

2021

## Creating Digital Open-Access Latin American Literature and Art – *INTI* Project Collaboration

Donald Russell Bailey

Follow this and additional works at: <https://digitalcommons.providence.edu/inti>

---

### Citas recomendadas

Bailey, Donald Russell (April 2021) "Creating Digital Open-Access Latin American Literature and Art – *INTI* Project Collaboration," *Inti: Revista de literatura hispánica*: No. 93, Article 37.

Available at: <https://digitalcommons.providence.edu/inti/vol1/iss93/37>

This Digital Humanities – Transatlantic Literature is brought to you for free and open access by DigitalCommons@Providence. It has been accepted for inclusion in *Inti: Revista de literatura hispánica* by an authorized editor of DigitalCommons@Providence. For more information, please contact [dps@providence.edu](mailto:dps@providence.edu).

# **DIGITAL HUMANITIES – TRANSATLANTIC LITERATURE**

*In Memory of*

*Donald Russell Bailey*

*International Digital Academic Library Scholar and Digital Humanist*

## CREATING DIGITAL OPEN-ACCESS LATIN AMERICAN LITERATURE AND ART – *INTI* PROJECT COLLABORATION

**Donald Russell Bailey**  
*Providence College, USA*

**Abstract:** Since the middle of the 1990's, higher education teaching, learning and research have evolved to include an ever greater digital presence. These digital developments in the humanities have lagged most other areas in academia, retaining a preference for the physical print. A team of Latin American scholars, faculty and digital librarians at a US institution of higher education has successfully collaborated since 2008 to publish the *INTI: Revista de Literatura Hispánica* journal's original, peer-reviewed literature and art as open-access digital resources for teaching, learning and research. What began as a collaborative digitization project has in 7 years evolved into a full-scale digital publishing enterprise including print-on-demand for *INTI*'s 350 continuing print-subscription libraries. Three leaders - the faculty-director, faculty head of digital publishing and faculty library director - have established a publishing platform and infrastructure with multimedia components, which present over 40 years of unique, highly-regarded and fully open-access digital collections of Latin American literature and art, most of which is available only in *INTI*. The contents are fully discoverable via all freely available search tools and are indexed in all the major indices, including the Modern Language Association / MLA and JSTOR. *INTI* content visibility has evolved exponentially from the 2008 print maximum of 350 libraries and individual subscriptions to over 12,000 readers (full PDF downloads) per month in 2015. The article relates the origin, process, value, sustainability and scalability of the unique collaborative digital publishing project. The formerly print-only access to *INTI* has been significantly enhanced for researchers through provisions of the open-access digital files for all issues of *INTI* since its 1974 inception.

**Keywords:** Latin American literature, Latin American art, digital humanities, digital literature, digital art, digital knowledge, creating digital scholarship, digital scholarship, scholarly collaboration

### **Introduction.**

For over two decades, much of the work, processes and products of scholars and artists in higher education and beyond have moved slowly and inexorably, if inconsistently, into the digital. While much of the activity of research, scholarship and artistic productivity is conducted on the Web, in the cloud, in the digital, the presence, use and creation of digital collections are uneven across disciplines and favor the STEM (science, technology, engineering, mathematics) and quantitative social science disciplines. Most areas of the humanities (including Latin American literature) and the arts (especially the visual arts, including Latin American art) persist in their preference for print, for the physical, emphasizing firsthand interaction with the printed page, the physical art objects, and personal, physical viewing, reading, investigating and analyzing of manuscripts and art objects as primary (Schonfeld, 2009).

Since the rise of the World Wide Web in the mid-1990's, scholars, academicians, artists and academic librarians have enjoyed progressively greater access, more robust and more effective access to digital scholarly research resources. Greater, more robust and more effective access came earlier to academicians, scholars and artists in the developed world, where funding has been provided for the requisite infrastructure and for fiscal resources to purchase proprietary access to digital collections and tools. Over the last 15 years, open access (OA movement or initiative), a philosophy promoting equal and open access to scholarly research resources, has grown and evolved to provide more and more equitable access for academicians, scholars and artists beyond those in the developed, fiscally more endowed areas and institutions (Laakso).

### **New Library Roles.**

Libraries have been central partners in the open access movement and have built infrastructures, staffing and funding models to create and contribute scholarly research content for access: access for anyone with internet connectivity. In many libraries, this creating and promulgating of digital knowledge is referred to as digital publishing into digital institutional repositories (IR's). As these digital knowledge creation activities in libraries have evolved, they have often been described and documented in scholarly literature (Brown, Schmolling). Digital publishing as an integral component of libraries has been documented and promoted in North American and international reports (IFLA 2013, ACRL 2014, Marcum, Schonfeld 2015, ACRL 2015). The central, collaborative

publishing roles of Digital Publishing Services / DPS at Providence College are described and evidenced in the *INTI* project presented below.

Providence College's DPS was founded in 2006 and over nine years has been developed into a vibrant, model knowledge creation and digital publishing unit with 7.5 fulltime equivalent / FTE staff (one faculty, two non-faculty professionals, 3.5 support staff and 1.0 FTE graduate/ undergraduate student assistants). DPS provides a full array of digital publishing resources and services for faculty and students. Services include: publication options (Web and digital print-on-demand); desktop publishing; copyright advisement; scanning/digitization; media creation; graphic design; text processing (OCR/optical character recognition) & encoding (TEI/text encoding initiative); data modeling; programming; metadata consultation; and publishing platform research and development. Technology resources include: high-end 27" iMacs and PCs (replete with a suite of media creation software); a selection of scanners, digital cameras, and audio recorders for capturing analog as digital surrogates. Patrons include institutional, regional, national and international faculty, students and independent scholars (Caprio 2015; Caprio and Landry; Digital Publishing Services).

### **Digital Knowledge Creation and Digital Humanities / DH.**

Since the early 2000's the field of digital knowledge creation in the humanities and its most sophisticated realm, digital humanities, have emerged, although often as sub-disciplines of the humanities and the arts (see Modern Language Association and American Historical Association guidelines for digital scholarship). While much has been written on digital knowledge creation and DH (Bartscherer, et al. 2011; Deegan, et al. 2012; Hirsch 2012; Jones 2014; Schnapp 2012), for the purposes of this article DH is broadly defined to include three taxonomic, epistemological and technological stages: 1) digitized literature and art, 2) digitally enabled or facilitated literature and art, and 3) digital humanities proper (emphasizing digital media resources, services, tools and methodologies, especially TEI XML / extensible markup language). These three categories are (from 1 to 3) of progressively greater technological and epistemological complexity and sophistication.

Digitized literature and art are commonly available (Bailey 2015) in both gated, proprietary collections (still comprising the majority of scholarly collections) and open access collections (comprising the majority of personal/individual, non-scholarly collections, especially those promulgated in social media). These include those files, texts, objects, indices, catalogs, images, etc., which have been transformed (remediated) from print to digital; they have perhaps also been rendered more effectively searchable (key word or phrase) as a result of OCR processing.

Digitally enabled or facilitated literature and art are generally more dynamic, interactive and intuitive, where new software or hardware has a transformative impact (e.g., zooming / re-sizing of images; dynamic linking to artist / author biographical, demographic data, various versions of the literary or artistic item, etc.). In some cases, the literature and art are presented in multiple media, often simultaneously (e.g., author or professional reader presenting the text or commentary orally; pertinent cultural phenomena rendered in related and complementary music and dance, etc.).

Digital humanities proper, at higher and more complex levels, incorporates, above all, enhancing / “marking-up” with XML/TEI, creating digital semantic tags / hooks (e.g., personal name, date, location / geo-tag, keyword or -phrase), which can then be manipulated, connected, integrated, transmuted, permuted, to bring multifaceted dynamism, connectedness, interconnectedness to bits of data (micro-data to macro-data), e.g., words / phrases, multimedia, sounds, shapes, colors, geo-locations, textual proximities (Bailey 2013). These semantic tags / hooks enable patron searches to connect more and more varied content characteristics and criteria based on the specified, sophisticated query.

### ***INTI* Project as Model.**

The *INTI* project is both digitized and digitally enabled/enhanced literature and art, but it does not rise to the level of digital humanities proper, as TEI encoding has not yet been incorporated. It has not yet been incorporated (as we have done with other, less grand digital publishing projects), because TEI encoding is very labor- and time-intensive. Although some aspects of TEI have been automated, it still involves extensive individual expertise and dedicated time; the cost/benefit for incorporating TEI into this project at this time remains inordinately high. Thus, while digital *INTI*'s usability would be enhanced with TEI application, the significant amount of time, labor and funding resources required for such a significant endeavor are not available at this time.

The project and model described and explicated in the article include the complementary print / physical and the digital / virtual formats as an inclusive, seamless continuum, while emphasizing the added value of the digital. The *INTI* journal is over forty years old (founded in 1974), consists of over 50 volumes, and existed thirty-four years as print/physical only until 2008. The editor/director, a Latin American scholar at the College, founded and has managed the project and its evolving editorial boards, Latin American emphases and peer-reviewed integrity over the 40+ years.

The article in part evidences such a scholarly artistic collaboration as doable and scalable for higher education scholars and digital librarians in institutions of various sizes. It also presents the effectiveness of new,

enhanced strategic roles for faculty, scholars and librarians in the digital age. See earlier articles for additional examples modelling digital, open-access collaboration in higher education (Bailey 2013, Bailey 2015).

### **Significance of *INTI* Journal's Title and Graphical Brand.**

The selection of *INTI* as the title and signature image suggests and reveals a central theme of the journal. Inti was the Incan sun god and patron of the Incas, representing the largest empire in pre-Colombian Americas, including Peru and much of Ecuador, Bolivia, Argentina, Chile and Colombia. While the title, *INTI: Revista de literatura hispánica*, specifies Spanish as the primary language of the journal, the *INTI* symbol is a persistent reminder of the indigenous cultures' underlying character and influence, and these aspects of indigenous cultures are subtly woven into texts and images (cf. the notion from common parlance of Hispanic American cultural unity – La Patria Grande).

Throughout forty-one years of *INTI*'s publication - in the texts, the signature image on the cover of each *INTI* issue, and numerous images, drawing and paintings - the underlying presence and influence of Latin American indigenous cultures are consistently, if subtly, perceived. They are most discernible in the Galería *INTI*.

### **History and Value of *INTI* as Latin American Scholarship and Art.**

*INTI* was founded in 1974 by an international Latin American scholar (emigrated from Italy to Argentina to USA), who devoted a career to gathering, publishing and promulgating highly regarded, peer-reviewed Latin American literature, literary and cultural criticism and art, and to expanding the reach and importance of the journal's network of contributors, consumers and editorial board participants. By the early 2000's, the journal enjoyed an uninterrupted, 30-year run of publishing and a stable subscriber base of 350 individuals and institutions, primarily in the western hemisphere.

There are several indicators of *INTI*'s scholarly and artistic value, of which two are perhaps most compelling. First is its recognition by the scholarly research community. It is indexed by the *MLA International Bibliography*, the De Gruyter Saur German indices, the *Fuente Academica Premier* index, *Scopus*, *Periodical Index Online*, *Hispanic American Periodicals* index, JSTOR and others, and the director-editor is a member of the Conference of Editors of Learned Journals/CELJ. *INTI* is one of very few (if not the only) peer-reviewed and open access Latin American studies journals indexed by the major indices. Also, *INTI* is listed by the MLA as part of the peer-reviewed Spanish-journal (among ca. 128 such journals) and Latin American-journal (among ca. 94 such journals) canons.

Second, among the contributors of unique content to *INTI* through

2014 (see appendices One) there are: eight contributors awarded the Nobel Prize for Literature (Sweden); sixteen contributors awarded the Miguel de Cervantes Prize for Literature (Spain); three contributors awarded The Neustadt International Prize for Literature (United States); four contributors awarded The Jerusalem Prize for the Freedom of the Individual in Society (Israel); seven contributors awarded the Prix du Meilleur Livre Étranger (France); and five contributors awarded the Prix Médicis (France), as well as many other esteemed international prize and award winners (see Appendix One).

### ***INTI* Digitized into Open-Access Repository.**

In 2008 the *INTI* director-editor, a faculty member at the College, learned through research interactions with digital library staff, that the library had in 2006 launched an open-access digital repository (Digital Commons by BePress). The digital library staff were seeking developmental partners to contribute intellectual capital to the repository, which would be useful to the research of the College's students and faculty as well as to that of scholars, academics and artists in the broader community (see Caprio and Landry 2013 for a detailed suite of services).

The early digital publishing work into *INTI* Archivo began with the first issue, 1974, and digitized / remastered consecutive issues including OCR processing into optically recognized PDF text format (single searchable image of the pages). Beginning in 2011 DPS transitioned to a more sophisticated text-under-image process (double image of pages: top and viewable original image and searchable text below).

In 2011 DPS assumed full operational publishing responsibility for preparing each subsequent issue of *INTI* as print-on-demand. Whereas all previous issues had undergone collection, editing, design and publishing by discrete individuals and groups in disparate locations, in 2011 *INTI* now became consolidated and integrated into a single, library-based digital and print-on-demand publishing operation. The faculty director-editor, who now worked primarily from the library, received copy electronically and worked online with reviewers and contributors to move all copy into final form. The contributions in final digital form were then delivered by the director-editor to DPS for design and desktop publishing using the Adobe Creative Suite (especially Photoshop and InDesign). The digital publishing process for each subsequent issue has resulted in a single PDF file, which can be sent to the printer for print-on-demand of the requested number of print issues. Since DPS assumed all design and desktop publishing responsibilities in-house in 2011, the same PDF file is immediately available for digital publishing (upload, ingest) into Digital Commons as determined and scheduled by the director-editor.

By 2014, digitization and OCRing of all back issues were completed. Ongoing work focuses primarily on development, design and publishing



of new issues as born-digital. The editor-director has decided to continue the dual format – print and digital – on into the future and to embargo the latest 1-3 issues in order to continue the subscription based revenue stream. At some point in the future *INTI* may move to primarily open access digital, with print issues provided on an individual print-on-demand basis.

### **Benchmarks of Successful Increase in User Access to Contents of *INTI* in Digital Open Access Publishing Format.**

The creation of digital *INTI* in its entirety from issue one, 1974, has resulted in enhanced access via Open Access/OA and an exponential increase in usage. The impact of digital *INTI* on scholarship, while important, is difficult to ascertain and will require a rigorous and multifaceted citation review of traditional scholarship (print and digital) as well as newer formats, e.g., blogs, Websites, RSS and Twitter feeds.

In 2008 the Latin American scholar / director-editor and digital librarians began digitizing and OCRing *INTI* Volume 1, 1974, and publishing it into the Digital Commons repository. In 2014 the digital librarians completed digitizing and OCRing all non-born-original volumes (*INTI Archivo*). In 2011 the digital librarians in DPS began complete desktop design and publishing of the entire *INTI* volume, which meant that *INTI* now became born-digital. In 2011 the library Webmaster developed *Inti Web*, to highlight and promote special aspects of the *INTI* project, e.g., the 40th anniversary in 2014, and *Galería INTI*, collecting all art images into one gallery.

In 2008, 350+ library subscriptions print copies of *INTI* were available to scholars worldwide (with additional copies of selected issues provided to individuals as strategic marketing). As of May 30, 2015, the 1,550 files / articles / images published in digital *INTI* had been downloaded (full PDF downloads) over 330,000 times. Over half of those 1,550 files had been downloaded more than 50 times. One particular article from a 1989 issue of *INTI*, Lasarte, Pedro (Primavera 1989) “No oyes ladrar los perros de Juan Rulfo: Peregrinaje hacia el origen,” *INTI: Revista de literatura hispánica*: No. 29, Article 10, was downloaded 14,356 times.

To summarize the impact of digitally publishing *INTI* into open access: Until the beginning of digitization in 2008, *INTI* was accessible by 350+ scholars worldwide (subscribers, additional individual issue recipients, and articles acquired via interlibrary loans). In 2012, at the request of the director-editor, Digital Publishing Services facilitated placing of special print *INTI* issues for sale on Amazon.com. In 2013, based on the both the scholarly reputation of print *INTI* and the newfound visibility of digital *INTI*, Ithaka / JSTOR, a major scholarly aggregator, indexer and vendor, contracted with the director-editor to purchase publication rights and to digitize the entire *INTI* backfile, making it available digitally to

all JSTOR proprietary subscribers (in addition to open access of the full *INTI* corpus via the Providence College Digital Commons repository site). And finally, a high benchmark was reached in the month of May, 2015: during the month of May, 12,539 scholars discovered and downloaded (full PDF downloads) *INTI* files/articles / images on the Providence College Digital Commons site, evidencing the maximal increase in documented user access from 350 print subscribers to more than 12,000 digital users/consumers in a single month.

One additional indication of digital *INTI*'s impact is worth mentioning here. As a result of the digital *INTI*'s increased visibility and the availability of its publishing platform (i.e., the Digital Commons platform at Providence College, where digital *INTI* resides), the director/editor initiated a collaboration between himself, Providence College's Digital Publishing Services and the Universidad Complutense de Madrid's Latin American scholars (Juana Martínez Gómez, et al) to jointly publish the most recent issue (Numbers 81-82, 2014) focused on the long neglected topic of the Latin American short story: *Fuentes Para La Historia Del Cuento Hispanoamericano Siglo XX*. While difficult to objectively assess, the scholarly significance of both this international collaboration and the substantive scholarly content (25 scholarly contributors over 584 pages) is certainly of note.

## Conclusion.

When scholars, digital librarians and general Web-savvy citizens search and research rich content on the Web, they are often surprised to find unexpected treasures – items for which they were unsure of the search terms; items they feared were not, or no longer, available; obscure texts, maps, images, recordings formerly locked in archives and museums far away and, thus, inaccessible; items in non-English, non-Western or exotic languages; or items which in the pre-digital eras would have required a surface-mail interlibrary loan, a trip to another state, another country, or another continent. Now some of that – certainly not all – is conveniently available, is accessible (at least in its digital surrogate form). The over 1,550 items, over 150,000 pages of rich content in *INTI* are, thanks to open access, accessible and available for consumption to everyone interested in Latin American literature and art, to all with access to an internet connection.

A central theme of the *INTI* project case study is making conveniently accessible those valuable items, which were heretofore minimally accessible. When those minimally accessible items, that minimally accessible content, are as rich, varied and demonstrably valuable to students and scholars of Latin American literature and art as the content of *INTI*, the value added as a result of the new digital accessibility is enormous and almost incalculable. The passionate and tireless efforts

of the Latin American scholar / director-editor and his extensive, loyal network of Latin American literary and artistic confrères have created and maintained for over forty years the vibrant, often brilliant, laureate-filled organ of Latin American culture, impressive in breadth and depth well beyond merely literature and art. Beginning with the 2008 collaboration between the Latin American scholars and the digital library specialists, the accessibility, availability, visibility and impact of *INTI*'s invaluable content have grown inexorably and exponentially from the 350+ libraries, and individual subscribers (with some additional consumers) to over 12,000 per month.

The nascence and success of such collaborations are neither serendipitous nor accidental, but rather strategically cultivated and tactically prepared. The most basic need in the *INTI* project was to create a culture of collaboration in the library, which proactively sought energizing and high-potential collaborative partners. This was initiated and accomplished in the library beginning in 2005, such that by 2008 the faculty director/editor of *INTI* and the digital library staff perceived clear and mutual benefit in launching the digitization and digital publishing of *INTI* beginning with the earliest issues (1974) and moving progressively forward through ensuing years and issues. The producers of print *INTI* - Latin American scholars, literati and artists - had over time committed their efforts to the artistic, literary and intellectual quality and integrity of the journal's content and reputation. The digital librarians had over time committed their efforts to the new roles of digital knowledge creation. The culture of collaborative readiness was central to both the producers of print *INTI* and to the College's digital librarians. The successful evolution of the *INTI* project was a natural result of the collaborative readiness and can be developed at any institution, in any library, of any size. Contributing components of the readiness include effective leadership, flexibility for change, openness to both the assumption of new responsibilities (e.g., digital knowledge creation and publication beyond traditional library roles of collection procurement) and the willingness to "share turf", allow and invite others into ones realm of expertise (e.g., the Latin American scholar's relinquishing the design, publishing, promulgation and dissemination of a cherished and closely-held print organ / journal into the control of digital librarians and into the "commons" environment of open access).

A second need for resources and costs beyond the above, more subjective issues (a well-respected scholarly journal, a progressive digital library environment and cultures of readiness) is often a tactical challenge in academia, where budget strain and fiscal hypervigilance are common, where turf (e.g., academic discipline expertise versus library support services) either allows discrete areas of ownership to persist or provides insufficient incentive for collaboration. The fiscal resources for the creation of DPS in 2006 were 1) an external seed grant (for two years

of the Digital Commons turnkey repository based on a strategic plan to pilot an institutional repository as was becoming more common in higher education) and 2) complementary institutional operational funding (for technology hardware and software and appropriate furnishings).

The third, human-resource need was managed and resolved over 5 years through repurposing of underutilized staff from less mission-critical areas (e.g., Special Collections, Government Documents, Cataloging, Interlibrary Loan, Access Services, Periodicals and the pool of student assistants). The fourth need for professional staff development, continual updating of technological recourses (storage, scanning, design, processing and OCR resources) and project planning, development and management was an ongoing need; it was managed and resolved over a period of 5 years through strategic hiring, training and cross-training of existing staff (no additional staff lines were requested or used), and through careful strategic networking and partnering with local, regional and national institutions involved in similar strategic projects for creating digital scholarship and knowledge.

By facilitating the strategic introduction of potential and high-value partnership components (print *INTI* and digital librarians) in a culture of collaborative readiness, the *INTI* project grew and evolved in a natural, almost organic fashion. The strategically organic evolution served as an organizing principle to encourage and guide the development of fiscal and human resources, to tactically develop those human resources, and to operationally implement, manage and sustain the *INTI* project. The results have been both encouraging and energizing to such an extent, that the partners (*INTI* director-editor and digital librarians) have already begun planning for both new areas of *INTI* project collaboration and new collaborations with additional partners. The reader might well understand from the above presentation of the *INTI* project, that the creation of digital scholarly knowledge is both valuable, achievable and scalable to institutions, libraries and scholarly publications of all sizes in any location.

## References

American Historical Association / AHA. 2015. "Guidelines for Evaluating Work in Digital Humanities and Digital Media." <http://historians.org/teaching-and-learning/digital-history-resources/evaluation-of-digital-scholarship-in-history/guidelines-for-the-evaluation-of-digital-scholarship-in-history>.

Association of College & Research Libraries / ACRL. June, 2014. "Top Trends in Academic Libraries," *College & Research Libraries News*. 75 (6): 294-302. <http://crln.acrl.org/content/75/6/294.full>.

Association of College & Research Libraries / ACRL Research Planning and Review Committee. March, 2015. "Environmental Scan 2015." <http://www.ala.org/acrl/sites/ala.org.acrl/files/content/publications/whitepapers/EnvironmentalScan15.pdf>.

Bailey, Donald Russell. July, 2015. "Creating Digital Art History: Library, Student and Faculty Collaboration," *The International Journal of New Media, Technology, and the Arts*. 10 (2): 1-10.

———. December, 2013. "Creating Digital History – Case Study: The Dorr Rebellion Project," *Infotheca, Journal for Digital Humanities*. 14 (2): 38-48. Accessed November 1, 2015. <http://infoteka.unilib.rs/2013/br.2/eng/Infotheca-2-2013-Russell-Bailey.pdf>.

Bartscherer, Thomas, and Roderick Coover, eds. 2011. *Switching Codes: Thinking Through Digital Technology in the Humanities and the Arts*. Chicago: University of Chicago Press.

Brown, Allison P., ed. 2013. *Library Publishing Toolkit*. Geneseo, NY: IDS Project Press.

Caprio, Mark J. 2015. "Re-Engineering Relationships with Faculty and Students: A Social Contract for Digital Scholarship." In *Creating Research Infrastructures in 21st-Century Academic Libraries: Conceiving, Funding, and Building New Facilities and Staff*, edited by Bradford Lee Eden, 33-49. Lanham, MD: Rowman and Littlefield / Scarecrow Press.

Caprio, Mark J., and Christian Marie Landry. "Publishing INTI: A Suite of Services Case Study," Allison P. Brown, ed. 2013. *Library Publishing Toolkit*. Geneseo, NY: IDS Project Press, 161-170.

Carmosino, Roger B. ed. *INTI: Revista de literatura hispánica* - <http://digitalcommons.providence.edu/inti/>.

Deegan, Marilyn, and Willard McCarty, eds. 2012. *Collaborative Research in the Digital Humanities*, Aldershot, Hants, England ; Burlington, VT: Ashgate.

Digital Publishing Services DPS, Providence College Website - <http://www.providence.edu/library/dps/Pages/default.aspx>.

Galería INTI (dual language) INTI Image Gallery - [http://digitalcommons.providence.edu/inti\\_gallery/](http://digitalcommons.providence.edu/inti_gallery/).

Hirsch, Brett D., ed. 2012. *Digital Humanities Pedagogy: Practices, Principles and Politics*. Cambridge, UK: Open Book Publishers.

International Federation of Library Associations / IFLA. 2013. *Riding the Waves or Caught in the Tide? Navigating the Evolving Information Environment*. [http://trends.ifla.org/files/trends/assets/insights-from-the-ifla-trend-report\\_v3.pdf](http://trends.ifla.org/files/trends/assets/insights-from-the-ifla-trend-report_v3.pdf).

INTI: *Revista de Literatura Hispánica* - <http://digitalcommons.providence.edu/inti/>.

INTI Archivo - [http://digitalcommons.providence.edu/inti/all\\_issues.html](http://digitalcommons.providence.edu/inti/all_issues.html)

INTI Web: INTI Celebra 40 Años - <http://library.providence.edu/dps/publications/inti/index.php>

Jones, Steven E., 2014. *The Emergence of the Digital Humanities*. NY, NY: Routledge.

Laakso, Mikael, et al. June 13, 2011. "The Development of Open Access Journal Publishing from 1993 to 2009," *PLOS One*. DOI: 10.1371/journal.pone.0020961.

Marcum, Deanna. May 7, 2015. *Educating the Research Librarian: Are We Falling Short?* Ithaka S&R. Accessed November 1, 2015. [http://sr.ithaka.org/sites/default/files/files/SR\\_Issue\\_Brief\\_Educating\\_the\\_Research\\_Librarian050715.pdf](http://sr.ithaka.org/sites/default/files/files/SR_Issue_Brief_Educating_the_Research_Librarian050715.pdf).

Modern Language Association / MLA. 2012. "Guidelines for Evaluating Work in Digital Humanities and Digital Media". [https://www.mla.org/guidelines/evaluation\\_digital](https://www.mla.org/guidelines/evaluation_digital).

———. *MLA Directory of Periodicals* - <https://www.mla.org/mladirect/biblioperiodicals>.

Schmolling, Regine. August 15, 2015. "Agents of the Publishing Chain: From Libraries as Academic Publishers to Libraries as Publishers in eScience and Digital Humanities," *IFLA WLIC 2015 Conference Proceedings: Dynamic Libraries: Access, Development and Transformation*. <http://library.ifla.org/1164/1/187-schmolling-en.pdf>

Schnapp, Jeffrey, Johanna Drucker, Anne Burdick, Peter Lunenfeld and Todd Presner. 2012. *Digital Humanities*. Cambridge, MA: The MIT Press.

Schonfeld, Roger C. March 26, 2015. *Meeting Researchers Where They Start: Streamlining Access to Scholarly Resources*. Ithaka S&R. Accessed November 1, 2015. [http://sr.ithaka.org/sites/default/files/files/SR\\_Issue\\_Brief\\_Meeting\\_Researchers\\_Where\\_They\\_Start\\_032615.pdf](http://sr.ithaka.org/sites/default/files/files/SR_Issue_Brief_Meeting_Researchers_Where_They_Start_032615.pdf)

Schonfeld, Roger C., and Ross Housewright. April 7, 2010. *US Faculty Survey 2009. Key Insights for Libraries, Publishers, and Societies*. Ithaka S&R. Accessed November 1, 2015. <http://www.sr.ithaka.org/researchpublications/us-faculty-survey-2009>

Text Encoding Initiative / TEI - <http://www.tei-c.org/index.xml>.



## Appendices.

**One** - INTI – “Contributor Highlights” – Accessed November 1, 2015.

<http://library.providence.edu/dps/publications/inti/selectauthors.php>

Of the ca. 1,500 contributors to *Inti* since 1974, many are internationally renowned. The list below highlights forty-one of them. Of the internationally recognized INTI contributors listed below, there are: eight contributors awarded the Nobel Prize for Literature (Sweden); sixteen contributors awarded the Miguel de Cervantes Prize for Literature (Spain); three contributors awarded The Neustadt International Prize for Literature (United States); four contributors awarded The Jerusalem Prize for the Freedom of the Individual in Society (Israel); seven contributors awarded the Prix du Meilleur Livre Étranger (France); and five contributors awarded the Prix Médicis (France), as well as other esteemed prizes and awards.

1. Jorge Luis Borges (Argentina). Short-Story writer, poet, critic. Miguel de Cervantes Prize, 1980, Jerusalem Prize.
2. Ernesto Sábato (Argentina). Novelist, critic, painter, physicist. Legion of Honor Prize, Miguel de Cervantes Prize, Jerusalem Prize.
3. Pablo Neruda (Chile). Nobel Prize for Literature 1971. Poet-Diplomat, Politician.
4. Luis Alberto Sánchez (Perú) Historian, Critic, Philosopher, Lawyer, First Vice President of Perú.
5. Mario Vargas Llosa (Perú) Nobel Prize for Literature 2010, Miguel de Cervantes Prize, 1994, Order of the Aztec Eagle Prize, 2011. Novelist, short-story writer.
6. Julio Cortázar (Argentina) Novelist, Short Story writer.
7. Carlos Fuentes (Mexico) Novelist, Short-Story writer. Cervantes Prize.
8. Julio Ortega (Perú) Critic, Short-Story writer. Order of the Aztec Eagle Prize, 2011.
9. Carlos Bousoño. (Spain) Critic, poet. Prince of Asturias Award for Literature.
10. Francisco Ayala García Duarte (Spain) Novelist. Miguel de Cervantes Prize, Prince of Asturias Prize for Literature.
11. Augusto Roa Bastos (Paraguay) Novelist, Short-Story writer. Miguel de Cervantes Prize, 1989. Guggenheim Fellowship for the Creative Arts.
12. Carlos Germán Belli (Perú) Poet. Guggenheim Fellowship for the Creative Arts. Nominated for the Nobel Prize for Literature.
13. Gonzalo Rojas (Chile) Poet. Miguel de Cervantes Prize 2003, Guggenheim Fellowship for the Creative Arts.
14. Jean Franco (England) Critic. Guggenheim Fellowship for the Humanities.
15. Juan Rulfo (Mexico) Novelist, Short Story writer. Prince of Asturias Award for Literature 1982.
16. Óscar Hahn (Chile) Poet. Pablo Neruda Prize, National Prize for Literature.
17. Juan Gelman (Argentina) Poet. Cervantes Prize for Literature.
18. Ernesto Cardenal (Nicaragua) Catholic Priest, Poet, Queen Sophia Prize for Ibero-American Poetry, Nominated for Nobel Prize.
19. José Emilio Pacheco (Mexico) Poet, essayist, Short Story writer. Miguel de Cervantes Prize 2010, Guggenheim Fellowship for the Humanities.
20. Mempo Giardinelli (Argentina) Novelist, Short Story writer. Romulo Gallegos

- Prize (Venezuela) National Prize for the Novel, México.
21. Octavio Paz (Mexico) Poet. Nobel Prize for Literature 1990, Miguel de Cervantes Prize, 1982.
  22. Jorge Eduardo Eielson (Perú) Artist, poet. Guggenheim Fellowship for the Creative Arts.
  23. Alfredo Bryce Echenique (Perú) Novelist, Short Story writer. National Prize for Literature, Guggenheim Fellowship for the Creative Arts.
  24. Alvaro Mutis (Colombia) Poet. Miguel de Cervantes Prize, Neustadt International Prize for Literature.
  25. Sergio Pitlor (Mexico) Novelist, Short Story writer. Miguel de Cervantes Prize, 2006, Guggenheim Fellowship for the Creative Arts.
  26. Carmen Boullosa (Mexico) Novelist, poet. Guggenheim Fellowship for the Creative Arts.
  27. Mirko Lauer (Perú) Poet, Critic. Guggenheim Fellowship for the Creative Arts.
  28. Steven Boldy (England) Critic.
  29. Ana María Barrenechea (Argentina) Critic. Guggenheim Fellow in the Humanities.
  30. María Rosa Lojo (Argentina) Novelist, Poet.
  31. Juan Calzadilla (Venezuela) Poet, Art Critic. National Prize for the Arts.
  32. Francisco Madariaga (Argentina) Poet. National Poetry Award.
  33. Juan Goytisolo (Spain) Novelist, Poet. National Prize for Literature.
  34. Diamela Eltit (Chile) Novelist. Guggenheim Fellowship for the Creative Arts. Nominated for Neustadt International Prize for Literature.
  35. Rafael Gutiérrez Girardot (Colombia) Philosopher, Translator, Publisher. Alfonso Reyes International Prize.
  36. Jorge Volpi (Mexico) Novelist. Guggenheim Fellowship for the Creative Arts.
  37. Sara Castro-Klaren (Perú) Writer, Critic. Appointed to Fulbright Board of Directors by President Clinton 1999.
  38. Mario Toral (Chile) Painter, poet. Guggenheim Fellowship for the Creative Arts, Medal of Honor from the Pablo Neruda Foundation.
  39. José Tola (Peru) Painter. World Bank, Permanent Exhibition, Washington, DC.
  40. Fernando de la Jara (Peru) Painter.
  41. Roberto Brouillon (Argentina) Painter.

**Two – Select Digital Latin American Literature and Art Resources** - The following selected Web-based Latin American literature and art resources are open access and some include scholarly content. This selection serves primarily as an example of what types of digital Latin American resources are currently available via OA. However, very few of them provide *Inti's* combination of original, full-text, peer-reviewed, scholarly, open access knowledge collection resources. Accessed November 1, 2015.

Handbook of Latin American Studies - <http://lcweb2.loc.gov/hlas/>, HLAS Web - <http://hlasopac.loc.gov/>.

Latin American History - <http://latinamericanhistory.oxfordre.com/view/10.1093/acrefore/9780199366439.001.0001/acrefore-9780199366439-e-117?rskey=p1OV4R&result=3>.



Estudios Interdisciplinarios de América Latina y el Caribe, Tel Aviv - <http://www7.tau.ac.il/ojs/index.php/eial/index>.

*Vanderbilt e-Journal of Luso-Hispanic Studies* - <http://ejournals.library.vanderbilt.edu/ojs/index.php/lusohispanic/index>.

Borges Center, University of Pittsburgh - <http://www.borges.pitt.edu/arts>.

Gabriela Mistral - <http://www.educarchile.cl/ech/pro/app/detalle?ID=76155>.

Six Hispanic Literary Giants - <http://edsitement.neh.gov/feature/six-hispanic-literary-giants>.

Digital Spanish Literature Collections, UC Berkeley - <http://guides.lib.berkeley.edu/c.php?g=4609&p=16742>.

Spanish Language Electronic Literature (Electronic Literature as a Model of Creativity and Innovation in Practice) - <http://elmcip.net/research-collection/spanish-language-electronic-literature>.

Latin American Network Information Center, University of Texas - <http://lanic.utexas.edu/la/region/literature/>.

Benson Latin American Studies Collection, UTexas - <http://www.lib.utexas.edu/benson>.

Latin American and Mexican Online News, UTexas SA - <http://libguides.utsa.edu/latamnews>.

Red de Revistas Científicas de América Latina y el Caribe, España y Portugal Scientific Information System - <http://www.redalyc.org/home.oa>.

Biblioteca Americana - <http://www.cervantesvirtual.com/areas/biblioteca-americana-0/>.

Latin American Library, Tulane University - <http://digitallibrary.tulane.edu/collections/lal>.

Digital Library of the Caribbean - <http://www.dloc.com/>.

Crítica.cl - REVISTA LATINOAMERICANA DE ENSAYO Y OPINIÓN FUNDADA EN SANTIAGO DE CHILE EN 1997 - <http://critica.cl/>.

Revista electronica, Venezuela - <http://www.dramateatro.com/index.php?lang=es>.

*e-journal*, Mexico - Revistas especializadas de prestigio en format electrónico - <http://www.ejournal.unam.mx/index.html>.

La Revista Digital Universitaria, Mexico - <http://www.revista.unam.mx/>.

CELEHIS - <http://www.mdp.edu.ar/humanidades/letras/celehis/>.

Centro de Estudios de Teoría y Crítica de La Plata - [www.orbistertius.unlp.edu.ar](http://www.orbistertius.unlp.edu.ar).

*La Habana Elegante*, Southern Methodist University - <http://www.habanaelegante.com/>.

Latin American Literature Commons - <http://network.bepress.com/arts-and-humanities/spanish-and-portuguese-language-and-literature/latin-american-literature/>.

Biblioteca Digital Ciudad Seva - <http://www.ciudadseva.com/bdcs/bdcs.htm>.

*Cuba Literaria* - Portal de Literatura Cubana - <http://www.cubaliteraria.com/>.

Latin American Open Archives Portal - <http://www.crl.edu/grn/larrp/current-projects/laoap>.

Museum of Latin American Art - <http://www.molaa.org/>.

Documents of 20th-century Latin American and Latino Art: A Digital Archive and Publications Project - <http://icaadocs.mfah.org/icaadocs/>.

Art Museum of the Americas - <http://museum.oas.org/>.

Latin American Art, Los Angeles County - <http://www.lacma.org/art/collection/latin-american-art>.

This article was first published by *Journal of Technologies in Knowledge Sharing*, Volume 12, Issue 1, 2016.

## **INTI READERSHIP**

**Latest Statistics from Digital Commons and JSTOR as of  
December 31, 2020**

**INSTITUTIONS: 12,042**

**COUNTRIES: 204**

**TOTAL FULL-TEXT DOWNLOADS: 1,160,031**

### **Top 50 countries with number of full-text downloads:**

- |                                 |                                |
|---------------------------------|--------------------------------|
| 1. United States (97,347)       | 26. Guatemala (2,469)          |
| 2. Argentina (81,728)           | 27. El Salvador (2,282)        |
| 3. Mexico (75,678)              | 28. Russian Federation (2,243) |
| 4. Colombia (66,014)            | 29. The Netherlands (1,834)    |
| 5. Peru (54,908)                | 30. Cuba (1,789)               |
| 6. Ecuador (34,385)             | 31. Panama (1,732)             |
| 7. Spain (33,950)               | 32. Paraguay (1,693)           |
| 8. Venezuela (26,261)           | 33. Poland (1,407)             |
| 9. Chile (25,813)               | 34. Honduras (1,366)           |
| 10. Germany (11,643)            | 35. Ireland (1,306)            |
| 11. China (11,516)              | 36. Turkey (1,214)             |
| 12. Dominican Republic (11,042) | 37. Switzerland (1,162)        |
| 13. France (10,837)             | 38. Sweden (1,100)             |
| 14. United Kingdom (8,350)      | 39. Republic of Korea (1,084)  |
| 15. Brazil (8,194)              | 40. Belgium (1,015)            |
| 16. Bolivia (7,810)             | 41. The Philippines (925)      |
| 17. Puerto Rico (6,486)         | 42. Japan (889)                |
| 18. Nicaragua (5,736)           | 43. Greece (877)               |
| 19. Uruguay (5,547)             | 44. Romania (815)              |
| 20. Italy (5,547)               | 45. Ukraine (713)              |
| 21. Costa Rica (5,228)          | 46. Austria (695)              |
| 22. Singapore (4,432)           | 47. Portugal (673)             |
| 23. Australia (3,796)           | 48. Taiwan (668)               |
| 24. India (3,413)               | 49. Hong Kong (632)            |
| 25. Canada (3,266)              | 50. Egypt (605)                |

**INTI Top 25 Authors, Full Text Download Counts  
As of December 31, 2020**

1. **Pedro Lasarte.** (Perú) Boston University USA. “No oyes ladrar los perros” de Juan Rulfo: Peregrinaje hacia el origen”. (Usage: 49,759, Downloads: 49,351, Abstract Views: 408. Published on 04/01/89).
2. **María Mercedes Jaramillo.** (Colombia) Fitchburg State College USA. “Los alabaos, los arrullos y los chigualos como oficios de difunto y ritos de cohesión social en el Litoral Pacífico colombiano”. ( Usage: 26,818, Downloads: 26,424, Abstract Views: 394. Published on 04/01/ /06).
3. **Lucía Ortiz.** (Colombia) Regis College USA. “Chambacú corral de negros de Manuel Zapata Olivella. Un capítulo en la lucha por la libertad. *In Memoriam*”. Usage: 22,161, Downloads: 22,120, Abstract Views: 41. Published on 04/01/06.
4. **Loló Reyro.** (España) Brown University USA Considerando...”Considerando en frío, imparcialmente...”. Usage: 21,955, Downloads: 21,862, Abstract Views: 93. Published on 10/01/92.
5. **Steven Bermúdez Antúnez, Jesús Medina Fuenmayor.** (Venezuela) Universidad de Zulia, Venezuela. “El cuento venezolano en el siglo XX: bases para su comprensión y estudio”. Usage: 13,328, Downloads: 13,287, Abstract Views: 41. Published 04/01/15.
6. **Gioconda Marún.** (Argentina) Fordham University USA. “La bolsa de huesos: un juguete policial de Eduardo L. Holmberg”. Usage: 9,940, Downloads: 9,813, Abstract Views: 127. Published 10/01/84.
7. **Jaime Alazraki.** (Argentina) Harvard University USA. Voz narrativa en la ficción breve de Julio Cortázar”. Usage: 9,761, Downloads: 9,296, Abstract Views: 465. Published 10/01/79.
8. **Marcelo Coddou.** (Chile) Drew University USA. Complejidad estructural de *El beso de la mujer araña*”. Usage: 9,454, Downloads: 9,257, Abstract Views: 197. Published 04/01/78.
9. **María Fernanda Lander.** (Venezuela) Brown University USA. “No me esperen en abril o el relato de la nostalgia y el olvido”. Usage: 8,700, Downloads: 8,679, Abstract Views: 21. Published 04/01/97.

10. **Laura Middlebrooks.** (United States) University of Richmond USA. Nancy Morejón. Black Women and Other Poems / Mujer negra y otros poemas". Usage: 8,488, Downloads: 8,471, Abstract Views: 17. Published 04/01/04.

11. **Miguel Gomes.** (Venezuela) University of Connecticut, Storrs USA. "Carlos Drummond de Andrade: Itabira: antología. Usage: 7,718, Downloads: 7,690, Abstract Views: 28. Published 10/01/92.

12. **Paloma Jiménez Del Campo.** (España) Universidad Complutense de Madrid. "El cuento dominicano: historia de la consolidación de un género". Usage: 7,726, Downloads: 7,682, Abstract Views: 44. Published 04/01/15.

13. **Gabriela Mora.** (Chile) Rutgers University USA. "La prodigiosa tarde de Baltasar: problemas del significado". Usage: 6,912, Downloads: 6,508, Abstract Views: 404. Published 10/01/82.

14. **Fernando Moreno.** Université de Poitiers, Francia. "Cuento y política, política del cuento (lectura de "Graffiti", de Julio Cortázar". Usage: 6,692, Downloads: 6,575, Abstract Views: 117. Published 10/01/85.

15. **Luis Fernando Restrepo.** University of Arkansas, Fayetteville USA. "Serge Gruzinski. La guerra de las imágenes, de Cristóbal Colón a Blade Runner (1492-2019). Usage: 6,535, Downloads 6,448, Abstract Views 87. Published 04/01/2000.

16. **Roberto Echavarren.** (Uruguay) "Pedro Páramo: La muerte del narrador". Usage: 6,150, Downloads: 5,975, Abstract Views: 175. Published 04/01/81.

17. **Sharon Magnarelli.** (United States) Albertus Magnus College USA. "Women, Violence and Sacrifice in *Pedro Páramo* and *La muerte de Artemio Cruz*." Usage: 5,855, Downloads 5,649, Abstract Views: 206. Published 04/01/81.

18. **Mario Vargas Llosa.** (Perú) Nobel Prize in Literature 2010. "Albert Camus y la moral de los límites". Usage: 5,808, Downloads: 5,125, Abstract Views: 683. Published 10/01/76.

19. **Kathleen N. March.** (United States) University of Maine USA. "Crónica de una muerte anunciada: García Márquez y el género policíaco". Usage: 5,773, Downloads: 5,545, Abstract Views: 228. Published 10/01/82.

20. **George Yúdice.** (United States) Emory University USA. "Poemas de un joven que quiso ser otro". Usage: 5,657, Downloads: 5,537, Abstract Views: 120. Published 10/01/83.

21. **Rose Minc.** (United States) Montclair State College USA. "La contradicción como ley: notas sobre 'Es que somos muy pobres' de Juan Rulfo". Usage: 5,520, Downloads: 5,373, Abstract Views: 147. Published 04/01/81.

22. **Myron I. Lichtblau.** (United States) Syracuse University USA. "El papel del narrador en 'La herencia de Matilde Arcángel' de Juan Rulfo". Usage: 5,412, Downloads: 5,269, Abstract Views: 143. Published 04/01/81.

23. **Patricia N. Klingenberg.** (United States) Illinois Wesleyan University, USA. "Silvina Ocampo frente al espejo". Usage: 5,281, Downloads: 5,218, Abstract Views: 63. Published 10/01/94.

24. **Julián Ríos.** (España) "*El Naranjo, o los círculos del tiempo* narrativo de Carlos Fuentes". Usage: 5,178, Downloads: 5,153, Abstract Views: 25. Published 04/01/96.

25. **Julio Ortega.** (Perú) Brown University USA. "Las mejores novelas españolas del siglo XX". Usage: 5,152, Downloads: 5,148, Abstract Views: 4. Published 04/01/99.



**Donald Russell Bailey, Roger B. Carmosino, and Mark Caprio.  
Brown University Faculty Club, December 18, 2014.**