

did at least use to have desks and file cabinets and conference tables and storage cupboards (Figs. 2–5). Now we're in something more like a medieval scriptorium. A really, really small, Zoom-enabled medieval scriptorium.

When I started working at *African Arts* in 2004, the staff consisted of a full-time executive editor, a full-time art director (Fig. 6), a three-quarter time operations manager, and two quarter-time student assistants—and that was already a reduced staff from the high point of the 1990s. Now we're down to a full-time executive editor/art director (me) and one quarter-time student assistant (Wesleigh Gates). At the same time, in 2004 that staff of five was wrangling a single board of five editors, twenty-eight consulting editors, and seven reviews editors. Today the two of us have to manage three to four boards comprising fifteen to twenty editors, twenty consulting editors, and four reviews editors.²

What are all these people doing?

WE ARE THE VERY MODEL OF A MODERN SCHOLAR'S SERIAL

There are two parts to publishing a scholarly journal: peer review and production. Virtually everyone you see on the masthead at the bottom of this page is working on the peer review end. This is the part that involves getting articles submitted to the journal, assessing them for their potential contribution to the field, making suggestions for how the articles might be improved, and ultimately, deciding which are accepted for publication. Now that

African Arts is edited by a consortium of editorial boards, submissions are assigned in a rota to one of the boards, which oversees peer review by reading and assessing the article themselves and/or asking outside reviewers for their opinions. Boards also periodically commission special themed issues—which may be proposed by outside scholars or conceived by the board. When reviews are complete, the editorial board in charge of the submission makes a decision to accept, reject, or ask for revision (in which case the revised submission goes back to at least one of the original reviewers for reassessment). I should note that, while reviewers make suggestions as to whether the paper should be accepted, rejected, or revised, the final decision is up to the individual editorial board assigned to the paper. As far as review is concerned, the boards operate independently, though they may ask for input from other members of the consortium.

If you look again at that masthead, you'll notice that the boards, consulting editors, and reviews editors are located all over the world. All of this reviewing is done via email and cloud applications, especially Box.³ The board has met via teleconferencing and video conferencing since its establishment in 2016. What this means is that even before COVID, we were working remotely. The editorial staff only went in to the UCLA office because that's what you did in the Before Times and no-one had questioned it. Yet.

In our current incarnation, Wesleigh is in charge of logging in submissions, contacting

suggested outside reviewers, arranging for them to access the paper, reminding them to get the review done, letting the board know when reviews are complete, and transmitting decisions to the authors. They also keep track of exhibition and book reviews that have been commissioned by the reviews editors and soon will participate in the production of the reviews section of the journal.

This is what you might call the back end of the journal's production—the part where we assess and amass the material that will eventually be published. Once a paper is accepted, it goes into a Box folder that the whole consortium can choose from to put together their annual issue. Although the board that reviewed a paper has first crack at putting it in their issue, a paper may be chosen by any of the boards. Time from submission to acceptance varies widely depending on how long review takes and how much revision is needed. Our goal is to have papers published within two years of acceptance.

There are also department editors commissioning book and exhibition reviews, dialogues, and In Memoriams when required, and each issue includes a First Word about issues in the field of African art history that the consortium board commissions for its own issue. (Except when the person asked to write the First Word drops off the face of the earth. Then you get me writing about publishing, because I Am Not An Africanist—see author bio.)

The front end is taking all these papers, reviews, columns, etc. and turning them into 96

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