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1 SUMMARY

Trans Asia Photography (TAP) is an international refereed, platinum open access journal editorially based at the University of Toronto. Founded in 2010, it is the first and only open-access international peer-reviewed journal devoted to the interdisciplinary exploration of historic and contemporary photography from Asia and across the Asian diaspora.

The editors and Duke University Press (DUP) have been able to keep the journal open access because the editors have been able to draw on their own research accounts to provide $15,000 annually. The funding commitment to this title will cease upon completion of the editors’ tenures in 2026. TAP will need $29,025 per year in order to remain open access beyond the current term of the agreement between the editors and DUP. This estimate takes into account current operating costs and ongoing contributions to Lyrasis and further commitments to improving the open access platform.

OACIP FUNDING GOAL

$29,025/year for three years totaling $87,075
### Trans Asia Photography

| **Journal Website** |  | **Website** |
|---------------------|-----------------|
| **Year Established** |  | 2010 |
| **Journal Subjects** | Photography Studies | Diaspora Studies |
|  | Asian Studies | Cultural Studies |
|  | Transpacific Critique | History |
|  | Visual Studies | History of Photography |
|  | Art History |  |
| **DOAJ Record** |  | **DOAJ Record** |
| **Editorial Board** |  | **Editorial Board** |
| **Issues per Year** |  | 2 |
| **Average Number of Articles** | Each TAP issue typically publishes 6-8 pieces, which include research articles, visual essays, portfolios, interviews, and reviews |
| **Publisher** | Duke University Press |
| **Reason for OACIP Funding** | To Sustain Diamond OA Publishing |
| **Annual OACIP Funding Goal** | $29,025 per year |
3 JOURNAL OVERVIEW

3.1 JOURNAL NAME
Trans Asia Photography (TAP)

3.2 JOURNAL WEBSITE
Editors’ site (provides the portal to the DUP site): https://transasiaphotography.org/

DUP content site for the journal: https://read.dukeupress.edu/trans-asia-photography/

3.3 JOURNAL DESCRIPTION
TAP was founded in 2010 at Hampshire College as a platinum open access journal and titled the Trans Asia Photography Review. From Spring 2021, the journal was retitled Trans Asia Photography. In 2022 Duke University Press (DUP) became the journal’s publisher.

TAP is the first and only open-access international peer-reviewed journal devoted to the interdisciplinary exploration of historic and contemporary photography from Asia and across the Asian diaspora. TAP promotes scholarship at the intersections of many multidisciplinary fields, including photography studies, Asian Studies, transpacific critique, visual studies, art history, diaspora studies, cultural studies, history, and history of photography, among others.

Articles are published under a Creative Commons license (BY-NC-ND) and are open immediately upon publication. Authors are not charged any fees for publication and retain copyright and full publishing rights without restrictions in their articles. Readers may use the full text of articles as described in the license.

3.4 WHO OWNS THE JOURNAL?
Duke University Press

3.5 WHO PUBLISHES THE JOURNAL?
Duke University Press

3.6 WHAT IS THE JOURNAL’S MISSION?
About Trans Asia Photography

TAP’s mission is to examine all aspects of photographic history, theory, and practice by centering images in or of Asia, conceived here as a territory, network, and cultural imaginary. Bridging photography and area studies, the journal rethinks transnational and transcultural approaches and methodologies. By centering photographic practices of Asia and its diasporas, the journal explores diverse approaches to understanding structures that inform how we see and how knowledge by and about the visual is formed. These structures are both distinct and overlap with other regional formations. In this way, the journal contributes to new knowledge that has applications far beyond an Asian framework. The journal
brings together the perspectives of scholars, critics, and artists across the humanities and social sciences to advance original and innovative research on photography and Asia, and to reflect and encourage quality, depth, and breadth in the field’s development.

About Duke University Press

Founded in 1926 as a department of Duke University and reporting to the Provost’s Office, DUP is a full service, not-for-profit academic publisher. DUP supports scholars in doing what they are passionate about: learning, teaching, and effecting positive change in the world.

DUP has established itself as a bold and ambitious publisher that continues to thrive in a rapidly changing ecosystem: finding, curating, enriching, and disseminating scholarship that is vital to readers working at the forefront of their fields in the humanities, social sciences, and mathematics. Its journals and books are recognized for their quality, topical importance, and expert design. DUP is a leader in technology and innovation among scholarly presses, maintaining multiple digital platforms that deliver content around the world.

DUP currently publishes six fully open access journals.

3.7 WHAT DISCIPLINE(S) DOES THE JOURNAL SERVE?
TAP promotes scholarship at the intersections of many multidisciplinary fields, including photography studies, Asian Studies, transpacific critique, visual studies, art history, diaspora studies, cultural studies, history, and history of photography, among others.

3.8 IS THIS JOURNAL CONSIDERED A FLAGSHIP JOURNAL?
Yes

3.9 HOW MANY ISSUES ARE PUBLISHED EACH YEAR?
TAP publishes two issues per year.

3.10 WHAT ARE THE AVERAGE NUMBER OF ARTICLES PUBLISHED EACH YEAR?
Each TAP issue typically publishes 6-8 pieces, which include research articles, visual essays, portfolios, interviews, and reviews.

3.11 IN WHAT LANGUAGE(S) IS THE JOURNAL PUBLISHED?
Primarily English.

3.12 ON WHAT PLATFORM IS THE JOURNAL HOSTED?
TAP content, as with all DUP Journals’ content in the humanities and social sciences, is available on the Silverchair platform.
4 FINANCE AND SUSTAINABILITY

4.1 PROVIDE A SNAPSHOT OF RESOURCE AND SOCIETY/PUBLISHER FINANCES.
All TAP revenue is collected by DUP. All expenses attributable to the actual publishing of TAP are paid by DUP.

As mandated by Duke University, DUP operates on a net-zero basis, and in years where there is a publishing surplus, the surplus is set aside in reserves to use in later years as funds for investments or to use in instances where DUP has a net deficit for the year.

4.2 HOW IS THE JOURNAL CURRENTLY FUNDED?
TAP remains platinum open access because of funding direct from individual research grants secured by the editors, totaling $15,000 per year through the first five years of publication at DUP, 2022 through 2026. Editors serve on a volunteer basis and authors are not charged any fees.

4.3 WHAT ARE THE REASONS FOR SEEKING FUNDING FOR TRANSITION TO OPEN ACCESS OR CONTINUED SUPPORT FOR OPEN ACCESS PUBLICATION?
The editors’ grants are subject to funding priorities at the University of Toronto and will cease when the editors’ terms end after 2026. Because of these two factors, it is imperative that we begin now to obtain funding commitments to begin in 2025 at the latest.

4.4 PROVIDE A SUMMARY OF YOUR FUNDING REQUEST THOUGH OACIP. INCLUDE TOTAL DOLLAR VALUE SOUGHT PER YEAR.
To continue to be open access, TAP will need $29,025* per year.

*A portion of this amount will be directed to Lyrasis for its administration of the journal’s participation in OACIP.

4.5 WHAT IS THE JOURNAL’S COMMITMENT TO INNOVATION AND RESEARCH & DEVELOPMENT?
The journal foregrounds multiple ways of seeing, knowing, and being, which are distinct yet inseparable from other regional formations. It seeks to create a holistic and inclusive approach to a sustainable vision. The editors have committed to online innovation as well as a broad range of activities to encourage, elicit, and engage discussion with a diverse author base and audience.

The journal’s online format facilitates the ability to present innovative research in photo studies by providing a platform that can accommodate large quantities of still images, moving images such as video embedded in the articles, and even hyperlinked text that allows articles to engage with material beyond the immediate platform. In these ways, the very format of the journal is conducive to the current research at the forefront of the field that would be difficult to publish in traditional print-based journals.

Further, the editors have developed a website that is linked to the Duke platform for the journal. This website enables TAP to emphasize the visuality that is a core component of submissions. In this way it
attracts a wide readership beyond the traditional academic community to include artists, curators, and critics especially from Asia where the photo studies community varies and is not located primarily in the academy.

4.6 PLEASE DESCRIBE HOW THE JOURNAL DEMONSTRATES OPERATIONAL AND FINANCIAL STABILITY OR PROVIDE A PLAN FOR SUCH.

Since DUP became the publisher of TAP in 2022, the journal is publishing two issues per year on schedule. Since its relaunch, submissions to the journal have increased significantly in quantity and in quality. Currently, the acceptance rate is 33%.

The journal’s schedule has been fully planned for through to November 2026. TAP is already well underway in preparing the next four issues, which include special themed numbers on “Images at War,” and “Photobooks,” reflecting current critical debates in the field of Photo Studies. Meanwhile, articles are being submitted well in advance of the Call for Papers deadlines and there is a steady stream of high-quality submissions, which has resulted in a backlog of approximately two years.

5 IMPACT

5.1 DISCIPLINARY IMPACT

TAP is at the forefront of shaping the field of Photo Studies by foregrounding the global cultural and social impact of photography in and from Asia. Specifically, it expands understanding and knowledge of the transnational histories of Asian photography and its impact on American culture. Indeed, Asia is a pivotal site for photography not only because it constitutes one of the largest markets for cameras, in part due to its booming mobile phone industry, but also because of its scale of photographic production, the diversity of this production, and its prominent role in contributing to processes of visual exchange. In Asia, photography has been integral to colonial exploration, military conquest, and touristic consumption even as it has become vital to expressions of individual, national, and regional identities.

Yet, despite the rapid developments, the field of photo studies has not caught up with providing adequate understanding, critical reflection and analysis of the impact of photography within Asia and of Asian photography globally. In part this is because the field is still struggling to overcome challenges resulting from the unevenness of the size and scale of scholarly communities, which has posed numerous constraints. Notably, emerging Asian critics and photographers have scant resources to develop high quality research and limited opportunities to share this work with scholars in the U.S. Indeed, pathbreaking research has been produced in recent years, most notably, which have shone brilliant light on significant, newly opened archives, and charted transformative pathways in Asian ways of seeing. However, these publications are available only in local languages. These constraints have meant that US-based researchers have limited opportunity to access original, innovative, and important research on Asian photography. These challenges are compounded by the tendency within area studies to adopt a predominantly national focus. TAP plays a vital role in strengthening a comparative and transnational exploration of Asian histories of photography.
5.2 **DIVERSITY, EQUITY, AND INCLUSION IMPACT**

The journal’s commitment to advancing diversity, equity, and inclusion is demonstrable in numerous ways. In addition to posting on listservs devoted to visual studies, photography studies, and area studies to promote the journal and to post calls for submission, the editors draw on the networks provided by the editorial board to identify underrepresented scholars. The editors personally reach out to these individuals, especially early career researchers and critics who are based outside Euro-American institutions, to solicit submissions for the journal and mentor them to develop and edit their work. The editors also provide resources to defray costs of image permission to contributors who lack access to institutional funds. Currently, the editors are raising funds to provide a biannual award to recognize innovative early-career researchers.

5.3 **FACULTY IMPACT OR STUDENT SUCCESS**

The journal’s content usage statistics at DUP for the period June 2022 through May 2023 are attached.

6 **ORGANIZATION AND GOVERNANCE**

6.1 **WHAT IS THE GOVERNANCE STRUCTURE OF THE JOURNAL AND, IF APPLICABLE, THE SOCIETY/PUBLISHER.**

The journal’s editorial structure, policies, and procedures are governed by a set of bylaws.

6.2 **PLEASE PROVIDE A LINK TO A LIST OF YOUR JOURNAL’S EDITORIAL BOARD.**

[https://read.dukeupress.edu/trans-asia-photography/pages/Editorial_Board](https://read.dukeupress.edu/trans-asia-photography/pages/Editorial_Board)

6.3 **PROVIDE A STATEMENT ON EDITORIAL INDEPENDENCE OR WHETHER INVESTORS HAVE A SAY IN GOVERNANCE OR ARTICLE SELECTION/JOURNAL DIRECTION.**

The editors have full control of the journal’s content. The Editing and Publishing Agreement established between DUP and the editors states the following regarding the journal’s editorial independence:

“The Editors will be responsible for the content of the Journal. This responsibility includes setting editorial policies and procedures; solicitation of articles and all other material to be published in the Journal; reviewing of articles submitted for publication in the Journal to determine which should be accepted into the Journal. . . .”

6.4 **DESCRIBE THE JOURNAL’S COMMITMENT TO ADVANCING SOCIAL JUSTICE AND DIVERSITY.**

The journal’s commitment to advancing social justice and diversity is demonstrated in the content of TAP, which since its relaunch includes substantial research devoted to marginalized identities, resistance movements, discourses of war, and decolonizing movements. This commitment is visible on its website, which includes a land acknowledgment that grounds the site of the journal within a settler colonial space, and situates TAP’s mission in terms of interrogating histories of colonialism across its varied forms and wide-ranging spaces. The make-up of the editorial board also attests to a commitment to
diversity, in terms of area expertise, geographic representation, and individual identities that attends to the intersectional contexts of race, gender, and sexuality.

DUP’s commitment: In alignment with Duke University’s Office for Institutional Equity, DUP is leading our scholarly publishing industry in thinking about diversity, equity, inclusion, and accessibility—not only in what it publishes, but also in how it runs its organization. DUP’s Equity and Inclusion Task Force meets monthly, hosting training sessions, book studies, and discussions. It actively seeks programs and training opportunities to increase awareness and foster the sort of inclusive community that aligns with the mission and values of the Press. DUP has also made strong commitments to hire individuals from underrepresented communities with recruitment efforts that ensure a broad and inclusive applicant pool.

7  POLICIES AND STANDARDS

7.1  WHAT IS THE JOURNAL’S PEER REVIEW PROCESS?
Submissions are vetted by the Lead Editor for an issue, who decides on whether it is appropriate for the journal, needs further development, or is ready for peer review. If it is not deemed a fit for the journal, a rejection notice is promptly sent to the author. If it is deemed appropriate for the journal, the editor assesses the manuscript’s readiness for peer review. The editor works with the author if the manuscript needs further development prior to peer review. Once the manuscript is ready, it is sent out to two blind reviewers along with a standardized form with specific feedback questions. When reviewer recommendations have been received, the editor conveys the feedback to the authors with specific instructions to revise the manuscript. Once the revisions are received, the authors are notified about the decision on their manuscript.

7.2  IS YOUR JOURNAL INDEXED ON DOAJ?
Yes. https://doaj.org/toc/2158-2025

7.3  DESCRIBE THE JOURNAL’S AUTHOR RIGHTS RETENTION POLICY.
Authors retain copyright. Articles are published under a Creative Commons license (BY-NC-ND) and are open immediately upon publication. Authors are not charged any fees for publication and retain copyright and full publishing rights without restrictions in their articles. Readers may use the full text of articles as described in the license.

7.4  WHAT COPYRIGHT IS ASSIGNED TO THE JOURNAL ARTICLES?
Articles are published under a Creative Commons license (BY-NC-ND) and are open immediately upon publication.
7.5 Describe how the journal is compliant with relevant technical standards.

DUP is committed to providing accessible websites and content to its users regardless of their abilities. To that end, DUP commits to providing an online experience that meets or exceeds the guidelines set out in the World Wide Web Consortium Web Content Accessibility Guidelines, version 2.0.

DUP’s digital platform also conforms with Section 508 of the U.S. Rehabilitation Act of 1973, as amended.

DUP works with the following partners to ensure digital preservation of its book and journal content:

- CLOCKSS (all DUP journals included)
- LOCKSS (all DUP journals included)
- Portico (all DUP books and journals included)

8 Additional Information

On Thursday, May 26th, 2022, the editors celebrated Trans Asia Photography and its contributions to the field of Asian photography by hosting a virtual event, titled “TAP Relaunch” (https://transasiaphotography.org/events).

The editors also held a reception at the Association of Asian Studies conference in Boston on Saturday March 18, 2023.

In 2024, the editors will organize a symposium in Goa, India, bringing together scholars from within and outside the Asian region working at the forefront of Asian photo studies.

Last update: February 14, 2024