titles were being indexed at the time.¹⁷ The most recent study was conducted in 2010 by Edward Hart, who compared the indexing of open access journals in four preeminent law indexes. Of the 61 titles, only 15 (or less than 25%) were discoverable through one of these normal research channels, and according to Hart, foreign language and the lack of affiliation with an U.S. accredited law school appear to be the primary reasons for this relatively low rate of indexing.¹⁸ Indeed, in each study editorial policy guidelines regarding language, longevity, frequency of publication, and/or peer review were mentioned as possible reasons for the exclusion of open access journals by traditional indexing services.

Justification

No study regarding the indexing of open access journals has yet been conducted in the arts, and thus this study will fill an important gap in the current literature. Given the unanimous agreement by the aforementioned authors that open access journals must be indexed by traditional indexing services in order to be discoverable by scholars and thus have an impact in their field, the indexing of open access art journals merits analysis. Increased awareness of the indexing of open access art journals on the part of librarians could be instrumental in helping scholars find and use

these resources, which in turn could increase the impact of electronic and open access publishing in the field.

Research Question

This study seeks to answer the following questions:

1. Are open access art journals being indexed by the traditional indexing services used by art historians? If so, are the indexing services providing or linking to the full-text article?
2. What percentage of open access art journals are indexed in the free search services, Google Scholar and the Directory of Open Access Journals (DOAJ)?

Method

In conducting this study, the first step was to compile a list of relevant journal titles using the DOAJ. In the DOAJ there are 154 journals classified under the general subject heading Arts and Architecture, which is further divided into the following six subheadings: Architecture, Arts in General, History of Arts, Music, Performing Arts, and Visual Arts. Given the art history-specific focus of the study, the list was limited to those titles listed under the subheadings of History of Arts, Visual Arts and Arts in General that are primarily devoted to art, art history, art theory, art criticism, visual culture, and/or conservation according to the keywords provided by the DOAJ. Titles primarily devoted to design, communication design, and/or education, as well as those with a wider scope that embraced the general humanities, were excluded. This list was slightly narrowed by removing titles that did not have firmly established start or end dates. The final sample consists of 31 titles, of which only one had ceased publication (see appendix).

The second step was to determine which indexes to include in the study. Since art historians tend to rely on discipline-specific indexes when conducting their research, the decision was made to limit the study to the following four well-known and frequently utilized art indexes: Art Full Text (H.W. Wilson), ARTbibliographies Modern (CSA), Art & Architecture Complete (EBSCO) and the International Bibliography of Art (Proquest). It should be noted that the International Bibliography of Art (IBA) is the successor of the Bibliography of the History of Art, which is frequently known as BHA. Due to a lack of funding, the Getty Research Institute discontinued the BHA project in 2007. Everything indexed prior to 2007 is now available to the general public on the Getty's website. The indexing conducted after 2007 by the Getty is available through Proquest's IBA, however they have not yet begun original indexing. Proquest has pledged to add 25,000 articles per year and ensure "unbroken coverage of indexed journals."¹⁹

The next step was to track the indexing of the journals in each of the four art indexes. This was accomplished by searching for each title's ISSN in Ulrich's Periodical Directory. In addition to noting where a journal was indexed, each title's start year, country of publication, language, publication frequency and peer-review status was also recorded. An Excel spreadsheet was used to record all information. If Ulrich's Periodical Directory indicated that a journal was indexed in one of the four indexes, a search for the title was then performed in the respective index to verify if either the full-text or a link to the article was provided.

Finally, we tracked the indexing of the journals in free search services: Google Scholar and the DOAJ. In order to discover indexing in Google Scholar we used the software Publish or Perish. A journal title search was performed. The software returns all articles published in that

journal that are found in Google Scholar. Some of the articles were found in Institutional Repositories and not because Google indexes the journal. In order to be considered indexed in Google Scholar the journal had to have 10 or more article results from a single web host. Journals that are indexed by the DOAJ are marked with “DOAJ content,” each journal was checked for this icon.

Limitations

Due to the amount of time allotted to complete this study, the sample of journal titles was limited to those primarily dealing with art history, specifically that of the visual arts. However, drawing the boundaries between the visual and performing arts, art and design, and art and architecture is difficult to do and often results in artificial categories. Furthermore, art history is interdisciplinary by nature, frequently overlapping with other disciplines in the humanities, such as literature, history, anthropology, and classical studies. A study including all 154 journals belonging to the DOAJ's Arts and Architecture subject heading would give a more comprehensive view of the indexing of open access journals of potential use to art historians.

However, even this type of study would be plagued by a number of complications. We noticed, for example, that the open access journal, *Image & Narrative: Online Magazine of the Visual Narrative*, which is interdisciplinary in nature but includes a number of essays on art historical subject matter, was not indexed by the DOAJ under Arts and Architecture. Instead it was included under the category Languages and Literature. This suggests, perhaps, that a more thorough study of the indexing and classification process of the DOAJ could be beneficial to research such as ours. Thankfully there is no perfect way to execute a study, which allows us to continue planning more studies.

If an assessment of the visibility and accessibility of open access journals in art history was the general purpose of this study, a further limitation of our research was the lack of interviews in the field. Due to constraints in both time and resources, we did not conduct a survey of art historians. However, in retrospect, a survey similar to the Getty Research Institute's 2008 study would help paint a clearer picture of the degree to which art historians are aware of open access resources. It would also help elucidate any existing disciplinary biases, should they exist.

Results

As Figure 1 shows, the number of open access journals devoted to art history (per the definition in section III) has been steadily increasing since *Anistoriton Journal* was first published and made freely available in 1997. The largest jump came from 2001-2002, which could be expected as it was a breakthrough time for open access movement including the signing of the Budapest Open Access Initiative. However, growth has not slowed significantly since then, and more journals have come online up to the current year with an increase of 1-4 titles each year, excepting 2008.

Google Scholar has been able to maintain an approximately 50% collection rate for open access journals (Fig. 3). After initially increasing coverage it has plateaued at the 50% rate since 2000. Google has only been able to keep up with the expansion of open access art journals, and has not been able to increase its overall percentage. As the number of open access art journals increased, the number not captured by Google has also increased (Fig. 2).

The commercial art indexes currently lag behind Google Scholar. Of the 30 current open access titles in this study, however, only 6 titles (or 20%) are being indexed by traditional art indexes (Fig. 4 and 5). While this is a marked improvement from the early years of open access publishing in the arts (1997-2000) when none of the titles were being indexed, the current rate of indexing still leaves much to be desired. The indexing overlap between the commercial indexes partially accounts for the low percentage. The commercial journals for the most part index the same open access art journals. This keeps the overall coverage low. While there is a total of 10 instances of indexing, only 6 journals total are indexed, all of which can be found in EBSCO's Art & Architecture Complete. The 20% overall rate of indexing (Fig. 5) is notably lower than the previously reported percentages for open access journals by commercial indexes in law (25%), business ($\geq 33\%$), library and information science (47%), and agriculture ($\geq 53\%$).²⁰ [Note: an overall percentage of journals indexed by commercial databases was not reported by Ball nor Nowick et al., but EBSCO's Business Complete and CAB Direct alone indexed 33% and 53% of the respective journal sample.] Moreover, it is likely that these percentages have only increased since these studies were conducted. Besides lagging behind that of other disciplines, this overall low rate of indexing indicates that, according to how art historians search for information, the vast majority of open access art scholarship remains undiscoverable for specialists in the field.

As it can be seen in Figures 6 and 7, Google Scholar currently surpasses the four art indexes by indexing 50% of the sample. Additionally, the Directory of Open Access Journals (DOAJ) indexes some of the open access journals within its directory. Of art journals they index 33% of the sample, which is better than commercial indexes but inferior to the indexing done by Google Scholar. The commercial art indexes each index between 0 and 6 journals, with Art &

Architecture Complete indexing the most (6 or 20%) and ARTbibliographies Modern indexing the least (0 or 0%). Art Index and the International Bibliography of Art fell in the middle, indexing 3 journals or 10% and 1 journal or 3%, respectively (Fig. 7).

When considering the indexing rate of open access journals by the commercial indexes, it is important to note the role that the index's scope and the publisher's editorial guidelines may play in the decision to include or exclude a given title. According to the selection policy for ARTbibliographies Modern, which advertises itself as the premier source of information on modern and contemporary art from the late nineteenth century onwards:

“ABM indexes a wide variety of literature ranging from peer-reviewed journals to independent magazines. ABM's journal coverage extends to over 300 journals including all the major international art journals as well as a range of lesser-known titles covering all the artistic disciplines from around the world.”²¹

Given these criteria, none of the sample titles have grounds for exclusion based on country of publication, language or peer review status. Only 3 journals (*Anistoriton Journal*; *Concilium Medii Aevi*; and *Peregrinations*) are ineligible for inclusion as their ancient and medieval content falls outside the index's scope. While several journals (e.g. *Papers of Surrealism* and *Kritikos*) deal exclusively with modern and/or contemporary art and thus appear to be prime candidates for inclusion, none of the titles from the journal sample are indexed in ARTbibliographies Modern (Fig. 6). No mention is made of open access anywhere in the index's documentation, and the only mention of open access in Proquest's literature pertains to theses and dissertations, thus the reasons behind the complete absence of open access journals in ARTbibliographies Modern remains unclear.

Unlike ARTbibliographies Modern, Art Index has no scope limitations; it indexes international art periodicals, including but not limited to peer-reviewed publications, on a wide array of topics.²² While nothing in the description for Art Index precludes the inclusion of any of the sample titles, H.W. Wilson does have specific selection criteria for open access journals, which the publisher formalized in 2007.²³ These criteria significantly limit the number of open access art journals that could be featured in Art Index. For instance, peer review is required for any open access publication, and only 10 of the 31 journals are peer-reviewed. To be considered for indexing, a journal must produce at least one issue annually, and foreign language publications must have English language abstracts. These requirements bring the number of open access journals that could be potentially indexed down to 7, and there are an additional 14 requirements, many of which are open to interpretation, that may further limit the sample. Thus while the overall percentage of open access journals indexed by Art Full Text is relatively low at 10% (Fig. 7), it does index roughly half of the titles that meet the publisher's specifications, indicating that H.W. Wilson is acknowledging (if not fully embracing) open access publications.

Art & Architecture Complete, which indexes more than 800 art-related academic journals, magazines and trade publications,²⁴ indexes the highest number of open access journals of the four art indexes (Fig. 6). The reason why is difficult to discern, as no selection or open access policy is available on the publisher's website. However, nothing in the index's scope nor description prohibits inclusion of any journals from the sample. Of note is the fact that Business Source Complete led other commercial indexes in the indexing of business journals,²⁵ suggesting that EBSCO may be a front-runner among publishers with regards to incorporating open access publications into traditional indexing services. Similar studies conducted with regards to open

access journals and commercial indexes in other disciplines would be necessary to determine whether there is, in fact, a correlation.

The world of art indexing suffered a major blow in 2007 with the end of the Bibliography of the History of Art (BHA), a once invaluable resource to art historians that began indexing international periodicals and other publications on Western Art from late antiquity to present in 1973. Consequently the number of open access journals indexed enters a trough from 2004 to 2008 (Fig. 5). As of this writing IBA had not yet begun doing its own indexing, but instead has made the last two years of BHA indexing available. Currently it includes only one journal from the sample, which is down from the high of four journals indexed by BHA in 2004 (Fig. 6). BHA is the only indexing service to have dropped coverage of open access art journals, it dropped one journal a year in 2004, 2005, and 2006. It is unclear the cause of this decline, however we suspect it may have to do with declining funds for BHA until it was eventually discontinued by the Getty Foundation. It is unclear if IBA intends to reverse the decline in the indexing of open access art journals.

One of the main advantages of open access publishing is the free availability of the articles. Both Google Scholar and DOAJ specifically link directly to the articles. But in the 10 instances of indexing in traditional art history journals, 50% of the time there was no indication that the article could be read for free, nor was the full text provided (Fig. 8). Art & Architecture Complete offered alternatively PDF and HTML versions of the articles, while some titles had no indication of availability. Art Full Text provided links to the articles, which has positive effects on the publicity of open access, however, links may not be persistent. Further, only Art Full Text seemed to have a standard for providing full text for open access articles.

Conclusion

The open access movement in art seems to be developing at a steady pace; however, it has not made significant inroads into the bastions of traditional art history. For academic librarians the best source for finding open access articles for art history is Google Scholar. However, librarians with limited resources may want to use the DOAJ to find open access articles. Its rate of indexing is lower than that of Google Scholar; however, all of the articles are free while some of Google Scholar's results are behind a pay wall. This information could factor into reference interactions and user instruction.

Open access journals and traditional commercial indexes still have a long way to go toward happy coexistence. Whether a journal is indexed in a respected index is key to acceptance and use in the art history community. This in turn is instrumental in boosting a journal's reputation and attracting prestigious authors. The inclusion of open access journals in traditional indexes will be integral to their development as relevant source material in the field. This would require significant changes in policy on the side of both the open access publishers and the traditional indexers. In the meantime users searching only traditional commercial indexes will be missing a substantial amount of scholarship. It falls to librarians to make it easy for users to find freely available full text through alternative means. Additionally, it becomes the librarian's job to connect users from citations to free full text resources if indexers fail to do so. Programs or plug-ins that connect users to the library's collection of e-journals (including the DOAJ list of open access journals) work to fill the gaps left by the publishers and indexers.

This study made evident that the traditional indexes in the field of art history do not index a high percentage of open access journals in the arts. While a large percentage of these are made

available through Google Scholar, the occasional un-navigability of the database can make the visibility and accessibility of these journals relatively murky. Furthermore, the DOAJ's Art and Architecture categorization in some cases ignored relevant resources and created artificial boundaries. Taking these caveats into consideration, however, and conducting a similar study in the future would help determine if the number of open access titles in this field is increasing and whether their indexing is improving with time.

Furthermore, as a final point worth mentioning, while conducting this study it was noted that many of the journal titles were being indexed by general academic indexes (e.g. Wilson Omnifile, Contemporary Research Index). A future study could track coverage of open access art journals in any commercial index; it may be that librarians should be directing scholars in art history to these resources as well.

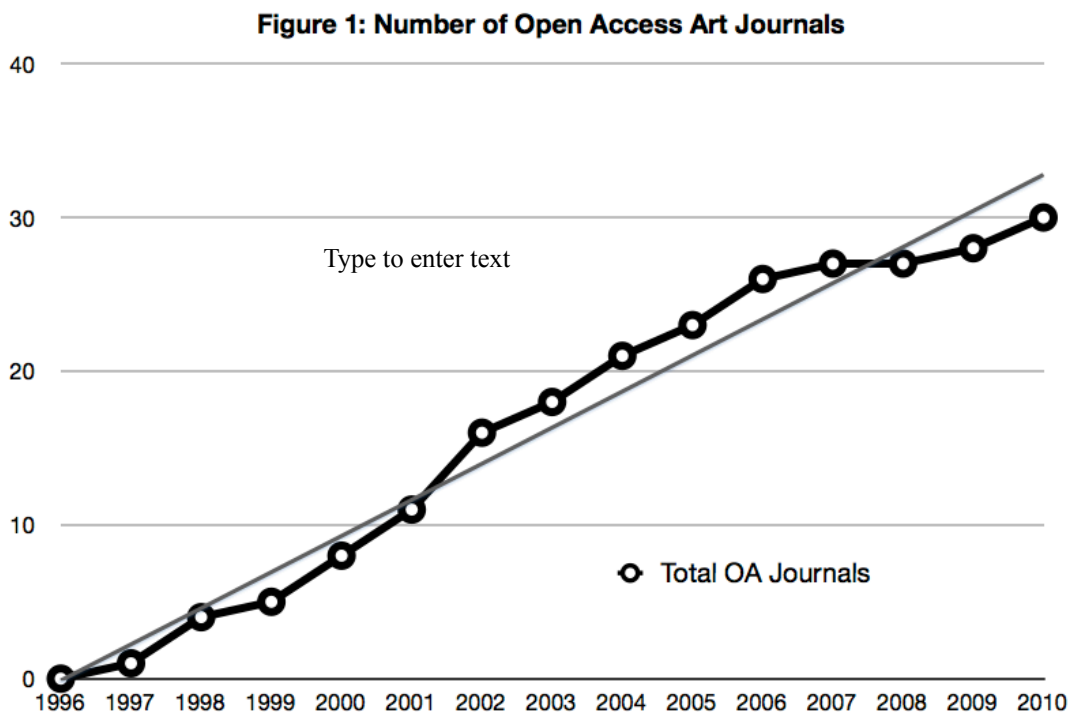


Figure 1. The total number of open access art journals has increased steadily over the last ten years.

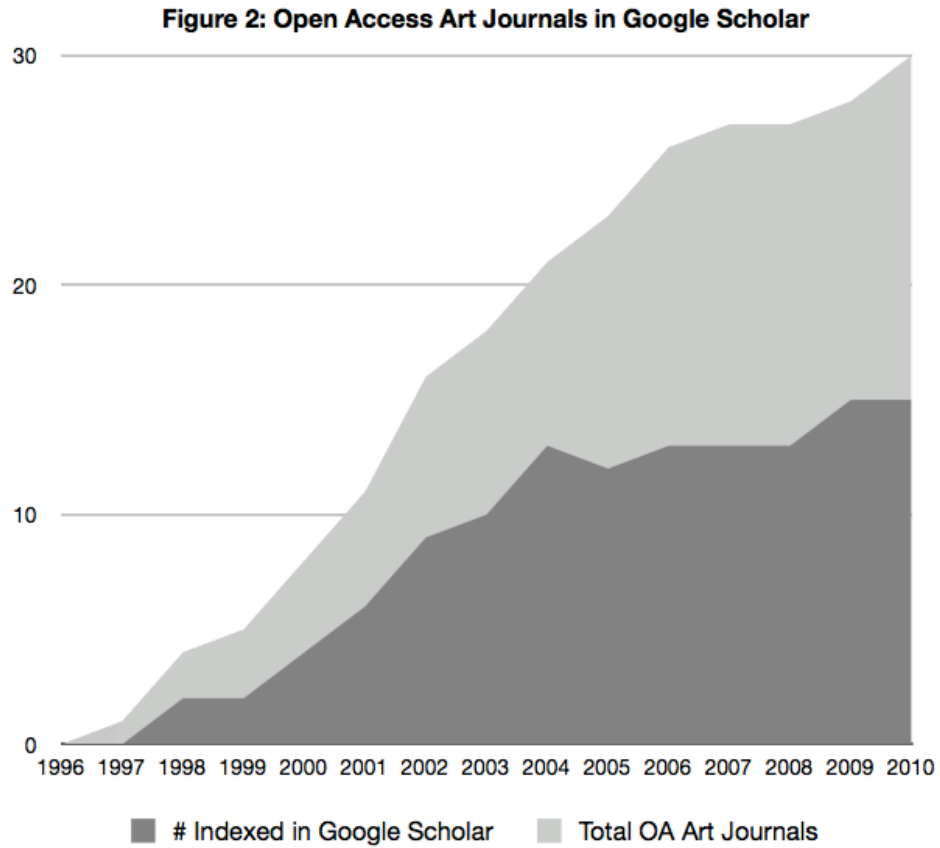


Figure 2. As the total number of open access art journals grows, Google Scholar has left an increasing number of journals un-indexed.

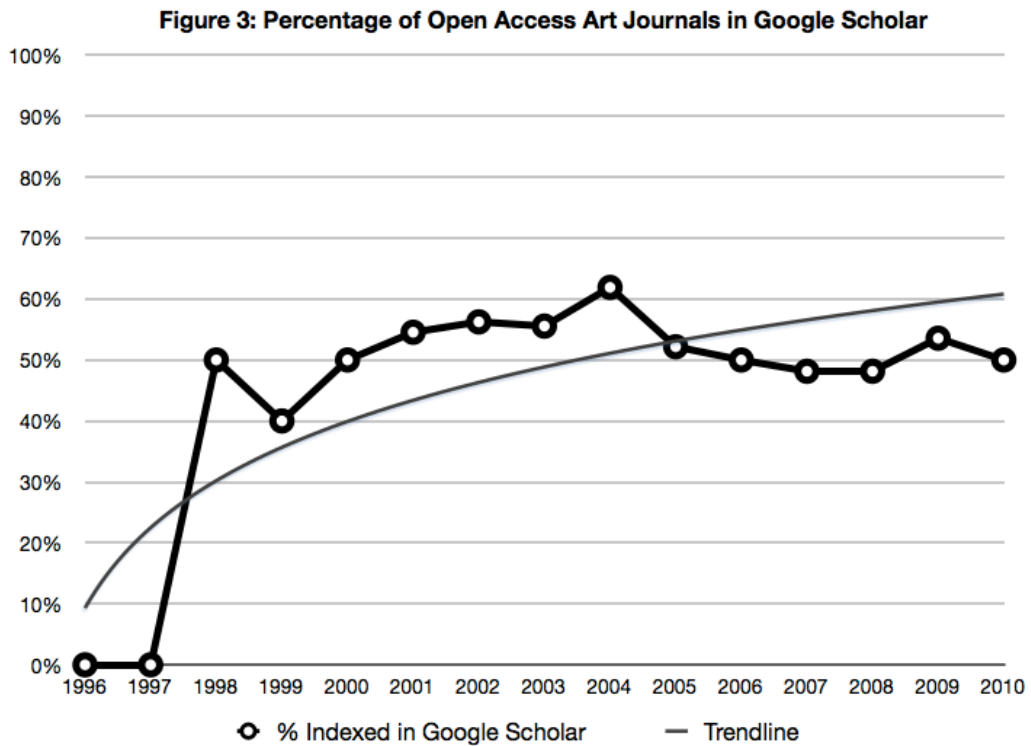


Figure 3. Google Scholar has maintained a roughly 50% indexing rate of open access art journals.

Figure 4: Number of Open Access Art Journals in Commercial Art History Indexes

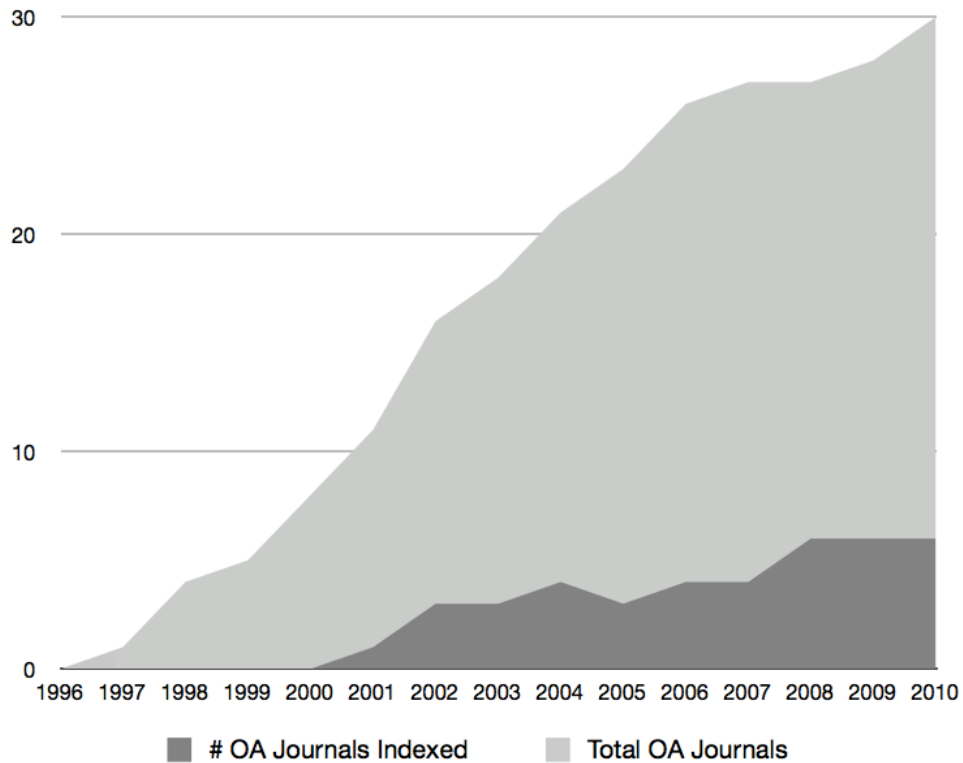


Figure 4. Commercial art history indexes have not kept up with the growth of open access art journals.

Figure 5: Percentage of Open Access Art Journals in Commercial Art History Indexes

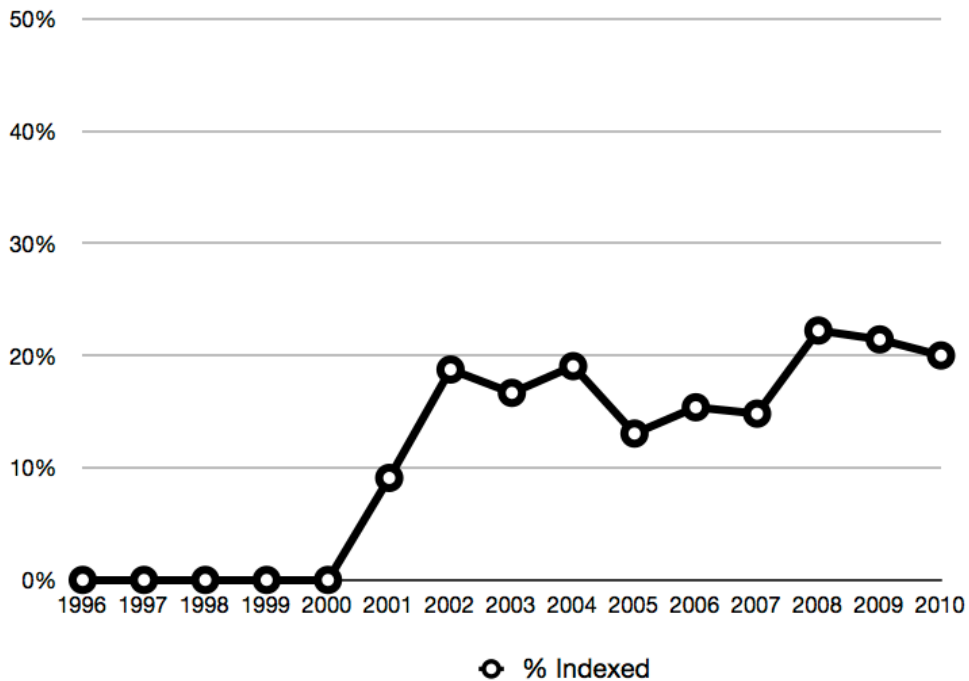


Figure 5. Commercial art history indexes have been able to maintain a roughly 20% indexing rate of open access art journals.

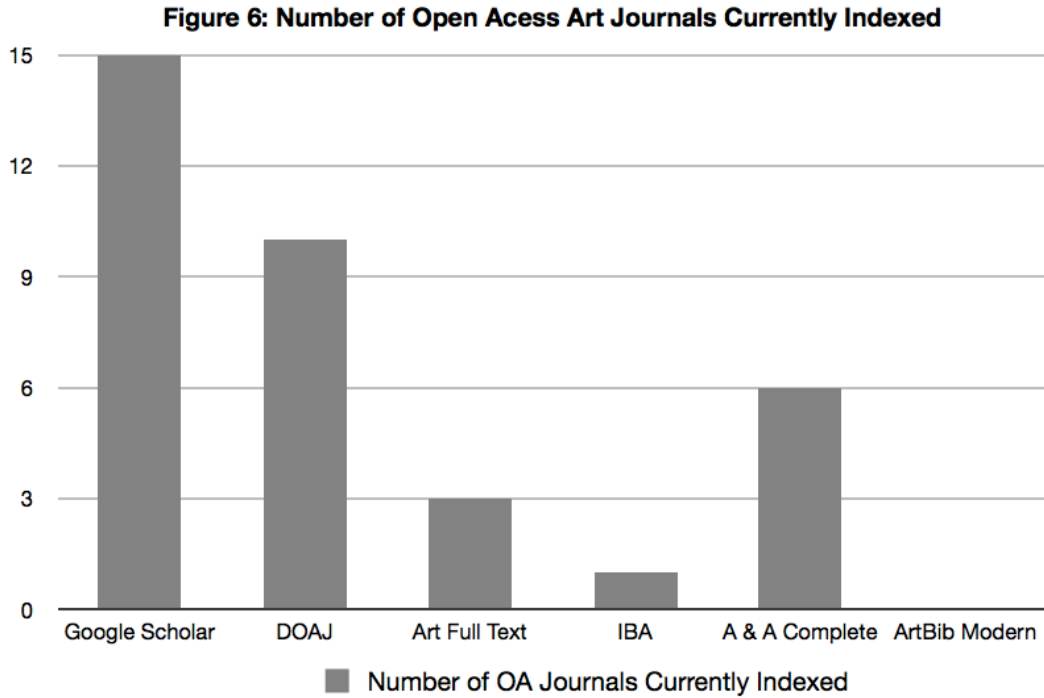


Figure 6. Google Scholar indexes open access art journal than any other source, the commercial indexes are all far behind.

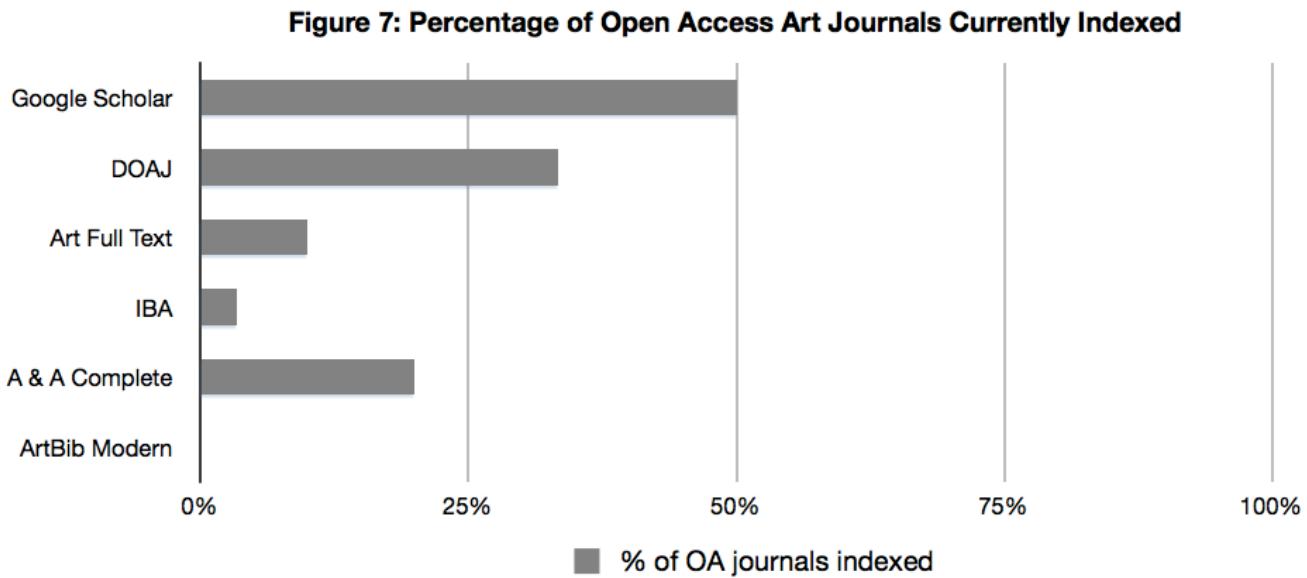


Figure 7. No index comes close to complete coverage of open access journals.

Figure 8: Method of Supplying Full Text

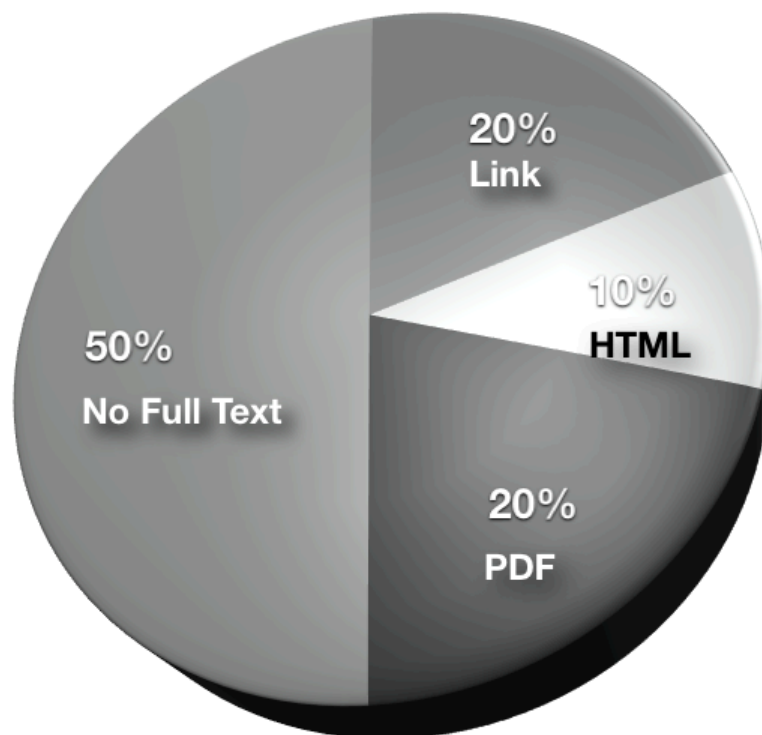


Figure 8. In half of the commercial indexing cases, there is no indication that open access art journal articles can be found online for free.

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Appendix: List of the Journals in the Sample and their Attributes

Amnesia Vivace

ISSN: 17222737

Start Year: 2002

Country: Italy

Language: Italian

Frequency: Quarterly

Anistoriton Journal

ISSN: 11084081

Start Year: 1997

Country: Greece

Language: Greek; English

Frequency: Quarterly

Peer reviewed

Archivo Español de Arte

ISSN: 00040428

Start Year: 1925 (OA from 2001)

Country: Spain

Language: Spanish; English abstracts

Frequency: Quarterly

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Peer reviewed

Aria

ISSN: 20615884

Start Year: 2010

Country: Hungary

Language: Hungarian

Frequency: Irregular

Art and Research: A Journal of Ideas, Contexts and Methods

ISSN: 17526388

Start Year:

Country: United Kingdom

Language: English

Frequency: 3times per year

Arte, Individuo y Sociedad

ISSN: 16959477

Start Year: 1988 (OA from 2002)

Country: Spain

Language: Spanish

Frequency: Irregular

Body, Space and Technology

ISSN: 14709120

Start Year: 2000

Country: United Kingdom

Language: English

Frequency: Semi-annually

CeROArt: Conservation, Exposition, Restauration d'Objets d'Art

ISSN: 17845092

Start Year: 2007

Country: Belgium

Language: Multiple languages

Frequency: Semi-annually

Concilium Medii Aevi

ISSN: 1437904X

Start Year: 1998

Country: Germany

Language: German

Frequency: Annually

Evans, Thompson, Watkins 27

Peer reviewed

Conservation Science in Cultural Heritage: Historical Technical Journal

ISSN: 19744951

Start Year: 2001

Country: Italy

Language Italian; English

Frequency: Annually

Contemporary Aesthetics

ISSN: 19328478

Start Year: 2003

Country: United States

Language: English

Frequency: Irregular

Peer reviewed

Cuadernos de Música, Artes Visuales y Artes Escénicas

ISSN: 17946670

Start Year: 2004

Country: Colombia

Language: Spanish

Frequency: Semi-annually

Cultura Visual

ISSN: 1516893X

Start Year: 1998 (OA from 2007)

Country: Brazil

Language: Portuguese

Frequency: Semi-annually

E-conservation Magazine

ISSN: 16469283

Start Year: 2007

Country: Portugal

Language: English

Frequency: Irregular

Image

ISSN: 16140885

Start Year: 2005

Country: Germany

Language: English, French, German

Frequency: Irregular

Images Re-Vues

ISSN: 17783801

Start Year: 2005

Country: France

Language: French

Frequency: Quarterly

Peer reviewed

International Journal of Conservation Science

ISSN: 2067533X

Start Year: 2010

Country: Romania

Language: English

Frequency: Quarterly

Peer reviewed

Invisible Culture: An Electronic Journal for Visual Culture

ISSN: 10973710

Start Year: 1998

Country: United States

Language: English

Frequency: Bi-monthly

Journal of Art Historiography

ISSN: 20424752

Start Year: 2009

Country: United Kingdom

Language: English

Frequency: Irregular

Kritikos: Journal of postmodern cultural sound, text and image

ISSN: 15525112

Start Year: 2004

Country: United States

Language: English

Frequency: Monthly

Kunsttexte.de

ISSN: 16188101

Start Year: 2001

Country: Germany

Evans, Thompson, Watkins 29

Language: German; English
Frequency: Quarterly

Nineteenth-Century Art Worldwide

ISSN: 15431002
Start Year: 2002
Country: United States
Language: English
Frequency: Semi-annually
Peer reviewed

Omj

ISSN: 14435144
Start Year: 1999
End Year: 2006
Country: Australia
Language: English
Frequency: Annually

Papers of Surrealism

ISSN: 17501954
Start Year: 2003
Country: United Kingdom
Language: English
Frequency: Semi-annually
Peer reviewed

Peregrinations

ISSN: 15548678
Start Year: 2002
Country: United States
Language: Multiple
Frequency: Irregular

Revue Roumaine d'Histoire de l'Art

ISSN: 05568080
Start Year: 1963 (OA from 2007)
Country: Romania
Language: Multiple
Frequency: Annually

Symbolon

ISSN: 1582327X

Start Year: 2000
Country: Romania
Language: Multiple languages
Frequency: Semi-annually

Tate Papers

ISSN: 17539854
Start Year: 2004
Country: United Kingdom
Language: English
Frequency: Semi-annually

Visual Culture & Gender

ISSN: 19361912
Start Year: 2006
Country: United States
Language: English
Frequency: Annually
Peer reviewed

Wacana Seni Journal of Art Discourse

ISSN: 16753410
Start Year: 2002
Country: Malaysia
Language: English; Malay
Frequency: Annually

Working Papers in Art & Design

ISSN: 14664917
Start Year: 1996 (OA in 2000)
Country: United Kingdom
Language: English
Frequency: Bi-annually
Peer reviewed