

Scholarly Journals in Africology: An Introductory Descriptive Review

by

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Introduction

This exercise has its genesis in the correspondences I have received from university faculty wanting to know the impact factor of *The Journal of Pan African Studies* (now *Africology: The Journal of Pan African Studies*) in reference to retention, promotion and tenure. Since our journal is not a participant in any formal impact formulations, I would kindly explain the merits of our journal (history, editorial board composition, abstracting and indexing resources, etc.), and detail how our journal meets or exceeds standard criteria for peer-reviewed academic journals in the U.S. and around the world. Of course some were pleased with my answer, and others were not, but the learning curve for everyone was that perhaps the weight assigned to impact factors may not be all that it is thought to be in academe or that it is not used correctly, especially when evaluating the worth of a scholar. Nevertheless, the issue of measuring the worth of our journal didn't end, and subsequently I and members of our editorial board were asked about our 'cited half-life' (median age of the articles that were cited in *Journal Citation Reports*, an annual publication that provides information about academic journals in the sciences and social sciences, including impact factors), 'article influence', Eigenfactor score (a rating of the total importance of a journal), and the ever-present 'impact factor' measurement. In response, after some reading on the topic, on November 20, 2014 I sent an e-mail to the members of our editorial board with the subject-line "Cited Half-Life, Impact Factor, Article Influence, Eigenfactor Score, Afrofactor/Afrifactor" in an attempt to clear the air on the above journal measurements that are highly regarded in academe.

In the notice I said "should anyone ask about the cited half-life of *JPAS*, don't be flustered", because a higher or lower cited half-life does not imply any particular value for a journal. Second, I said "... should you or anyone wish to determine the 'Impact Factor' of *JPAS*, it is based on the ratio of the number of citations to the previous 2 years of the journal, divided by the number of articles in those years which essentially provides the average number of recent citations per article.

I thought that explanation would perhaps ease any anxiety about the assessment tool. Next I discussed *article influence* and its relationship to a journal's *Eigenfactor* score, a score developed by Jevin West and Carl Bergstrom at the University of Washington. And I continued by mentioning the construction of an *Afrofactor* or an *Afrifactor* that would score the total impact of journals in Africology with a qualitative component that would measure the importance of a journal to a community, by considering the origin of the incoming citations, and on how often an average researcher would access content from a particular journal. Thus, I argued that an *Afrofactor* or *Afrifactor* can be thought of as being more robust than an 'Impact Factor' metric, because an *Afrofactor* or an *Afrifactor* factor/score would only be linked to the total citation count of journals in Africology.

Response to my November e-mail and *Afrofactor/Afrifactor* idea was not swift, but in 2015, colleague and former *A:JPAS* editorial board member Thomas Weissinger (Professor Emeritus, University Library, African American Studies & Philosophy Bibliographer) of the University of Illinois at Urbana-Champaign referenced my e-mail in the September 2015 edition of *The Journal of Pan African Studies* which brought my proposal to life as he referred to my e-mail as the 'Zulu memorandum' and reiterated my argument that 'there should be journal assessment tools for Black Studies comparable to the standard tools used to produce the *Journal Citation Reports*', and that an *Afrofactor/Afrifactor* can 'place an emphasis on the centrality of Black Studies journals in the work of Black Studies scholars'. Then, fast-forward to 2017 (March 8-11) at the National Council for Black Studies annual conference in Houston, Texas, a roundtable was held titled 'Impact Factor in Journal Publishing in Africana Studies: Journal Editors and the Discussion of Citation Indexing, Journal Rating, and Publishing in Africana Studies'. Unfortunately, I was not able to attend the session, but I received notice of its deliberations the next day at our 'When the Dust Settles: JPAS in the Mix' roundtable, whereupon I received commentary on the 'impact factor' session. Not shaken by the seemingly willingness of the 'Impact Factor in Journal Publishing in Africana Studies: Journal Editors and the Discussion of Citation Indexing, Journal Rating, and Publishing in Africana Studies' roundtable to status quo requirements and restrictions; often at the exclusion of the journals and interests they represent. Thus, Amanishakete Ani (Department of Africana Studies, University at Albany, State University of New York), a conference attendee and present at the 'impact factor' roundtable learned of the 'Zulu memorandum' mentioned by Thomas Weissinger in 2015, and my *Afrofactor/Afrifactor* idea, and as a result, she issued a call for journals in Africology to consider an *Afrofactor/Afrifactor* evaluation system for journals in Africology, a project that has formed into a national and international 'task force' of journal editors and board members.

Considering the above, I have compiled this descriptive review of fifty peer-reviewed journals from the online content they provided in relationship to Africology (i.e., African Diaspora Studies, African Studies, Africana Studies, African American Studies, Afro-American Studies, Black Studies, Pan African Studies, etc.) via their public affirmations that can perhaps give greater attention to this modest effort to advance the disciplinary and social responsibility aims of Africology.

And in so doing, we should begin to entertain the coordination of criteria for quality journals in Africology. In the exercise below, I provided what can be some elements in a criterion semantic for Africology journals. However, I think it is important that we start the process by considering (in alphabetical order): academic rank academic (editorial board members), access, advertisement level/participation, affiliation, awards, circulation, citation analysis, community centeredness, creditability, editor experience/qualifications, editorial board members (academic/community rank, diversity, inter editorial board memberships), focus, format (print, online or both), founding year/date, frequency, gender diversity, grants received, guest editors, indexing and abstracting applications, influence, interdisciplinary scope, internationalism, ISSN assigned, leadership, location, measure of importance (MOI), metrics, most cited papers, most downloads, most impact in Africology (MIA), multilingualism, open-access, peer review, peer review process, publication ethics and malpractice statement, publisher, publishing history, quality, ranking, readership profile, reputation in Africology, scholarly focus (elitist, proletariat, etc.), site traffic in online environments, speed in the submission to being published process, sponsor(s), staff, submission-acceptance-rejection rate, subscriptions (amount, demographics, etc.), threads/intertextuality, trans-disciplinary, transparency (public), trustworthiness, usefulness, visibility, etc.

In constructing this review, I considered most of the above as criteria for a full assessment of our journals, a should we enter a quantitative or bibliometric mode of evaluating the journals that involves the construction of citation graphs to represent a network of citations between documents that can determine the impact of a particular contribution in Africology, we should also be mindful of the criterion of open access, because some (even in the roster below) hide behind the open access movement and subsequently attach a fee for services. Thus, the idea of allowing public access to high-quality research at no cost is lost in a capitalist scheme. And in the false move, the fee scheme hurts those who want to increase the number of people reading and citing their contributions.

Overall, I hope this exercise will give new energy to those who want to see growth in the periodicals listed, and in those not listed, because some have stopped production for one reason or the other, hence potential, protracted or applied knowledge is lost, and aspirations and opportunities stand at the end of the line, when a first class existence, is within reach. And indeed, the question of an Afrifactor (the term I have decided to accept for this and future discourse) is needed, because in a practical way, it involves two simple components: (1) citation analysis, which looks at how scholars in Africology cite one another, and (2) how networks of scholars and scholarly communication are linked or can be linked in the development of areas of knowledge over time. Now is the time for a bibliometric (an Afri-bibliometric) analysis of our journals, so we can begin to trace relationships and citations, and substantially enhance a well-deserved field of study (Africology).

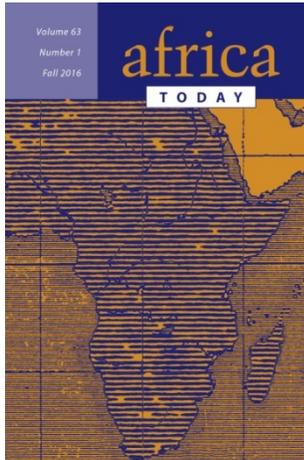
Africa: Journal of the International African Institute



Africa: Journal of the International African Institute (ISSN: 0001-9720, e-ISSN: 1750-0184), established in 1928, is a peer-reviewed journal published February, May, August, and November by Cambridge University Press (published in Africa in 2008), devoted to the study of African societies and culture, its editorial policy encourages an ethnographic and interdisciplinary approach, involving the humanities, social sciences, and environmental studies. Thus, the journal publishes theoretically informed ethnographies and studies of social relations 'on the ground' that are sensitive to local cultural forms aimed to give increased attention to the African production of knowledge, highlighting the work of local African thinkers/writers, and by emerging social and cultural trends. Each issue contains: six or seven major articles, arranged thematically, extensive review essays

and substantial book reviews; special issues are published annually (special issues include eight or nine papers plus an Introduction from the guest editor(s), special issue proposals are reviewed quarterly by the journal editors, and are additionally reviewed by assigned members of the editorial advisory board). The co-editors of the journal are Wale Adebani (University of California, Davis), Deborah James (London School of Economics, University of London), and Benjamin Soares (African Studies Centre, Leiden), the reviews editor is Laura Mann (London School of Economics), and the local intellectuals editor is Karin Barber (University of Birmingham) in association with a forty-one member editorial advisory board. The journal is available through Project MUSE, JSTOR (with a five-year moving wall), it lists abstract and full-text views metrics, and it is available online as part of the ALPSP Learned Journals Collection (a collection of e-journals published by members of the Association of Learned and Professional Society Publishers founded in 1972 as an international trade association for not-for-profit publishers). Free electronic access is available to libraries and non-profit research and educational institutions in Africa. One of the top ten most-cited articles (updated monthly) for the journal is John Horton's 1967 article "African Traditional Thought and Western Science" (vol.37, no.1) declaring that social anthropologists have often failed to understand traditional African religious thought because many of them have been unfamiliar with the theoretical thinking of their own culture which has deprived them of a vital key to understanding; and even those familiar with theoretical thinking in their own culture have failed to recognize its African equivalents, simply because they have been bound by a difference of idiom. And in addition, in a recent article titled "Reconfiguring Migration: An Introduction" (vol.87, no.2, May 2017) by Dorte Thorsen argues that mobility patterns in Africa are changing and have been embedded for centuries in policy regimes that regulate local, regional and global economies, and that today, the intersection of the global politics of securitization and African everyday politics governed by inequality, disenchantment, survival and aspiration has accelerated changes. Hence, their concern about the social effects of these changes as African people struggles to attain their goals, regardless of their migration status.

Africa Today



Since 1954, *Africa Today* (ISSN: 0001-9887, e-ISSN: 1527-1978) has published peer-reviewed, scholarly articles and book reviews in a broad range of academic disciplines on topics related to contemporary Africa. The journal encourages interdisciplinary research and seeks to be a venue for diverse perspectives on a broad range of topics. The editors accept submissions based on original research in any humanities and social science discipline. The work is published quarterly, accepts advertising, can be read online via JSTOR or Project MUSE (a provider of digital humanities and social sciences content). The journal is edited by John Hanson, with Beth Buggenhagen, Maria Grosz-Ngaté, Eileen Julien, Lauren MacLean, Patrick McNaughton, and Marissa Moorman as associate editors. Mireille Djenno as the book review editor and Cynthia Kanko is the managing editor. *Africa Today* is published quarterly in winter, spring, summer, and the fall by Indiana University Press in Bloomington, Indiana. The tone of the writing in the journal is conversational. For example, an article (vol.63, no.2, 2016) by Mamadou Diouf (Leitner Family Professor of African Studies and the Director of the Columbia University Institute for African Studies) provides a relaxed discussion on Africa and the world based on his education, research activities, administration of research activities (organization and management of research networks), and publication of books and journals he has been involved in at different institutions since he defended his Ph.D. at the University of Paris-Sorbonne, and thus he, preface the discussion by saying that various locations and intellectual environments, both professional and personal, have played a critical role in shaping his theory and practice as an African historian, an Africanist, a student of Africa, and as an African person. And in the same edition, Oliver Y. Shao's discussion of social justice from a cosmopolitan perspective and how this approach works in practice as he reflects on his educational experiences as a master's candidate in ethnomusicology at the School of Oriental and African Studies at the University of London, and reality of being a doctoral student in ethnomusicology within the Folklore and Ethnomusicology Department at Indiana University.

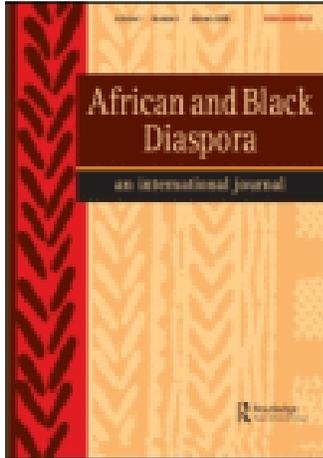
African American Review



AFRICAN AMERICAN REVIEW

African American Review was founded in 1967, and between 1967 and 1976 the refereed journal appeared under the title *Negro American Literature Forum*, and for the next fifteen years it was titled *Black American Literature Forum*, and in 1992 it became the *African American Review* (e-ISSN: 1945-6182, print-ISSN: 1062-4783, <http://aar.slu.edu/index.html>) as it expanded its mission to include the study of a broader array of cultural formations. The journal (print) is a division on Black American Literature and Culture of the Modern Language Association published in March, June, September, and December by Johns Hopkins University Press (Baltimore, MD) via the assistance of editor Nathan L. Grant (associate professor, Department of English, Saint Louis University, St. Louis, MO), a managing editor, book review editor, poetry & fiction editor, three associate editors, and forty-two advisors. The journal provides essays on African American literature, theatre, film, the visual arts, and culture; interviews; poetry; fiction; book reviews; and fosters a vigorous conversation among writers and scholars in the arts, humanities, and social sciences. Also, the journal publishes short occasional essays that introduce and contextualize short excerpts from manuscripts neglected but noteworthy to African Americanists in diverse academic disciplines as well as to readers generally interested in African Americana. The average length of the journal per issue is 215 pages, it is indexed in the major indexing/database services, it has received the Council of Editors of Learned Journals Award for Best Special Issue, an award for Distinguished Editor, and three American Literary Magazine Awards for editorial content, in addition to grants from the National Endowment for Arts, the Lila Wallace-Reader's Digest Fund, the Kennedy Center for the Performing Arts, and the Council of Literary Magazines and Presses. The journal accepts advertising, issues calls for papers, and provides job listings. The journal can be accessed online (2009-present) via Project MUSE (a provider of digital humanities and social sciences content). In the current edition (vol.50, no.1, Spring 2017) Melissa Ryan in "Dangerous Refuge: Richard Wright and the Swimming Hole" looks at Richard Wright's "Big Boy Leaves Home" as a story about swimming—that is, about a natural world claimed as white property and marked "No Trespassing"—finding in Wright's swimming hole an oblique echo of other bodies of water segregated by violence, from Lake Michigan to municipal pools. And in the same volume, Adam Coombs in "Queer Oedipal Drag in Sweet Sweetback's Baadasssss Song and Baadasssss!" contends that the appearance of Mario Van Peebles in the films *Sweetback's Baadasssss Song* and *Baadasssss!* performs a kind of "queer Oedipal drag" that complicates notions of sexuality and time in both films as Mario appears first as a young *Sweetback*, the iconic revolutionary, whose sexual initiation serves as the opening of *Sweetback* and then later as his father, Melvin, in *Baadasssss!*, a biopic that tells the story of *Sweetback's* production.

African and Black Diaspora: An International Journal



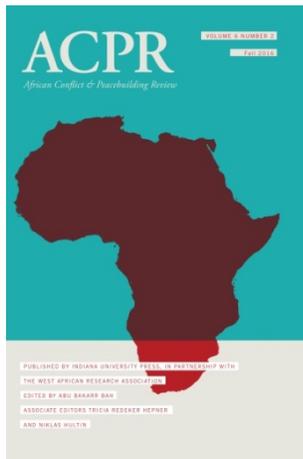
The *African and Black Diaspora: An International Journal* (URL: <http://www.tandfonline.com/toc/rabd20/current>; print ISSN: 1752-8631, e-ISSN: 1752-864X) is a multi-disciplinary peer-reviewed international journal published by the Taylor & Francis Group three times a year, founded in 2008 that seeks to broaden and deepen an understanding of the lived experiences of people of African descent across the globe by publishing theoretically and historically informed, as well as empirically grounded work in the social sciences and humanities that are both intellectually challenging and illuminating.

The aim of the journal is to advance the analytical and interrogative discourse that constitutes the distinctive field of African diaspora studies in the production of knowledge by focusing on issues such as power, knowledge, gender, race and other forms of social identity. It also seeks to encourage the study of the African diaspora through an inter-disciplinary and comparative framework that illuminates the state of African diaspora concerns in critical ways.

The journal publishes research articles, invites special guest editor participation, host commentaries and book reviews twice a year, with a mix of regular and special theme issues. All research articles undergo peer review based on initial editor screening and anonymized refereeing by at least two anonymous referees. The journal editors are Fassil Demissie and Sandra Jackson with one book review editor, an international editorial board of twenty-two (fourteen in the U.S), and an international advisory board of nine (four in the U.S.). The publisher provides authors or their research sponsors and funders with the option of paying a publishing fee and thereby making an article permanently available for free online access. The current issue (vol.10, 2017) includes content on language attitudes and identity in coastal Belize by William Salmon that reports on language attitudes and generational differences with respect to two varieties of Kriol, the Afro-Belizean language of Belize that investigates attitudes toward Belize City Kriol and Punta Gorda Kriol with a special focus on differences across generations of Belizeans. And in the same volume, Kim D. Bulter wrote “Masquerading Africa in the Carnival of Salvador, Bahia, Brazil 1895–1905”, an examination of how Black carnival clubs in Salvador, Bahia strategically used African themes and representations to negotiate social, political, and cultural space just after abolition of slavery in Brazil, which coincide with the first years of the Republic.

Thus, it was discovered that contemporary newspaper accounts reveal a distinctly Bahian perspective on emerging Black cosmopolitanism and Pan-Africanism that deepens an understanding of this era in African diaspora history as pioneer clubs referenced high African civilization, royalty, and divinity in their themes at a time when African people were being stereotyped as backwards and antithetical to national progress, and in so doing, their carnival masquerades became a form of political speech and cultural contestation that was formally banned in 1905, however, it laid the foundation for Afro-Bahian carnival expressions for the rest of the twentieth century.

African Conflict and Peacebuilding Review



African Conflict and Peacebuilding Review (ISSN: 2156695X, e-ISSN: 2156726) is a semiannual interdisciplinary double blind peer-reviewed forum established in 2011 for a creative and rigorous study of conflict and peace in Africa, and for discussions among scholars, practitioners, and public intellectuals in Africa, the United States, and other parts of the world. The journal is a joint publication of the Africa Peace and Conflict Network, the West African Research Association, and Indiana University Press. The journal provides a wide range of theoretical, methodological and empirical perspectives on the causes of conflicts and peace processes, including among others, cultural practices relating to conflict resolution and peacebuilding, legal and political preventative measures, and the intersection of international, regional, and local interests and conceptions concerning conflict and

peace. The journal accepts scholarly research articles, briefings, photo essays, multimedia (i.e. audio and/or video plus text), and book/film reviews. The publication has three editors (associate professor in the Department of Sociology *Abu Bakarr Bah* at Northern Illinois University in DeKalb, Illinois; University of Tennessee at Knoxville associate professor of Anthropology *Tricia Redeker Hepner*, and *Niklas Hultin*, an assistant professor of Global Affairs at George Mason University in Fairfax, VA), a managing editor, twelve associate copy editors, and twenty-one international editorial board members. Ready to tackle some of the thorny issues in Africa today, the journal presents articles like “The African Union Non-Indifference Stance: Lessons from Sudan and Libya” by Ndubuisi Christian Ani (vol.6, no.2, Fall 2016) that examines the credibility of the African Union’s non-indifference stance to gross human rights violations, and contends that the undue influence of state regimes on the African Union’s initiatives as well as its limited capacity for intervention raise doubts on the continental body’s purported transition from a state-centric framework to a human security paradigm.

And in a continuing critique, Margaret Nasambu Barasa, Vicky Inviolata Khasandi-Telewa, and Jacinta Ndambuki in “The Role of Language in Peacebuilding: The Case of the 2008 Kenyan Coalition Government” declare that little attention has been paid to the role of language in the operation of a power-sharing government as a mechanism for conflict resolution and peacebuilding, thus their article examines lexicalization in the discourses of Mwai Kibaki and Raila Odinga as principals in the 2008 Kenyan coalition government in Kenya.

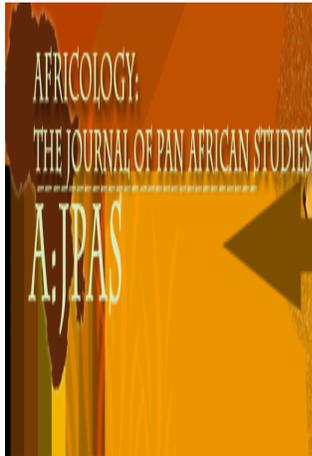
African Studies Quarterly



African Studies Quarterly (ISSN 1093-2658; <http://asq.africa.ufl.edu/>) is an interdisciplinary fully refereed online indexed journal (established in 1997) dedicated to publishing the finest scholarship relating to the African continent, published by the Center for African Studies (established 1964) at the University of Florida in Gainesville, Florida. The journal invites the submission of original manuscripts on a full range of topics related to Africa in all disciplines; accepted submissions are evaluated by at least two external reviewers. The editor is R. Hunt Davis, Jr., the associate editor is Todd H. Leedy; Fezile Mtsetfwa is the managing editor, and Jessica Horwood is the book review editor in association with a twenty-five member editorial committee (composed of graduate students in African Studies who hail from Africa, the U.S. as well as other countries and from a wide range of disciplines with an internal review of submitted manuscripts), and a twenty member advisory board. The content includes work such as “Father of the Nation: Ghanaian Nationalism, Internationalism and the Political Iconography of Kwame Nkrumah, 1957-2010” (vol.16, no.1, December 2015) by Harcourt Fuller that analyzes the complementary and competing demands of nationalism, nation-building, Pan-Africanism, and internationalism during Kwame Nkrumah's nine years in office as Prime Minister and later as President of Ghana from March 1957 to February 1966, and thus, it also considers how post-Nkrumah administrations have reconstructed and reconsidered his projects and legacy, beginning with the military coup that ousted him from power in 1966, until the yearlong commemoration of his birth centenary in 2009-2010.

And in a more recent presentation, the journal published “Identity Management: The Creation of Resource Allocative Criteria in Botswana” (vol.17, no.1, March 2017) by Angela Gapa that argues that part of the reason Botswana escaped a ‘resource curse’ was because of a bid by Botswana elites to buffer the negative effects of ethnicity on resource distribution through identity management (specifically assimilation) at various points in the country’s history that was mainly achieved through the political entrepreneurship of pre-colonial, colonial, and post-colonial elites, and through social and colonial discourses predicated upon materialistic production and exchange, which led to the establishment of a new identity category, and therefore, Botswana elites created a new criterion for resource access based on successful assimilation that largely excluded those who failed to assimilate. The journal is available only in an electronic format (there is no print version of the journal); subscriptions to the journal are free of charge.

Africology: The Journal of Pan African Studies



Africology: The Journal of Pan African Studies (e-ISSN: 1942-6569 [2006-present], print-ISSN: 0888-6601 [1987-1988], ISSN: 2156-5600 [2010-present], OCLC: 13683769) formerly *The Journal of Pan African Studies* [1987-2009] is a complete open access multi-lingual trans-disciplinary online peer-reviewed twenty-three member editorial board (five member advisory board) centered scholarly journal (www.jpanafrican.org) devoted to the intellectual synthesis of research, scholarship and critical thought on the African experience around the world since 1987 that has worked to build a transnational community of scholars, theorists and practitioners who can ask questions and pose solutions to contemporary and historical issues, based upon an affirmative African centered logic and discourse of liberation. Thus, the journal seeks work that: present original research

methods/theory, add to a body of previous research paradigms, announce research findings, guide future research, explore theories, distribute new knowledge, present new ideas, invite discussion, introduce research reviews, and provide new Africology centered concepts and terminology. The journal is edited by Itibari M. Zulu (the founding editor) with Karanja Keita Carroll as the associate editor, Tracy Flemming (Gran Valley State University, Allendale, MI) as managing editor, and Eric R. Jackson (Northern Kentucky University, Newport, KY) is the book review editor. The journal is published four times a year (March, June, September, and December), with occasional supplemental special issues (86 issues and 1,227 articles published via source <https://www.questia.com> since 2006), indexed by major indexing databased/services. The major publishing language of the journal is English; however, it welcomes contributions in languages other than English, when work is also presented in English. The reach of the journal is wide, from to the University of Ibadan (Ibadan, Federal Republic of Nigeria) to the East China Normal University (Shanghai, People’s Republic of China).

The journal has a ‘Publication Ethics and Publication Malpractice Statement’, offer author mentorship, electronic books/documents, guest editorships, presents book reviews (new book updates), interviews, publish announcements (memorial tributes), and accepts advertising. In 2011 the journal received the National Council for Black Studies Fannie Lou Hamer & Kwame Nkrumah Award for outstanding academic leadership and service in the African world. The content of the journal (vol.10, no.1, March 2017) includes topics like Shelly Habecker’s “Becoming African Americans: African Immigrant Youth in the United States and Hybrid Assimilation” that examines the identity choices of African immigrant youth in a pan-African church in a small U.S. city that outlines their struggle to define themselves within oversimplified U.S. racial categories that label them as a person of African origins (‘black’) and African American. And second, historical articles (in the same edition) like Kofi Boukman Barima’s “Obeah to Rastafari: Jamaica as a Colony of Ridicule, Oppression and Violence, 1865-1939” that argues that the colonial state of Jamaica and its attending institutions has been given a free passes for how it has ridiculed, suppressed and violently attacked Revivalism, Pocomania, Obeah and Rastafari in Jamaica, and thus, a stream of correctives is needed because of the practice of shielding the colonial state, and its institutions from criticism.

Afro-Americans in New York Life and History

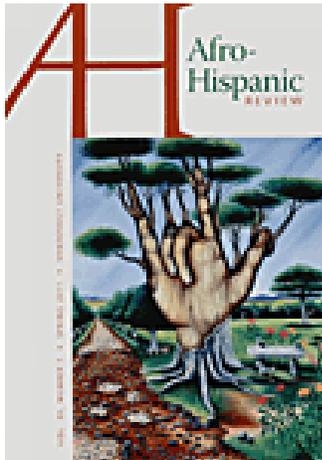


Afro-Americans in New York Life and History (ISSN: 0364-2437, OCLC: 60463445, <http://aahanf.org/afro-american-new-york-life-history/>) is an interdisciplinary peer-reviewed journal published two times per year (January and July) by the Afro-American Historical Association of the Niagara Frontier, Inc., a community based not-for-profit corporation in Buffalo, NY. The journal began publication in 1977, and it has an eighteen member board of directors. Through the journal, the Afro-American Historical Association endeavors to encourage and publish research and scholarship pertaining to Afro-Americans in New York State. Thus, the journal publishes analytical, historical, and descriptive articles dealing with the life and history of Afro-Americans and articles

on race relations and racial attitudes; as it also carries articles dealing with methodology and trends in local and regional Afro-American Studies units in the U.S. Additionally, the journal will publish book reviews pertaining to the life and history of people of African descent in the United States or elsewhere, and attempt to aid researchers by identifying and publicizing information concerning the location of archival sources and research materials pertaining to Afro-Americans in New York. The submission of original research examining all aspects of Black life in New York for upcoming issues of the journal is welcomed as the journal seek to engage a variety of issues addressed by scholars, public historians, educators, independent researchers, and other established practitioners.

The journal indeed moves beyond the state of New York, as stated above. For example, it dialogues with the internationalism of the African condition with “The Sankofa Student: Chartering a Transnational Education” (vol. 39, No. 2, July 2015) by Seneca Vaught in discussing an effort to compare recurrent themes in transnational educational ventures for African Americans in Africa today to their long-term historical counterparts, and thus, focus on three phases of Afro-American transnational initiatives, the 18th and 19th century projects in Sierra Leone and Liberia efforts largely led by whites, the early 20th century efforts largely led by Black people, and recent efforts of the post-civil rights with aimed at providing an interpretation of the historical and racial context of these initiatives, the role of education in the processes, and recurrent themes presented by those seeking to replicate past models today. And in contrast, via “They Aren't Going to Listen to Anything but Violence”: African Americans and the 1967 Buffalo Riot” (vol.38, no.1, January 2014) Rowena I. Alfonso discusses the opinions of African Americans regarding the June 26, 1967 to July 1, 1967 ‘Buffalo Riot’ in Buffalo, New York. Topics, thus, include social conditions such as deindustrialization that led to African American rebellion in Northern U.S. cities in the 1960s, the role of police brutality in inspiring the uprising, and the rejection of nonviolent Civil Rights Movement tactics by African American youth, and in the article, the rebellion is analyzed as a political protest.

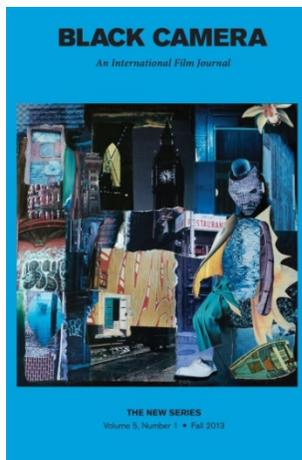
Afro-Hispanic Review



The *Afro-Hispanic Review* (ISSN: 0278-8969) was founded in 1982 and it is published twice annually by the Department of Spanish and Portuguese at Vanderbilt University in Nashville, Tennessee in affiliation with the Bishop Joseph Johnson Black Cultural Center. A current subscription to the journal is required before a manuscript undergoes the review process (manuscripts may be submitted in Spanish or English). The editor is William Luis (the Gertrude Conaway Vanderbilt of Spanish at Vanderbilt University). The mission of the journal is to promote the study of Afro-Hispanic literature and culture, and thus, it welcomes essays on topics pertaining to the Black experience regardless of the field of study. The editorial board regularly features articles on literary criticism, music, religion, history, politics, anthropology, art or any other area of inquiry in its standard and monographic issues to allow the journal to set the parameters for intellectual inquiry by making new research available in a timely manner, and also as a way to expand their mission and seek relations between Afro-Hispanics and other cultures and languages where Black people reside.

The content includes “Borrando la huella africana: La sentencia 168-13 del Tribunal Constitucional Dominicano y la identidad nacional” [Erasing the African Footprint: Sentence 168-13 of the Dominican Constitutional Court and National Identity] by Hayden Carrón (vol.32, no.2, Fall 2013) that discusses the ruling known as 168-13 of the Tribunal Constitucional Dominicano (Dominican Constitutional Court) in relation to the status of undocumented immigrants in the Dominican Republic, hence, the author comments on the relationship between the national identity of the country and the presence of non-native populations; and describes the discriminatory nature of the law, which denies citizenship and nationality to children of illegal immigrants from Haiti living in the Dominican Republic with a report on the international reaction to the judgment. And second, via works like “Between Racism and Patriotism in fin de siècle Cuba: Ricardo Batrell's Creative Resistance” by Alexander Eastman (vol.32, no.1, Spring 2013) which discusses the relationship between racism and patriotism in Cuba in a biography of Ricardo Batrell, a person who after fighting in the 1895 war for independence realized that in order to be an active player in Cuban society he would need to learn to read and write. And so in 1906 he locked himself in a room for half a year and taught himself how to read and write; he would go on to write letters, political pamphlets, as well as a book length project, his writings revolved around the issue of the lack of racial equality in a nation self-defined by equality. Hence, the author contends that although little is known about the impact and reception of Batrell’s work amongst his contemporaries, it is clear that his voice made a big enough splash to ripple itself into the twenty-first century.

Black Camera: An International Journal



Black Camera: An International Journal (ISSN: 1536-3155, e-ISSN: 1947-4237, <http://www.indiana.edu/~blackcam/home/>) is a journal of Black film studies, published twice a year, once in the fall and again in the spring by the Indiana University Press Office of Scholarly Publishing, founded in 1985, devoted to the study and documentation of the Black cinematic experience that aims to engender and sustain a formal academic discussion of Black film production. It includes reviews of historical as well as contemporary books and films, researched critiques of recent scholarship on Black film, interviews with accomplished film professionals, and editorials on the development of Black creative culture. The journal challenges received and established views and assumptions about the traditions and practices of filmmaking in the African diaspora, where new and longstanding cinematic formations are in play. The publication devotes issues or sections of issues to national cinemas, as well as independent, marginal or oppositional films and cinematic formations. Michael T. Martin is the editor in association with assistant editor Rachele L. Pavelko, a Film & book review editor, and a nine member advisory editorial group (members in the UK, US, Netherlands, Burkina Faso, France, Trinidad and Tobago, and South Africa).

The journal has a ‘Publication Ethics and Malpractice Statement’ which in part outlines its review process in making decisions to accept or reject an article for publication based on the work's importance, originality, and clarity, as well as the article's relevance to the study and documentation of the Black cinematic experience. Hence, the journal works to ensure that research material published in the journal conforms to internationally standard ethical guidelines and aim to maintain the integrity of the academic record. The content can be read online at JSTOR or Project MUSE. Having no fear of a topic, in “Cinema as Political Activism: Contemporary Meanings in *The Spook Who Sat by the Door*” (vol.6, no.1, Fall 2014) by Marilyn Yaquinto, she discusses the 1973 Sam Greenlee film based on his controversial 1969 novel *The Spook Who Sat by the Door* which ‘disappeared for decades’ to later be digitally re-mastered and rereleased in 2003, and thus, celebrated as insightful while also being vilified for its depiction of violence rooted in race-based anger. Hence, the author concludes that the film endures as a historical text about Black militancy in the early 1970s, but it is also a study of the revolutionary potential of oppressed peoples anywhere, and the use of cinema as a potential tool of liberation. And in an advocacy manner, the journal presents Moradewun Adejunmobi in “African Media Studies and Marginality at the Center” (vol.7, no.2, Spring 2016) which discusses the relative detachment of African media studies research from the discipline of media studies in North America, and thus, the author calls for a recognition of its presence at the centers of global power and the effort to counter the marginalization of African media studies that must unfold at the center, and in diverse peripheries.

The Black Music Research Journal



The Black Music Research Journal (ISSN: 0276-3605, e-ISSN: 1946-1615) is a biannual peer-reviewed academic journal published by the University of Illinois Press on behalf of the Center for Black Music Research (an independent research unit of Columbia College Chicago devoted to documentation, research, preservation, and dissemination of information about the history of Black music on a global scale) at the University of Illinois, established in 1980 that covers the philosophy, aesthetics, history, and criticism of Black music. Gayle Murchison is the editor, with Melanie Zeck as the managing editor, and seventeen consulting editors. The journal is abstracted and indexed in Academic ASAP, Academic OneFile, Arts & Humanities Citation Index, Current Contents/Arts & Humanities, and Expanded Academic ASAP. The unit accepts advertisement, and its web traffic analysis is available.

The journal is comprehensive in its scope as it details aspects of African music in George Worlasi Kwasi Dor's "Exploring Indigenous Interpretive Frameworks in African Music Scholarship: Conceptual Metaphors and Indigenous Ewe Knowledge in the Life and Work of *Hesinɔ* Vinɔkɔ Akpalu" (vol.35, no. 2, Fall 2015) that examines Vinɔkɔ Akpalu's use of metaphors in the nomenclature of an Ewe music genre he invented, his song texts and poetry, and his sayings and position on dissemination strategies of his songs based on the author's 1998-1999 and 2003 field conversations with selected Ghanaian Ewe traditional music composers like Nicholas Nayo's seminal study of Akpalu (1964, 1973), Sheshie's 1991 biographical insights on Akpalu's life and work, and perspectives from Daniel Avorgbedor, Kofi Gbolonyo, Kofi Anyidoho, James Essegbey, and Kobla Ladzekpo (a renowned Ghanaian master drummer from Anyako), and thus, the journal advocates for the use of conceptual metaphors (an element of indigenous knowledge) as an interpretive framework in African music scholarship. And in unity with the latter, Laurence Robitaille in "Promoting Capoeira, Branding Brazil: A Focus on the Semantic Body" (vol.34, no.2, Fall 2014) examines the meanings attached to and articulated through capoeiristas' bodies in order to discuss the varied fields of value, and the shifting valuations of capoeira in the North American "culturescape", with special attention to the racial meanings given capoeira's inception among enslaved populations, as well as with the particularities of the culture industries in the African diaspora.

Black Renaissance/Renaissance Noire



Black Renaissance/Renaissance Noire (ISSN: 1089-3148) is an academic journal published three times a year by the Institute of African American Affairs at New York University in English, French and Spanish that produce literature and art pertaining to contemporary Black concerns that includes essays, poetry, fiction, photography, art, reviews, and commentary. Poet, publisher, journalist and emeritus professor Quincy Troupe is the editor. The journal reviews several themes in African American culture, in the contemporary, and historically; one historical representation is in film, thus Joseph McLaren in "Lilies of the Field at 50: Race, Religion, and Sidney Poitier's Westward Journey" (vol.16, no.1, Winter-Spring 2016) states that the impact of *Lilies of the Field* goes beyond its entertainment value as a lighthearted vehicle for

presenting Sidney Poitier in an Oscar winning leading role, although it may have been thought that the film could have used a white actor as Homer, the racial elements are clearly determined by Poitiers presence. And further, he suggest that because of the time period in which the film premiered, audiences could not help but recognize the parallels to Poitiers performance, especially concerning race and the present day civil rights struggle for equality and recognition; and in this matrix, therefore, retrospectively, Poitier can be understood as a kind of symbolic double for African American people in general.

And although he played what might be called the role of a saint, he was able to infuse his performance with motifs of resistance and Black spirituality, and if he were perceived as a kind of savior, he was also performing the role of Black masculinity, while assisting the film as it intertwined race, religion, and humor in a modern American context. Second, Femi Okiremuette Shaka and Ibe O. Ibe in “Neo-Nollywood: Mythical Reflections on Auteurism in Nigerian Cinema” (vol.16, no.2, Fall 2016) discuss Nollywood, a film trajectory that has constantly been vilified and dismissed by critics on the grounds that it is devoid of the standards of high art. But instead, the films should be studied in terms of indigenous codes and inner dynamics using auteur theory, and therefore the films offers a critical reading of authorship in Nigerian cinema using Tunde Kelanis Saworoide (1999), Maami (2011), and Kunle Afolayan's *The Figurine* (2009) and *Phone Swap* (2012) as case studies. Thus, the essay details the methods adopted by Nigerian auteur-directors to achieve productions deeply rooted in indigenous cultures.

Black Scholar: Journal of Black Studies and Research

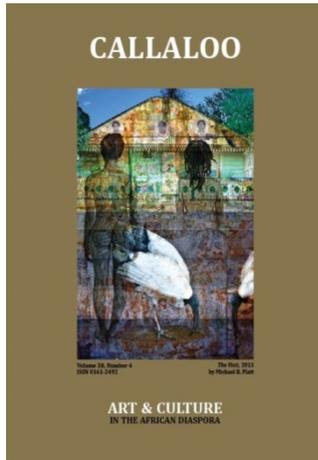


The Black Scholar (<http://www.theblackscholar.org/>) is an interdisciplinary, peer-reviewed journal devoted to the exploration of cultural, political, social, and economic issues affecting African Americans and other peoples of African descent across the world that publishes articles, essays, interviews, and reviews, designed to provide a full range of content for the development of African thought in a climate where fora are still limited, as it emphasize writings by Black authors. The journal has a policy of publishing both academic and non-academic intellectuals from a variety of professions and walks of life, and its choices are the sole responsibility of its editorial staff. Founded in the San Francisco Bay Area in 1969 by Robert Chrisman and Nathan Hare, *The Black Scholar* is the first journal of Black studies and research. In it, academics, activists, artists and

political leaders come to grips with basic issues confronting Afro-America, the diaspora, and Africa. In June 2012, the journal re-launched with new editors, and appreciates new active and advisory boards. The journal is published four times a year (starting in 2015), and its aims are largely in updating its initial vision, motivated to participate in a global Black intellectual and cultural world that has changed significantly since the journal's founding, as it continues to engage and cultivate differential Black political conversations and cultural expressions from across the Black world while maintaining its core commitment to tough-minded thinking and being an emancipatory project. The forum welcome submissions from anywhere in the world as long as it meet the criteria articulated on its website and in the journal, as all disciplines and fields of study are welcomed as long as it appreciates the unique opportunity the journal offers to speak to others outside one's area of expertise.

But perhaps most important, the journal imagine itself as the forum for ideas and conversations that have yet to emerge. For potential contributors, the journal discourages highly specialized or professional language and in contrast, they encourage open, argumentative work that is well written that can strive for an essayistic tone and target their submission to an engaged, informed, but general audience. The journal is owned by the Black World Foundation, an Oakland, California, non-profit educational organization, and published by Routledge/Taylor & Francis. The editor is Louis Chude-Sokei (Department of English, University of Washington) with a focus on literature, media, popular culture, the Caribbean and Africa), the senior editor is Shireen K. Lewis (executive director, EduSeed and founder of EduSeed’s Sister Mentors program, Washington, D.C.) with a focus on feminism, identity politics, Francophone studies, and climate change, Jonathan Fenderson (African and African American Studies, Washington University in St. Louis) is the associate editor with an emphasis in Black Studies, History, intellectual traditions, and social movements, Ashley Howard (Department of History, Loyola University New Orleans) and Michael O West (Department of Sociology, Binghamton University, State University of New York) are the book reviews editors, and Shannon Hanks-Mackey is the managing editor. The current edition (vol.47, no.1, 2017) is a special issue on “Black Experimental Poetics” and argues via David Marriott that the special edition depends on the idea that contemporary Black experimental *writing* begins at the point where (white) notions of the avant-garde become impossible, or at least irrelevant, and that Black experimental writing refers to new insights into a body of texts where this opposition is at once superseded, and rejected. And continuing, he states that it is not by chance that Black experimental writing is linked to free forms and not to the formal constraints of genre), because the rhythmic experiments are performed and not necessarily just *written* (a word that tends to be understood more in the sense of product rather than process and in abstraction from that differential space of meaning that is performance). Then the editor concludes that, taken together, the essays suggest that what continues to serve as the law of poetic reading continues to remain on the side of a profoundly racialized understanding of poetry that works in tandem with larger systems of power and those meanings insisted of by those systems; and it is precisely a challenge to this law and these systems that he suggest the texts collected be read.

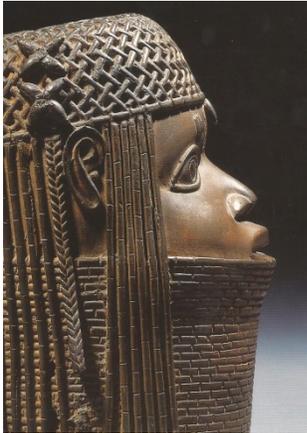
Callaloo: A Journal of African Diaspora Arts and Letters



Callaloo: A Journal of African Diaspora Arts and Letters was (<http://callaloo.tamu.edu/index.html>, print ISSN: 0161-2492, e-ISSN: 1080-6512) founded in 1976 by its current editor, Charles Henry Rowell, when he was teaching at Southern University (Baton Rouge). He originally described the fledgling periodical as a “Black South Journal,” whose function was to serve as a publication outlet for marginalized writers in the racially segregated South in the U.S. In 1977 Rowell moved the journal to the University of Kentucky at Lexington and began to publish Black writers nationwide. In 1986 he had transformed the journal into an African Diaspora journal when the Johns Hopkins University Press became its publisher, next he moved to the University of Virginia (Charlottesville) as Professor of English, and after fifteen years in Virginia, he moved the publication to Texas A&M University in College Station, Texas where it has remained since 2001. At this point in time, the life of the publication (as a forum continuously publishing creative writing, along with visual art and critical texts about literature and culture) is perhaps the longest operating African American literary journal. The journal accepts original submissions of essays, interviews, short fiction, poetry, drama, and visual art. Texas A&M University sponsors *Callaloo*, and the Johns Hopkins University Press publishes the journal five times a year. The central purposes of *Callaloo* are: to provide a publication outlet, in English or English translations, for new, emerging, and established creative writers who produce texts in different languages in the African Diaspora; and to serve as a forum for literary and cultural critics who write about the literature and culture of the African Diaspora. And although *Callaloo* is an academic literary journal, it sponsors a number of related projects, including: on-campus readings and other cultural and intellectual projects, such as lectures, symposia, etc.; the annual international *Callaloo* creative writing workshops in fiction and poetry writing (founded 1997); and the annual *Callaloo* conference (founded in 2007), which meets on different university campuses in the U.S. and abroad. The journal has thirty-three contributing and advisory editors, a managing editor, and thirteen associate editors.

And like most journals, its content varies, for example, “A Life of Solidarity: An Interview with Kifle Selassie Beseat” (vol.39, no.1, Winter 2016) by Dagmawi Woubshet to an article by Victoria J. Collis-Buthelezi in “Under the Aegis of Empire: Cape Town, Victorianism, and Early-Twentieth-Century Black Thought”, in the same issue that traces the genealogy of a Black radical tradition in the Anglophone world that includes “old West Indian type[s]” and Black intellectuals and radicals across the globe active from the latter half of the nineteenth-century to the middle of the twentieth.

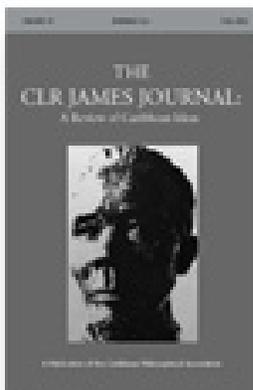
CLA Journal



CLA Journal (ISSN: 0007-8549), founded in 1957, is a peer-reviewed quarterly publication, published September, December, March, and June by the College Language Association that considers only content for publication from its members and subscribers. The journal publishes articles/interviews on language and literature, African Diasporan language, bibliographies, book reviews, cultural studies, literary criticism, special topics, and news and reports pertaining to the association. The editor is Sandra G. Shannon (Department of English, Howard University). The content includes work like the contribution of Christopher C. De Santis via “Southern Reconstruction and the Rhetoric of Enlightened Paternalism in Rebecca Harding Davis's 'Waiting for the Verdict' (vol.57, no.3, March 2014) that discusses

enlightened paternalism rhetoric and southern reconstruction in the book "Waiting for the Verdict" by Rebecca Harding Davis in line with racism in the U.S., which examines the text of the book and the alliance of Davis with the advocacy of African American vocational training, and the book's racial exploitation.

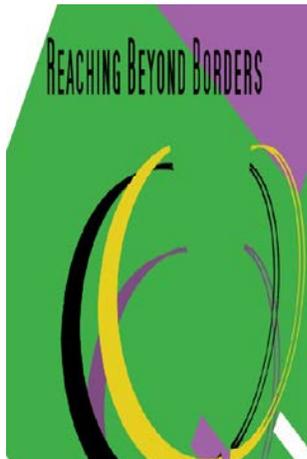
The CLR James Journal



The CLR James Journal (print-ISSN: 2167-4256, e-ISSN: 2325-856X; <https://www.pdcnet.org/clrjames/The-CLR-James-Journal>) is a peer-reviewed forum for the discussion of the work and legacy of Cyril Lionel Robert James, and the wider field of Caribbean ideas to which James was a major contributor. The journal was established in 1990, and it is the official publication of the Caribbean Philosophical Association. Paget Henry (Africana Studies and Sociology, Brown University) is the editor in association with associate editors Clevis Headley and Marina Banchetti, and an editorial collective of fourteen. The content of the journal is basically historical with a focus on the Caribbean via an African flavor.

For example, in the entry of “African Aesthetics in Motion: The Probability of a Third Jumbie Aesthetic in Antigua and Barbuda” (vol.31, no.1, Spring 2007) by Mali Adelaja Olatunje that works to identify the three major aspects (storytelling, playacting and woodism) of the Jumbie Aesthetic of Antigua, and attempt to briefly at some historic moments in African art from pre-colonial to contemporary times to get some understanding of its significance in the affairs of human activities, and see if indeed there is spirituality in the Antiguan creole aesthetic. And also, contextually, there is a contemporary balance with articles like work by Dennis C. Canterbury (vol.22, nos.1-2, Fall 2016) on “Neoliberal Financialization: The ‘New’ Imperial Monetary and Financial Arrangements in the Caribbean” which details a critical assessment of the financial arrangements of CARICOM, the Caribbean Community, a supranational organization comprising several English-speaking nations of the Caribbean.

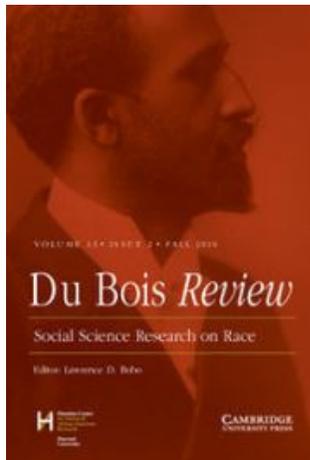
Continuum: The Journal of African Diaspora Drama, Theatre and Performance



Continuum: The Journal of African Diaspora Drama, Theatre and Performance (ISSN: 2471-2507) is an online open access scholarly African diaspora refereed journal launched in June 2014 that links the past, present and future of scholarly inquiry to the history, production photographs, book reviews, theory and criticism. The mission of the journal is closely aligned with that of the Black Theatre Network, whose ongoing drive is to "collect, process and distribute information that supports the professional and personal development of its members and therefore nurtures the growth of Black Theatre." Thus, the journal expands that mission to include the dissemination of knowledge on the theory, practice and praxis of African diaspora drama, theatre and performance, expanding the reach of information past the parameters of its organizational membership. The journal also seeks to develop its potential as a scholarly journal in the twenty-first century; its cyber pages will encompass exploration of the past, present and future of all that falls under the umbrella of Black theatre. Sandra Adell (Professor of Literature, Department of Afro-American Studies at the University of Wisconsin, Madison) is the editor, the executive editorial board includes Paul Bryant-Jackson (Miami University, Ohio), Sandra Shannon (Howard University), Beth Turner (Florida A&M University), the consulting editors are Harry Elam (Stanford University) and Freda Scott Giles (University of Georgia), the book review editor is Sharell Luckett, and the production review editor is Denise Hart.

An example of the content of the journal is “The Blood Remember Don’t It?”: The Ethnocultural Dramatic Structure of Katori Hall’s *The Blood Quilt*” by Artisia Green that suggest that the Yorùbá influenced the Ethnocultural dramatic structure of Katori Hall’s *The Blood Quilt* is, and thus, an example of the enduring philosophical permanence of African aesthetics within the tradition of Black Theatre, and that in recognizing, understanding, and manipulating the Ethnocultural dramatic structure of a play offers an approach to dramatic analysis and play production. And second, “Girls’ Voices in Community Action Theatre in Tanzania” by Riah Werner (in the same issue) that outlines how female students at a rural secondary school in Tanzania used the platform provided by a Community Action Theatre project to focus awareness on the issue of early marriage and its intersections with HIV/AIDS, teenage pregnancy, infant mortality, and educational attainment.

Du Bois Review



The *Du Bois Review* (ISSN: 1742-058X-print, e-ISSN: 1742-0598) is a peer-reviewed journal (established in 2004) is devoted to research and criticism on race in the social sciences that provides a forum for discussion and increased understanding of race and society from a range of disciplines, including but not limited to economics, political science, sociology, anthropology, law, communications, public policy, psychology, and history. Each issue contains an editorial overview, invited lead essays, original research papers, and review essays covering current books, controversies, and research threads. Lawrence D. Bobo (Harvard University) is the editor, the senior associate editor is Tommie Shelby (Harvard University) and the advisory board chair is William Julius Wilson (Harvard University) in association with a twelve member editorial board, a nineteen member advisory board, a director and a managing editor. With an editorial presence stacked with Harvard scholars, one can expect some interesting content, and thus, “Racing Through the Halls of Congress: The “Black Nod” As an Adaptive Strategy for Surviving in a Raced Institution” by James R. Jones (Department of African American and African Studies, Rutgers University-Newark) contends (online March 28, 2017) that although there is an impressive body of research on the U.S. Congress, there has been limited discussion about the central role race plays in the organization of this political institution, throughout the day wherein African Americans routinely *nod* to one another in the halls of the Capitol, and consider the Black nod as a common cultural gesture. However, data from over sixty in-depth interviews suggest there is an additional layer of meaning to the Black nod in Congress, suggesting that the Black nod encompasses and is shaped by labor organized along racial lines, a history of racial subordination, and powerful perceptions of race in the post-Civil-Rights era on the meso and macro-levels, and thus, the nod is an adaptive strategy of Black staffers that renders them visible in an environment where they feel socially invisible, and thus, it becomes an external expression of their racialized professional identity.

And in another study, “The (Un)Intended Consequences of Bilingual Employment Policies: Ethnoraciality and Labor Market Segmentation in Alameda County, CA” by Abigail A. Sewell (Emory University, Department of Sociology) reports (online March 28, 2017) on the impact of bilingual employment policies on the ethno-racial segmentation of Alameda County workers that examined and it found that Spanish/Chinese bilingual speakers made gains in the public administration sector (the intended effects), while Black monolingual English speakers experienced losses (the unintended effects), thus, the representation of Black monolingual English speakers in public contact jobs within the local government public administration sector declined by as much as 18 percentage points after the implementation of the nation’s first municipal-level bilingual employment policy.

The Howard Journal of Communications



The Howard Journal of Communications (print ISSN: 1064-6175, e-ISSN: 1096-4649) is a quarterly journal founded in 1988 that publishes original and current research papers focusing on ethnicity and culture as they interact with communication. The purpose of the journal is to serve as a forum for researchers as well as policy and decision makers who seek to use research as the frame for social awareness and change. The journal has a strong history of providing space and voice for persons and ideas that would otherwise be silenced. The journal invites work that makes important contributions in its focus areas that may include a variety of topics such as gender, ethnic representations in the media, interracial issues, cultural resistance, and much more. The journal also welcomes a variety of methodologies, both quantitative and qualitative. All papers go

through a process of rigorous blind reviews by scholars in the field. For peer review, the articles and review papers in the journal undergo rigorous review by the editor and at least two anonymous referees. The editor is Chuka Onwumehili (Howard University), the associate editors include six others, two book review editors, two policy board members, and editorial board membership of seventy-two. For those unfamiliar with the journal, its content is applicable to Africology, hence, its April 2017 edition has an essay on Malcolm X by Lisa M. Corrigan that considers the 50th anniversary of Malcolm X's assassination to understand how his public advocacy continues to resonate in a contemporary political context that continues to be punctuated by police violence against Black citizens, generally, and Black men, in particular.

And in 2015, the journal presented an article by Sarah J. Jackson and Brooke Foucault Welles on the killing of 18-year-old Michael ‘Mike’ Brown in Ferguson, Missouri in 2014, locating early tweets about Ferguson and the use of the hashtag #Ferguson at the center of a counter-public network that provoked and shaped public debates about race, policing, governance, and justice to show how people were influenced by the #Ferguson Twitter network to stress the importance of combining quantitative and qualitative methods to identify early initiators of online dissent and story framing, and therefore argue that initiators and their discursive contributions are often missed by methods that collapse longitudinal network data into a single snapshot rather than investigating the dynamic emergence of crowd-sourced elites over time.

International Journal of Africana Studies



The *International Journal of Africana Studies* (ISSN: 1056-8689, OCLC: 474545040) is a bi-annual professional refereed journal dedicated to scholarship and research about people of African descent published by the National Council for Black Studies formerly known as *The Afrocentric Scholar*, renamed the *International Journal of Africana Studies* in 1995. The journal welcomes essays presenting original scholarship that systematically examines aspects of the past and present experiences, characteristics, achievements, issues, and concerns of people of African descent worldwide. Bertis English (Professor of History, Alabama State University) is the editor, the associate editor is James Stewart (Professor Emeritus, School of Labor and Employment Relations, Pennsylvania State University), the assistant editor is Sharron Herron-Williams (Professor of Political Science, Alabama State University), the book review editor is Kevin Brooks (Academic Specialist for Diversity and Civic Engagement, Michigan State University), the managing editor is Daphney Thomas (Coordinator-Special Projects/Programs, National Council for Black Studies, University of Cincinnati) and the journal has twenty other editorial board members.

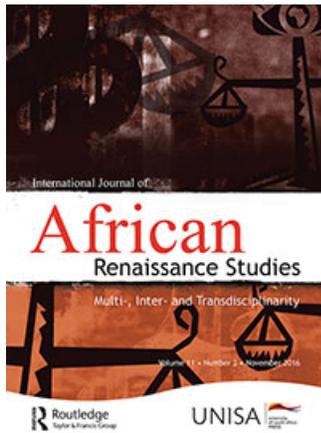
The International Journal of African Historical Studies



The International Journal of African Historical Studies (ISSN: 0361-7882) is devoted to the study of the African past. Norman Bennett was the founder and guiding force behind the journal's growth from its first incarnation at Boston University as *African Historical Studies* in 1968. He remained its editor for more than thirty years. The title was expanded to the *International Journal of African Historical Studies* in 1972. Beginning in 1982, the African Studies Center once again assumed full responsibility for production and distribution. Jean Hay served as the journal's production editor from 1979 to 1995, and editor from 1998 until her retirement in 2005. Michael DiBlasi is the current editor, and James McCann and Diana Wylie are the associate editors. Members of the editorial board include: Emmanuel Akyeampong, Peter Alegi, Misty Bastian, Sara Berry, Barbara Cooper, Marc

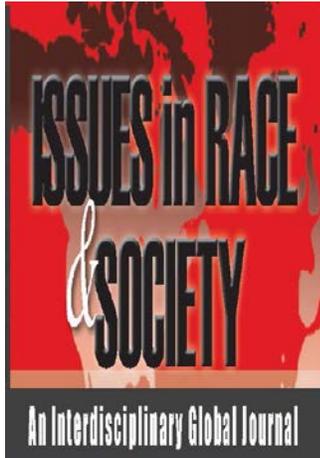
Epprecht, Lidwien Kapteijns, Meredith McKittrick, Pashington Obang, David Schoenbrun, Heather Sharkey, Ann B. Stahl, John Thornton, and Rudolph Ware III. Contributions in archaeology, history, anthropology, historical ecology, political science, political ecology, and economic history are welcome. The journal states that articles that highlight European administrators, settlers, or colonial policies should not be submitted, unless they deal substantially with interactions with African societies. The journal publishes three issues each year (April, August, and December) and engages a host of topics, such as "Power and Its Discontents: Anywaa's Reactions to the Expansion of the Ethiopian State, 1950-1991" by Dereje Feyissa (vol.48, no.1, 2015) that draws upon previously neglected archival documents, found in the regional headquarters of Gambella, to tell of a rather different kind of revolt in which the resilience of local identities has been more important than the notion of "class consciousness" which emphasizes the importance of culture in the center-periphery framework that has dominated an understanding of Ethiopian history since the late nineteenth century. And thus, the article reveals a strong cultural dimension to Anywaa resistance in Gambella through both the imperial and socialist periods as it demonstrates that identity, rather than class, drove Anywaa protest against imperial and revolutionary violence in the process of state consolidation at the western margin of the Ethiopian polity. And second, work like "Integrating African Traditions in Environmental Control in Western Kenya: Contradictions and Failure in Colonial Policy, 1920–1963" (vol.49, no.1, 2016) by Martin S. Shanguhya that examines the efforts of British colonial officers to reinstate traditional leadership structures in the abaLuhya communities in Vihiga (North Kavironda, Kenya) in order to combat land degradation, and thus, the author contends that in colonial western Kenya, the ideology implied in Indirect Rule of cultivating African traditional institutions proved an elusive idea for the restoration of ecological order.

International Journal of African Renaissance Studies



The International Journal of African Renaissance Studies (ISSN: 1818-6874) is a forum (established in 2006) for scholarship on the challenges facing Africa today and therefore it seeks to promote research; policy analyses; and teaching that locate African people at the center of the development agenda. The journal covers multi-, inter- and transdisciplinary approaches in examining the African Renaissance and the repositioning of Africa within the world system. It is committed to producing and using knowledge to empower and strengthen Africa, its people and its Diaspora. Articles published in the journal cover a broad range of socio-political and natural sciences, the humanities and other disciplines and topics including capacity building, conflict, development, ecology, economics, education, gender, governance, health, identity, land reform, language, law, leadership, politics and social policy. In geographical terms, the journal covers both the African continent and the Diaspora. The journal publishes academic research articles, essays, editorials, notes, book reviews, special sections, speeches, lectures and peace accords. The editor is Shadrack Gutto (University of South Africa), the managing editor is Rosemary Gray (University of South Africa), and the editorial board consists of twenty-eight. The content reflects the themes of the African Renaissance movement, for example Colin Chasi and Neil Levy in “Mandela and Excellent African Leadership: Theory and Lessons for Practice from an Appreciative Thematic Analysis” (vol.11, no.2, 2016) posit that Nelson Mandela is highly regarded as an example of excellent leadership, yet little has been done in communication studies to describe his leadership communication, or to locate and theorize about his leadership style in relation to the African moral philosophy of *ubuntu*. Continuing in the African Renaissance theme, Simphiwe Sesanti in “Thabo Mbeki’s African developmental agenda through Pan-Africanism and the African renaissance” (in the same edition) contends that Mbeki publicly persuaded African people to embrace and advance the concept of an African Renaissance for Africa’s development, and while his African Renaissance project was welcomed on the one hand; on the other, it was anticipated that it would be an elitist project. Thus, in the article it is argued that to the contrary, the African Renaissance as pursued by Mbeki has sought to benefit ordinary African people in a practical sense, and the article uses a historical narrative approach to give a historical context against which Mbeki’s African Renaissance emerged, highlighting the successes, failures, constraints, setbacks and challenges that he had to confront. And in conclusion, the author states that African intellectuals and academics who correctly point out the absence of a mass-based African Renaissance movement must not stand apart and merely point fingers, but they must be actively engaged in the realization of the ideals of the African Renaissance.

Issues in Race & Society: An Interdisciplinary Global Journal

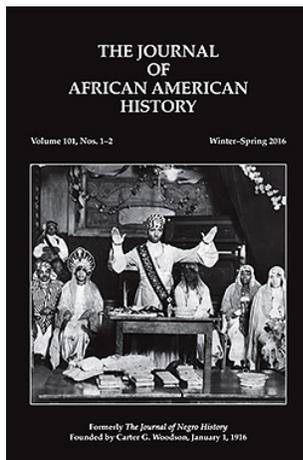


Issues in Race & Society: An Interdisciplinary Global Journal is a peer-reviewed academic journal published through a partnership between the Association of Black Sociologists (ABS) and Peabody College of Education and Human Development at Vanderbilt University, established in 2013. The staff consists of editor Sandra L. Barnes (Vanderbilt University), Barbara Scott, Amaka Okechukwu (New York University), two book review editors, and seventeen members of the editorial board. As the official journal of ABS, it is produced bi-annually (Spring and Fall) and emphasizes sociological interpretations of race as one of the fundamentals of societal universal processes. The journal distinguishes itself as an interdisciplinary, comprehensive and global examination of the increasingly racial and racialized world that provides a space where all voices can be heard

and diverse conversations can occur about the relationships and interconnections between race, power, privilege, and location operating across cultures and societies. The publication encourages submissions that are multi-disciplinary, multi-cultural, theoretically diverse, informed by empirical data (both qualitative and quantitative), innovative, and respectful of diverse perspectives to allow writers access to the latest, most creative debates, trends, and issues for and about communities of color and the Black Diaspora. Each issue includes work organized around specific themes, e.g., major articles and/or theoretical perspectives that deal with issues that advance critical thinking and knowledge about race and multicultural issues; research reports that advance fresh and uncommon analyses of data, based upon rigorous and logical research designs and methodologies; book reviews/essays (about two each issue) that summarize, evaluate, and critique recent seminal books and/or publications concerning issues relevant to the study of race, ethnicity, culture and society; and, special issues covering topics of contemporary intellectual interest. In regards to its submission process and fee, there is a non-refundable manuscript submission fee of \$25.00 payable during the on-line submission process which applies to all submissions (manuscripts will not be considered unless the payment is received). The review process involves an initial review by the editor, however, manuscripts that do not fit the scope of the journal or meet the submission guidelines may be rejected at this initial stage without peer review, while submissions that pass the initial review stage are sent out electronically for peer review to 2-3 independent reviewers. Based on reviewer feedback and the editor's discretion, a decision is made about the submission. Most submission decisions for manuscripts that pass the initial review stage are made in 4-6 months, after a manuscript is accepted, the author must sign a "consent to publish form" and the editor and author must agree upon all matters regarding the manuscript.

An example of the articles in the journal are “People Associate Being Undocumented with a Color’: How Undocumented Youth in Tennessee Navigate the Intersection of Immigration Status and Race” (vol.3, no.1, Spring 2015) by Krista Craven, Jazmin Ramirez, Maria Robles, Brenda Hernandez, Diana Montero, and Rodrigo Robles that highlights how undocumented immigrant youth in Tennessee contest their marginalization and challenge various forms of social injustice arising from the intersection of their immigration status with their racialized identities. Hence, by elucidating how undocumented youth in this study adeptly navigate and resist the injustice arising from the confluence of race and immigration status, their paper illustrates how the youth seek to transform the unequal social and structural arrangements that marginalize immigrant communities throughout the U.S. Second, in “Yet Another Mother: The Challenges of Black Women Serving as Kinship Care Providers to Their Nieces and Nephews” (in the same volume), Regina Davis-Sowers (Middle Tennessee State University) argue that historically, Black aunts frequently accept responsibility for their nieces and nephews, yet few studies have explored their lives as kinship care providers, thus her exploratory study uses a modified grounded theory approach to examine the lives of 35 Black women serving as kinship care providers for their nieces and nephews in hopes of fostering dialogue on how their lives are affected by this decision.

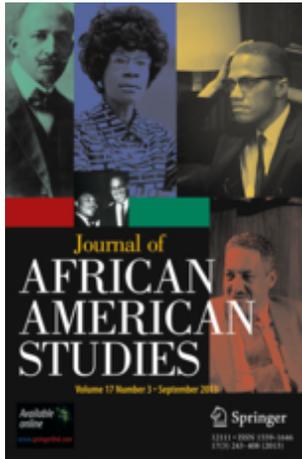
The Journal of African American History



The Journal of African American History (print-ISSN: 1548-1867; e-ISSN: 2153-5086) formerly *The Journal of Negro History* (ISSN 0022-2922) was founded by Dr. Carter G. Woodson on January 1, 1916, published quarterly by The Association for the Study of African American Life and History, and thus, it publishes original scholarly articles on all aspects of the African American experience, and it also hosts special issues and symposia. The editor is V.P. Franklin of the University of New Orleans; the staff involves seven others with a sixteen member editorial board. The journal (<http://www.jaah.org/>) conducts book reviews, accepts advertisement, and is based in Washington, DC. The article topics of the journal from “Kazi is the Blackest of All”: Pan-African Nationalism and the Making of the “New Man,” 1969–1975 by Russell Rickford (vol. 101, nos. 1-2 ,

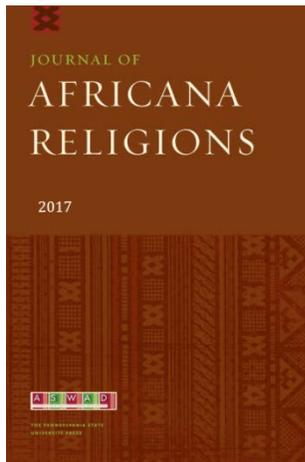
2016) to “Self-Emancipating Women, Civil War, and the Union Army in Southern Louisiana and Lowcountry Georgia, 1861–1865” Karen Cook Bell in the same issue. And in an earlier edition (vol.96, no.4, Fall 2011) Eric Allen Hall (Georgia Southern University) in "I Guess I'm Becoming More and More Militant": Arthur Ashe and the Black Freedom Movement, 1961-1968” traces Arthur Ashe's path to activism from his youth in Richmond to his U.S. Open victory in 1968 and examines a number of his personal and environmental influences that shaped his political philosophy: mentors such as his father and tennis coaches, the Civil Rights and Black Power movements, the Olympic boycott movement, and living in the Jim Crow south.

Journal of African American Studies



The *Journal of African American Studies* (print-ISSN: 1559-1646, e-ISSN: 1936-4741) continues the *Journal of African American Men* established in 1995, and thus, it presently examines topics on the social transformations of people of African descent; the dynamics and conditions that impact the life chances of African descended peoples wherever they may be in the world; and it publishes original research on issues that have real life consequences for the social, political and economic progress of African descended peoples featuring empirical, methodological, and theoretical papers as well as literary criticism that covers the full spectrum of the multifaceted discipline of African American Studies, incorporating anthropology, art, economics, law, literature, management science, political science, psychology, sociology, social policy research, etc. The journal is committed to maintaining the highest level of integrity, hence, it has a Conflict of Interest policy in place and is a member of the Committee on Publication Ethics (COPE) and subscribes to its principles on how to deal with acts of misconduct and is committed to investigating allegations of misconduct in order to ensure the integrity of research. Content published in this journal is peer-reviewed and indexed in at least twelve major indexing/abstract services/databases, and it publishes special editions. Judson L. Jeffries (Ohio State University, Columbus, OH) is the editor in association with twenty-nine members of the editorial board (Founding Editor: Richard Majors, City of Wolverhampton College, UK; Former Editors: Othello Harris, Miami University, Oxford, OH; Courtland Lee, University of Maryland, College Park, MD; Gary Sailes, Indiana University, Bloomington, IN; Anthony J. Lemelle, Jr., John Jay College of Criminal Justice, City University of New York, New York, NY). The journal is published by Springer and provides its metrics regarding manuscript submission to actual publishing speed, download usage after publishing, and a usage factor (source impact per paper, journal rank, author/contributor satisfaction score) for the journal. The publisher offers ‘Publishing Open Choice’, an open access publication fee for those wanting their paper to be accessed via open access. In March 2017, the journal published a special to mark the Golden Jubilee of the Black Panther Party for Self-Defense that consists of academics who employed varying methodological perspectives to tackle topics in several ways with the goal to provide the academic community and the reading public with a more nuanced perspective on the diversity and complexity of the Black Panther Party. Thus, the edition involve reflections on the organization’s 50th anniversary, interviews of former Black Panther Party members, and a look at some of the most recent books on the Black Panther Party.

Journal of Africana Religions



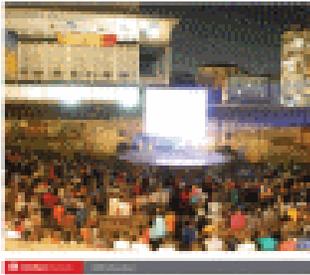
The Journal of Africana Religions (ISSN 2165-5405, e-ISSN 2165-5413) is a biannual peer-reviewed publication established in 2013 published by The Penn State University Press, made possible by funding support from the Department of African American Studies and the Weinberg College of Arts and Sciences of Northwestern University and the IU School of Liberal Arts at Indiana University-Purdue University in Indianapolis in partnership with the Association for the Study of the Worldwide African Diaspora to promote the journal's mission of publishing excellent research on religion among African-descended peoples. The chronological scope of the journal is comprehensive and invites research into the history of Africana religions from ancient to contemporary periods. The journal's geographical purview is global and comprises Africa, the Americas,

Asia, the Atlantic islands (such as Cape Verde and São Tomé), the Caribbean, and Europe. The publication is particularly concerned with publishing research on the historical connections and ruptures involved in the spread of Africana religions from within and beyond Africa. Emphasizing the historical movement or spread of Africana religions and the dynamic transformations they have undergone underscores the nuanced, complex history of these religions and transcends the essentializing gestures that have hindered previous generations of scholarship. For this reason, the journal encourages authors to examine multiple dimensions of Africana religions, including the relationship between religion and empire, slavery, racism, modern industrial capitalism, and globalization. The editors are Edward E. Curtis IV (Indiana University, Purdue) and Sylvester A. Johnson (Northwestern University), and the managing editor is Jeremy Rehwaldt (Midland University), in association with thirty-four editorial board members. The current issue of the journal (vol.5, no.1) contains a document by Bayyinah Sharrieff, an African American Muslim woman who wrote for *Muhammad Speaks* newspaper over a period of twenty-two months while a student at the University of Khartoum in Sudan; involving three research articles, one on the African Methodist Episcopal denomination's historic role in Dominican-Haitian relations, another on the symbolic and historical import of Africa in African American Muslim identity, and the third, a study that uncovers and interprets the fascinating theme of the "flying African" in the cultural and literary history of Black religion.

The Journal of African Cinemas



Journal of
African Cinemas



The Journal of African Cinemas (ISSN: 17549221, e-ISSN: 1754923X), established in 2009, explores the interactions of visual and verbal narratives in African film that recognizes the shifting paradigms that have defined and continue to define African cinemas, and that identity and perception are interrogated in relation to their positions within diverse African film languages. The editors seek papers that expound on the identity or identities of Africa and its peoples represented in film. Hence, the aim is to create a forum for debate that will promote inter-disciplinarily contrast between cinema and other visual and rhetorical forms of representation as the editors look for articles, reviews, and comparative analyses regarding African cinema through its historical and contemporary legacies and therefore concentrate on a growing African cinematic society, as it

interrogates African societies with regard to African filmmakers' conceptualization of space, time and identity. For example, "Haile Gerima's *Sankofa* Experience: Man, Mission, Movie, Movement" by Tama Lynne Hamilton-Wray (vol.8, no.3, December 2016) explores the distribution and reception of the film *Sankofa* with its primarily African American audience to assert that the film's institutional dynamics contributed to an activist movement around the film, and further, that the film's narrative and form, specifically Haile Gerima's adoption of five key cinematic strategies, privileged the Black spectator in a dialectical exploration of the history of enslavement. And in the same edition, Anna Victor in "Experimental Cartographies in Tariq Teguia's *Inland*" contends that Tariq Teguia's 2008 film *Inland* establishes a new frontier for North African cinema with the creation of a unique visual style that moves away from the thematic considerations of national cinema, thus it is suggested that Teguia's film provides a visual and spatial form for a mapping of postcolonial Algerian space inspired by the journey of a clandestine migrant who, originally heading to Europe, reverses her path midway through the film in order to travel back to Africa south of the Sahara, therefore, marking a shift from an economy of extraction-oriented north to an analysis of spatial production turned towards the global south. The editors of the journal are Keyan G. Tomaselli (Professor Emeritus and a Fellow of the University of KwaZulu-Natal) and Martin Mhando (Murdoch University, Australia), with David Nothling as the editorial coordinator, and an editorial board membership of twenty-four.

The Journal of African Media Studies



The Journal of African Media Studies (ISSN: 2040199X, e-ISSN: 17517974) is an interdisciplinary journal established in 2009, published three times a year by Intellect (<http://www.ingentaconnect.com/about>) with a 2012 Impact Factor of 0.075 that provides a forum for debate on the historical and contemporary aspects of media and communication in Africa that aims to contribute to the on-going re-positioning of media and cultural studies outside the Anglo-American axis. Hence, the journal interprets media in a broad sense, incorporating not only formal media such as radio, television, print, internet and mobile telephony but also it considers articles on 'informal', 'small' or 'indigenous' media such as music, jokes and theatre. The principal editor is Winston Mano (University of Westminster, UK), the associate editors are Monica Chibita (Uganda Christian University, Uganda) and Wendy Willems (London School of Economics and Political Science, UK), and the reviews editor is Nkosi Martin Ndlela (Hedmark University College, Norway). The journal is abstracted and indexed in almost all the major services/databases. An example of its content is “Gender Mainstreaming in Media and Journalism Education: An Audit of Media Departments in Uganda, Rwanda and Ethiopia” (vol.8, no.3, September 2016) by Carol Azungi Dralega, Agaredech Jemaneh, Margaret Jjuko, and Rehema Kantono which presents findings of a study exploring the extent of Gender Mainstreaming (GM) in media and journalism in university departments in Uganda, Rwanda and Ethiopia that found minimal, unclear and uncoordinated GM activities within most departmental policies, curricula, assessment and research that underscores the need to revisit not just the policies and pedagogical approaches, but also on awareness and knowledge-building ideals, especially among the teaching staff. And second, “Modes of Griot Inscription in African Cinema” (vol.8, no.1, March 2016) by Alexander Fisher provides another glimpse as the article states that a recurring idea in the criticism of African cinema has been that films frequently deploy the narrative techniques of the griot, the storyteller in the West African tradition. Thus, the article examines music and image relationships in an aesthetically diverse set of African films to demonstrate how griot inscription emerges as a major variable, modulating between music and image within and between texts that propels music and the griot to a status of primary importance in terms of understanding how films explore and reappropriate notions of ‘African-ness’ while negotiating the tensions of address generated when oral forms of narrative meet the industrial form of cinema.

Journal of Black Psychology



The *Journal of Black Psychology* (e-ISSN: 15524558, ISSN: 00957984) has been a forum on the psychological study of Black populations for more than 35 years. Established and sponsored by the Association of Black Psychologists (the oldest ethnic psychology association in the United States via 1968 with a mission of addressing the significant social problems facing and affecting the Black), the journal (established in 1974) published by Sage Publishing and thus, it presents scholarly research and theory on the behavior of Black and other populations from Black or Afrocentric perspectives as it works to provide the latest scholarly discussion on sensitive topics via empirical, theoretical, and methodological studies about the Black experience and behavior. The content includes original articles and special features such as research briefs, essays, commentary, and book

reviews with an international array of authors analyses and perspectives covering a wide variety of areas, including: African-centered psychology; counseling & clinical psychology; psychology of black children; therapeutic interventions, personality, education, health & social behavior, life span & family issues, diversity in African cultures, and organizational psychology. The journal has a sixteen member editorial advisory board, twenty editorial consultants, extensive indexing, five associate editors, an 2015 Impact Factor of 0.750, a 2015 ranking: 81/129 in Psychology, Multidisciplinary via the 2016 release of *Journal Citation Reports*, according to the 2015 Web of Science Data. In addition to full-length manuscripts, the journal will also consider brief reports that may be appropriate for empirically studies that are limited in scope, hence, reports of preliminary findings that need further replication, or replications and extensions of prior published work. The editor of the journal is Beverly J. Vandiver, a professor of counseling psychology in the Department of Counselor Education and Counseling Psychology at Western Michigan University (Kalamazoo MI). The question of content analysis is usually a silent issue in reference to journals in or related to Africology, but this journal did a content analysis conducted of research published during a 12-year period (2000-2011) wherein a total of 276 articles were classified into 17 content categories, similar to a previous content analysis, and the most frequently published authors and institutions were identified and ranked; the most highly cited articles were also identified; and gender-focused articles and articles involving racial/ethnic group comparisons were also identified. Kevin Cokley, Olufunke Awosogba, and Desire Taylor produced this interesting report (vol.40, no.3, 2013) titled “A 12-Year Content Analysis of the Journal of Black Psychology (2000-2011): Implications for the Field of Black Psychology” and thus cleared some questions about the implications for the field of Black psychology in the areas of African-centered research, defining Black psychology, and conducting race comparative research. Such an approach can be utilized in Africology in general and perhaps be a signal for greater discussion and implementation.

In contrast, in a more recent article Danice L. Brown, Christopher B. Rosnick, and Daniel J. Segrist discuss “Internalized Racial Oppression and Higher Education Values the Mediation Role of Academic Locus of Control Among College African American Men and Women” to argue that a plethora of research underscores the deleterious effects that racial discrimination can have on the higher education pursuits and experiences of African Americans. Thus, they investigated the relationship between internalized racial oppression, higher education values, academic locus of control, and gender among a sample of African Americans via 156 African Americans currently attending college wherein the results indicated that greater internalized racial oppression correlated with a lower valuing of higher education and a more external academic locus of control, and subsequent mediational analyses showed that academic locus of control was an intervening variable in the relationship between internalized racial oppression and the value placed on higher education for men, but not women. And interestingly, for African American men, greater experiences of internalized racial oppression predicted a more external locus of control, which subsequently predicted a lower valuing of higher education.

Journal of Black Sexuality and Relationships



The *Journal of Black Sexuality and Relationships* (ISSN: 2334-2668) is a quarterly journal (established 2014) published by the University of Nebraska Press devoted to addressing the epistemological, ontological, and social construction of sexual expression and relationships of persons within the African diaspora. The journal seeks to take into account the trans-historical substrates that subsume behavioral, affective, and cognitive functioning of persons of African descent as well as those who educate or clinically serve this important population. Quantitative, qualitative, and conceptual articles, book reviews, and letters to the editor address various cultural substrates (e.g., age, race, gender, sexual orientation/identities, ability, spirituality, etc.) that intersect or weave themselves in/out of sexual expression, romantic relationships, and/or friendships topics

encompass the journal. Interdisciplinary in nature, the journal includes perspectives from a variety of fields including psychology, sociology, education, psychiatry, human development, social work, social policy, and anthropology. The journal editor is by James C. Wadley (associate professor and director of the Master of Human Services program at Lincoln University, Pennsylvania), and there is a thirty member editorial board. The task of addressing the epistemological, ontological, and social construction of sexual expression and relationships of persons within the African diaspora does not escape the journal as it includes work like Paula K. Miller and Clifford L. Broman in “Racial-Ethnic Differences in Sexual Risk Behaviors: The Role of Substance Use” (vol.3, no.1, summer 2016) as they investigated the impact adolescent substance use has on adult sexual risk behaviors within racial-ethnic groups to discover that substance use correlates with sexual risk behavior, but the impact varies by race-ethnicity.

And in a similar of constructing Black sexuality and relationships discourse, the journal publishes “Introduction to Afrocentric Decolonizing Kweer Theory and Epistemology of the Erotic” (vol.2, no.4, Spring 2016) by H. Sharif “Herukhuti” Williams wherein the author introduces a framework for conceptualizing, understanding, and working with the existence of same-sex sexual practices among people of African descent via an ‘Afrocentric Decolonizing Kweer Theory (adkt)’ juxtaposing an epistemology of the erotic to advance that framework in the field of Black sexology to place ‘adkt’ in the interstitial space between Afrocentric thought, Black feminist thought and Black queer studies. And on the way to the introduction of adkt, the author critiques imperialist white supremacist capitalist heteropatriarchy in mainstream Afrocentric discourses on sexuality and challenges Eurocentricity in Black queer studies by relying upon African-centered cultural thought.

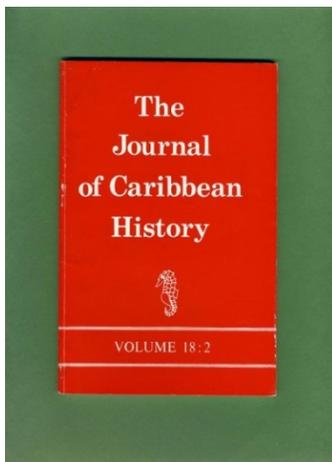
Journal of Black Studies



The *Journal of Black Studies* (ISSN: 00219347; e-ISSN: 15524566), founded in 1970, published by Sage Publishing focuses on the Black experience in support of scholarship in Black Studies, and is published eight times per year. The scholarship inside the journal covers a wide range of subject areas, including: society, social issues, Africology, Afrocentricity, economics, culture, media, literature, language, heritage, and biology. The journal is edited by Molefi Kete Asante, a distinguished scholar and is best known for creating the first Ph.D. program in African American Studies and articulating the dynamics of Afrocentricity with Ama Mazama, an associate professor of Africology and African American Studies at Temple University (the journal has a twenty-four 24 member editorial board). The 2015 Impact Factor for this peer-reviewed journal was 0.162, the ranking was 87/95 in Social Sciences, Interdisciplinary (15/15 in Ethnic Studies) via the 2016 release of journal citation reports in the *2015 Web of Science Data*. Manuscripts submissions should be submitted electronically, the journal is extensively indexed in all the major indexing and data collection services. The journal offers historical and current topics, for example, Justin Gammage (vol.48, no.4, May 2017) in “Black Power in Philadelphia: Selective Patronage and the Effectiveness of Direct Action Protest” explores the history of the selective patronage movement in Philadelphia during the early 1960s to assess the strengths and weakness of the movement, and thus provide recommendations for future movements aimed at economic development.

And in the same volume, Veronica Y. Womack and Lloyd R. Sloan in “The Association of Mindfulness and Racial Socialization Messages on Approach-Oriented Coping Strategies Among African Americans” report on a study that investigated the association of mindfulness and racial socialization messages on approach-oriented coping strategies among African Americans involving three hundred African American college students wherein the results revealed that a higher degree of mindfulness and culturally based racial socialization messages are positively associated with both planning and active coping strategies, and that mindful observation was positively related to all of the minority and culturally based racial socialization messages; discovering that racial socialization messages are related to mindfulness, suggesting that the two metacognitive self-regulatory strategies promote adaptive coping strategy selection and potentially buffer the negative consequences of stressors for African Americans.

Journal of Caribbean History



The Journal of Caribbean History (ISSN: 0047-2263) has since 1961 established itself as an authoritative source on Caribbean history; highly regarded for its contribution to the discipline by scholars worldwide it is a peer-reviewed journal housed in the Departments of History at the University of the West Indies, published by the University of the West Indies Press, published twice each year. The journal also considers articles on aspects of Caribbean history include the histories of the mainland territories of North, Central and South America where these are related to the Caribbean. Articles in French, Spanish or Dutch are accepted and may be published in the original language or in translation or in both. In addition to articles, the journal also invites the contribution of research notes and notices of books or theses in Caribbean history currently in progress. The editorial board consists of the editor, Swithin Wilmot, reviews editor Veront Satchell, and nineteen others. An example of its content is Jeffrey R. Kerr-Ritchie’s “Samuel Ward and the Gordon Rebellion” (vol.50, no.1, 36-VIII) wherein he examines American the former enslaved and Baptist minister Samuel Ringgold Ward’s response to the Morant Bay Rebellion, focused on Ward’s pamphlet *Reflections on the Gordon Rebellion* as well as his testimony to the Jamaica Royal Commission in February 1866, and thus, the article seeks to explain why Ward condemned the rebellion and argues that Ward’s opposition was the logical consequence of the thought and actions of a long-term Black loyalist for whom a powerful Empire guaranteed freedom and a promised future of reform. And secondly, in “Gradations of Freedom: The Maroons of Jamaica, 1798-1821” (vol.49, no.2, 2015, 160-VII), Amy M. Johnson examines captivity among the Maroons of Jamaica from 1798 to 1821 by placing the practice of captivity within the larger contexts of bondage in pre-colonial West Africa where many of the ancestors of the Maroons originated, and colonial Jamaican society to contend that the Maroon Treaties of 1739 and the West African traditions of dependency informed bondage among the Maroons of Jamaica in the nineteenth century.

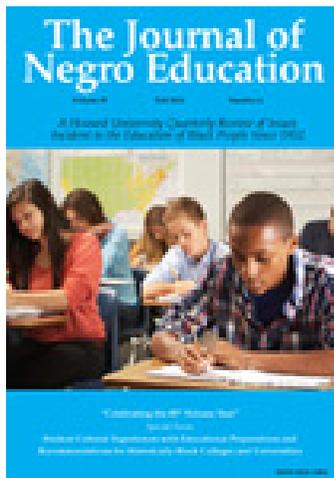
Journal of Haitian Studies



The Journal of Haitian Studies (e-ISSN: 2333-7311, print-ISSN: 1090-3488) is a referred journal (established in 2005) dedicated to scholarship on Haiti. Combining the sciences and social sciences with the arts and humanities, it provides a platform to discuss issues relating to Haiti, the Haitian Diaspora, and the nation's rapport with the international community. The journal is published under the auspices of the Haitian Studies Association by the University of California at Santa Barbara Center for Black Studies Research. It publishes articles in English, French, Kreyòl, and Spanish. The journal takes seriously its role in reviewing the most recent, rigorous and compelling scholarship and creative works on Haiti. To this end, the book review editors are looking for potential reviewers who will read carefully, critique thoughtfully, and consider the relevance of the text in the larger

context of Haitian Studies and its applicable in sub-fields. Claudine Michel (University of California, Santa Barbara) is the editor, the associate editors are Patrick Bellegarde-Smith (University of Wisconsin-Milwaukee) and LeGrace Benson (Arts of Haiti Research Project, Ithaca, New York), the managing editor is Rose Elfman (University of California, Santa Barbara), the assistant editor is Nadège Clitandre (University of California, Santa Barbara), the book review editors are Régine Michelle Jean-Charles (Boston College), Nadève Ménard (Université d'État d'Haïti), and the Kreyòl editor is Jacques Pierre (Duke University). The editorial board consists of twenty-three participants. The content of the journal engages articles like "Restoring Haitian Women's Voices and Verbalizing Sexual Trauma in *Breath, Eyes, Memory*" (vol.22, no.1, Spring 2016) by Angela Watkins wherein she contends that although Haitian women have been systematically excluded from social and historical discourse even as they actively engage in the fight for change, novelist Edwidge Danticat proves through her characters that revolutionaries come in many forms as the work rewrites the myths embedded in the country's historical narratives so that Haitian women are unsilenced. Considering the recent history of Haiti in regards to humanitarian aid, "Haiti: Where Has All the Money Gone?" by Vijaya Ramachandran and Julie Walz (vol.21, no.1, Spring 2015) details the situation some twenty-seven months after an earthquake of magnitude 7.0 struck Haiti, when almost \$6 billion was disbursed in official aid. Hence, the authors outline how nongovernmental organizations and private contractors have been the intermediate recipients of most the funds, while the government of Haiti received just 1 percent of humanitarian aid, and 15 to 21 percent of longer-term relief aid. Therefore, the authors recommend that nongovernmental organizations and private contractors conduct systematic and widely accessible evaluations of their work, that all actors in Haiti be held accountable by publishing data on expenditures and outcomes, and that the government of Haiti procure services through competitive bidding whenever possible.

The Journal of Negro Education



The Journal of Negro Education is a scholarly refereed journal, was established at Howard University in 1932, published under the auspices of the School of Education, Howard University in Washington, D.C., and thus, one of the oldest continuously published periodicals by and about Black people. At the time of its inception, there were no publication that systematically or comprehensively addressed the enormous problems that characterized the education of Black people in the United States and elsewhere. The journal was formed because mainstream educational journals only occasionally published articles or studies pertaining to Black education, and no publication focused specifically on this area. There was thus an urgent and critical need for a scholarly journal that would identify and define the problems, provide a forum for analysis and solutions, and serve as a vehicle for sharing statistics

and research on a national basis. Consequently, the journal was established to stimulate the collection and facilitate the dissemination of facts about the education of Black people; to present discussions involving critical appraisals of the proposals and practices relating to the education of Black people; and to stimulate and sponsor investigations of issues incident to the education of Black people. Although edited and published under the sponsorship of the School of Education at Howard University and (until 1992) its Bureau of Educational Research, the journal is not now and has never been merely a local organ of Howard University, and its editorial/advisory board, peer reviewers, contributors, and content have consistently reflected the international scope of interest in educational issues affecting people of African descent, and other people of color throughout the world. The current issue (vol.85, no.4) is a special issue on “Student Cultural Experiences with Educational Preparations and Recommendations for Historically Black Colleges and Universities” that features the commentary “The Millennial Morphing of the Digital Divide and Its Implications for African American Youngsters in a New Literacies Era” by Dierdre G. Paul (Montclair State University), “A Black Male Teacher’s Culturally Responsive Practices” by H. Richard Milner (University of Pittsburg) and other relevant content. The journal accepts guest editors, hence, they must submit a formal proposal for a special issue (completely themed; 9-10 articles for a regular issue; 17-20 for a Yearbook) or for a focus section within a regular issue (3-5 articles). Unsolicited manuscripts are welcome for consideration for the Fall, Winter, and Spring issues. Articles for the themed Summer Yearbook issues are generally by invitation. Most manuscripts are peer-reviewed for significance and soundness via a double-blind peer review by scholars in respective subject expertise areas. Authors will be notified of acceptance, rejection, or the need for revision usually within 10-12 weeks. The editor is Ivory A. Toldson (associate professor, Howard University; senior research analyst for the Congressional Black Caucus Foundation), the associate editor is Lenda P. Hill, and the book/media review editor is Krystal L. Williams.

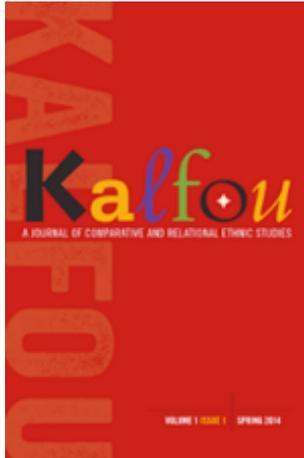
Journal of West Indian Literature



The *Journal of West Indian Literature* is a biannual publication of the Department of Literatures in English at the University of the West Indies (Kingston 7, Jamaica, W.I.), established in 1986. The editors invite the submission of articles that are the result of scholarly research in the literature of the English-speaking Caribbean. The journal also considers articles on the literatures of the non-English-speaking Caribbean, provided such articles are written in English and have a clear relevance to the themes and concerns of Caribbean literature in English, or are of a comparative nature in comparing Caribbean literature in another language with that in English (the journal also publishes book reviews). Mark McWatt is the founding editor and Victor L. Chang is the chief editor with a three member editorial board, and fourteen editorial advisors. The content of the journal incorporates

content like "Our Words Spoken Among Us, In fragments": Austin Clarke's Aesthetics of Crossing" (vol.23, nos.1-2, April-November 2015) by Paul Barrett which attempts to understand the anachronistic position of Austin Clarke's oeuvre in the Canadian canon, and argues that his work practices an aesthetics of crossing that has heretofore baffled Canadian critics, hence, the author advocates that Clarke's practices of crossing exceed notions of hybridity and creolization and bring the voices, traditions, imagery, and politics of Canada and the Caribbean into a troubled and productive dialogue. And in a similar vein, but in another edition, "Swaddling: On Lorna Goodison's Womanly Poetics" (vol.22, no.2, November 2014) by Christian Campbell that stages a theoretical dialogue between Lorna Goodison's poetry involving a range of critical discourses and Goodison's own commentary through the inclusion of segments of an interview she conducted with her in 2004, and within the article, the author suggest that Black diaspora discourses are distinctive for their insistence on troubling divisions between "literature" and "theory," the creative and the critical, using writers such as Walcott, Kamau Brathwaite, NourbeSe Philip and Toni Morrison as examples because they write both 'imaginative literature' (poetry, fiction, et al) as well as non-fiction cultural criticism, hence, offering a context and a lexicon in which their creative work can be assessed as the author engages Goodison's own self-reflections and her poetry as theory in order to examine her "dub version"1 of Romantic pastoralism, her critiques of formalism and colonialism, and her self-fashioning, which is to say poiesis, of a "womanly" poetics.

Kalfou: A Journal of Comparative and Relational Ethnic Studies



Kalfou: A Journal of Comparative and Relational Ethnic Studies (print-ISSN: 2151-4712, e-ISSN: 2372-0751) is a scholarly journal founded in 2010 (launched 2014) published by Temple University Press (<http://tupjournals.temple.edu>) on behalf of the Center for Black Studies Research at the University of California, Santa Barbara (<http://www.research.ucsb.edu/cbs/publications/>) sponsored by the Regents of the University of California focused on social movements, social institutions, and social relations that seek to build links among intellectuals, artists, and activists in shared struggles for social justice. The journal also seeks to promote the development of community-based scholarship in ethnic studies among humanists and social scientists and to connect the specialized knowledge produced in academe to the situated knowledge generated in aggrieved

communities. Furthermore, the journal invite articles that address asymmetries of power, social justice, new ways of knowing, and new ways of being aimed toward illuminating the distribution of opportunities and life chances inside communities of color in the past, present, and future; to focus on the roles played by the state, capital, social structures, and social movements in promoting or suppressing social justice; to offer a platform for discussing the struggles, problems, dreams, and hopes embedded inside anti-racist work. Each issue also includes sections on social movement strategies and keywords, artists and social action, and concrete struggles for resources, rights, recognition, and dignity. Reviews of works of expressive culture that function as repositories of collective memory, sites of moral instruction, and mechanisms for calling communities into being through performance are also invited with reflections on social movements and how their participants see themselves and their work. And in memoriam acknowledgment of and tribute to the work of departed comrades and colleagues are invited, as are 'Teaching and Truth' first-person testimony from classroom teachers are included in the scope of the journal. George Lipsitz (University of California, Santa Barbara) is the senior editor with four associate editors, a book review editor, two founding editors (Claudine Michel, University of California, Santa Barbara; Melvin Oliver, University of California, Santa Barbara), a managing editor, a twenty-one member international editorial board, and a ten member University of California in Santa Barbara, California managing board. Content in the journal include text like Lorgia García-Peña's "Black in English: Race, Migration, and National Belonging in Postcolonial Italy" (vol.3, no.2, 2016) which builds on a growing body of scholarship on comparative race and ethnicity which considers how immigrants of color and their descendants interpret, translate, and deploy politicized ethno-racial terms (Black, Latinx) to confront racism in contemporary Italy. And through the analysis of cultural texts, including interviews, speeches, and a novel, the author contends that terms, ideologies, and racial processes have become both local and global as immigrants and new citizens build transnational networks of contestation from which to confront the violence of coloniality and exploitation that led them to migrate while asserting belonging in the nations in which they reside.

National Black Law Journal

UNIVERSITY OF CALIFORNIA
SCHOOL OF LAW



THE NATIONAL BLACK LAW JOURNAL

Vol. 25, No. 1 • 2016

The *National Black Law Journal* has been committed to scholarly discourse exploring the intersection of race and the law since 1970, when the journal was started by five African-American law students and two African-American law professors (the first of its kind in the United States). Because of the drop in African-American students at UCLA School of Law after the passage of Proposition 209, the journal was sent to Columbia University where publication could be continued. The journal aim to build on this tradition by publishing articles that make a substantive contribution to current dialogue taking place around issues such as affirmative action, employment law, the criminal justice system, community development and labor issues because it is committed to publishing articles that inspire new thought, explore new alternatives and contribute to current jurisprudential stances. Retrospectively, in 2005, a group of students at UCLA began the process of bringing the journal back to its birthplace (UCLA) through the organization of a symposium entitled "Regression Analysis: The Status of African-Americans in American Legal Education." In the fall of 2009, a group of committed students reformed the National Black Law Journal Board and in spring 2010, the journal was published at UCLA for the first time in more than a decade. The current issues (vol.25, no.1, 2016) features "The Impact of Race and Policing-Past, Present, and Future" by Shira A. Scheindlin and "I'll Say I'm Home, I Won't Say I'm Free": Persistent Barriers to Housing, Employment, and Financial Security for Formerly Incarcerated People in Low-Income Communities of Color" by Kelly Elizabeth Orians. The 2015-2016 editorial board includes editors Danny Sturm and Nisha Parekh, Markia Bonner as substantive editor, Kealan Santistevan as managing editor, Nikki Harden as production editor, and a staff of eight. The journal is peer-reviewed, and seeks to publish in addition to standard articles, student-written comments, and speeches.

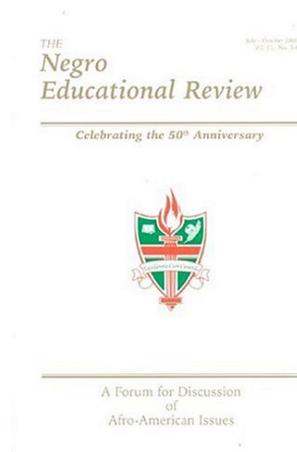
The National Political Science Review



The National Political Science Review (ISSN: 0896-629X) is an annual peer-reviewed journal owned and operated by the National Conference of Black Political Scientists (<http://www.ncobps.org/>) published by Transaction Publishers in affiliation with the National Conference of Black Political Scientists, a professional organization organized in 1969 at Southern University in Baton Rouge, Louisiana to study, enhance, and promote the political aspirations of people of African descent in the United States and through-out the world; with the aim to contribute to the resolution of many of the challenges that Black people confront. The journal was established in 1989. Michael Mitchel (Department of Political Science, Arizona State University)

and David Covin (Professor Emeritus, California State University, Sacramento; editorial board member, *Africology: The Journal of Pan African Studies*) are the co-editors; the managing editor is Tiffany Willoughby-Herard (University of California, Irvine), Julia Jordan-Zachery (Providence College) is the associate managing editor, and Keisha Blain is the book review editor. And notwithstanding, the team also includes Sharon Wright Austin (University of Florida), Angela K. Lewis (University of Alabama-Birmingham), and Duchess Harris (Macalester College). The journal was conceived with emphasis particularly on theoretical and empirical research on politics and policies that advantage or disadvantage groups by reason of race, ethnicity, gender and/or other such factors. However, it is designed to serve a broad audience of social scientists, and thus, it welcomes contributions on any important problem or subject which has significant political and social dimensions; and it is particularly interested in contributions which set forth research agendas in critical scholarly areas within the context of past scholarship and ongoing contemporary developments.

Negro Educational Review



The *Negro Educational Review* (<http://thener.org/>) is an international, scholarly, professional quarterly in publication since 1950, currently published at Fayetteville State University in Fayetteville, North Carolina. The history of the journal began at an educational conference in Louisiana during the latter part of 1948, when a group of delegates initiated a discussion about the difficulties Black scholars encounter when they attempt to publish their scholarly papers in professional journals. That discussion focused on the importance of Black educators having their reports of research and other articles published. A few weeks later, in early 1949, a group of those educators representing several colleges and universities met at Alcorn College (now Alcorn State University, is a historically Black comprehensive land-grant institution in Lorman, Mississippi) and continued to discuss the matter in depth. At the end of a full day of meetings and discussions, the group identified one of its members to investigate the problem of lack of access to publishing in professional journals and the feasibility of establishing a new professional journal for educators and scholars. Shortly thereafter, a report was submitted to the group detailing evidence that Black scholars were being systematically denied access to professional media in which they could disseminate reports of their scholarly writing. A major recommendation from this report was a call for the establishment of a new professional journal of high quality to provide an outlet for findings, proposals, and theories that could inform educators as well as the society at large. The report was adopted, and the first issue of *The Negro Educational Review* was published in January 1950, and thereafter, the journal matured and became firmly established and respected nationally and internationally. The journal has never missed publication of an annual volume; however, over the years, it has missed publishing several individual issues due to a lack of funds.

The journal presently seeks scholarly articles and research reports, topic/theme specific special editions, papers that provide a competent analyses and description of social problems, and work incorporating significant compilations and creative works. LaDelle Olion (professor of Special Education, Fayetteville State University) is the editor, and the managing editors are Doreen B. Hilton and Noran Moffett. The journal engages a host of topics, for example Shanette M. Harris discusses eating dysfunctions and body image for African American females published in different stages in the eating disorders literature (vol.66, no.1-4, 2015), and Karin L. Griffin presents a story of her journey as she pursued tenure and promotion in the academy, hence, she argues that the path to tenure and promotion in higher education institutions was not one designed to provide a fair and equitable process for Black female faculty who function as academic librarians, and therefore, she suggests that librarians are marginalized due to two factors-presumed incompetence based on their gender and/or race, and their ambiguous fit among the disciplines within the academy (vol. 64, no. 1/4, 2013).

Nka Journal of Contemporary African Art



Nka Journal of Contemporary African Art (www.nkajournal.org, ISSN: 1075-7163, e-ISSN: 2152-7792) was established in 1994 and is published two times a year by Duke University Press that works to contact and connect with African and African diaspora artists and art critics, academics, museums, galleries, and art-related institutions. It is edited by three leading scholars, art critics, and curators who are actively engaged in the field of contemporary African art: Salah M. Hassan, the Goldwin Smith Professor in the Africana Studies and Research Center and Professor of African and African Diaspora art history and visual culture in the Department of History of Art and Visual Studies, and Director of the Institute for Comparative Modernities at Cornell University; second, Chika Okeke-Agulu, an

Associate Professor in the Department of Art and Archaeology and the Center for African American Studies at Princeton University; and third, Okwui Enwezor, the Director of Haus der Kunst in Munich. The journal contends that the field of contemporary African and African Diaspora art has been neglected within art historical debate, and despite growing interest in the field and the modernist and postmodernist experience, most mainstream art periodicals have marginalized African and Diaspora arts in general. Thus, the publication serves as an urgently needed platform, filling a serious gap in the field to place contemporary African art in a global perspective. Inside the journal, there is content like “The “Afro Look” and Global Black Consciousness”(no.37, November 2015) by Tanisha Ford, an essay that examines the rise in popularity of “Afro look”, a name given by fashion industry insiders on both sides of the Atlantic to describe clothing that featured African and African-inspired prints, textiles, and embroidery techniques. Using *Drum* magazine (South Africa’s leading fashion Black lifestyle magazine) as a primary source; the author works to demonstrate that many within the fashion industry in Africa were invested in telling an African-centered fashion history as they used fashion to make claims of modernity, attempting to depict the realities of African life and culture, which looked far different from the images of bare-breasted women and men in loincloths that filled the pages of *National Geographic*. Hence, the author argues that Afro-look fashions, and the models and other socialites who sported them, became a symbol for African opulence, style, and glamour in a time of immense social and political upheaval. And even with art, Black artists and scholars, and others must contend with prevailing racism and stereotypes, the topic of another article in the journal, titled “Post-Post-Black?” (no.38-39, November 2016) by Nana Adusei-Poku who argues that the “Post-Post-Black?” question unfolds two aspects with which contemporary Black artists and academics are confronted: the prevailing racism and stereotypes about the work by Black artists and scholars, and the advanced scholarship and artistic practices that try to dispose discourses of identity in order to embrace more universal subjects.

Hence, two currently used terms that are applied to describe Black artists—post-Black and Afropolitan—are discussed from a perspective that questions their universal applicability and raises attention to the heterotemporal aspects of being Black (heterotemporal refers to the synchronicity of being Black in the contemporary, which includes ideology, space, time, and history).

Obsidian III: Literature & Arts in the African Diaspora

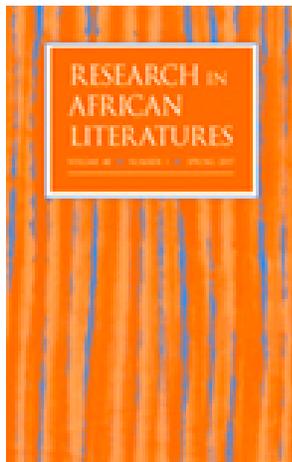


Established in 1975, *Obsidian III: Literature & Arts in the African Diaspora* (ISSN: 1542-1619, <http://obsidianlit.org/>) is published biannually (print and online) and supports through publication and critical inquiry, contemporary poetry, fiction, drama/performance, and the visual and media arts of African people globally. Since its inception, it has featured a range of acclaimed writers and critics. Hence, the journal has been recognized by the National Endowment of the Arts as one of the premier journals dedicated to Africa and African Diaspora literatures. Historically, under the name *Obsidian: Black Literature in Review*, the journal was initially funded by its founder and university academician Alvin B. Aubert (1930-2014) and through the support of individual contributors. Over the decades it would be published and supported by the resources of several universities. In the late '70s and early '80s, it was published by Wayne State University in Detroit under the name *Obsidian II: Black Literature in Review*. In 1985, Gerald

Barrax took *Obsidian II* to North Carolina State University (NCSU). Whilst there, Afaa Michael Weaver helped to transform the journal from *Obsidian II* to *Obsidian III: Literature in the African Diaspora*. Other editor emeriti during *Obsidian's* tenure at NCSU include Doris Laryea, Joyce Pettis, Thomas Lisk, and Sheila Smith McKoy. In the fall of 2014, the current editor Duriel E. Harris (Creative Writing Associate Professor, Department of English, Illinois State University, Normal, IL) initiated the transfer of the journal to the Publications Unit at Illinois State University. With the publication of the Spring 2015 issue, dedicated to the work of Jeffery Renard Allen, the journal celebrates over 40 years of continuous publication and now exhibited a new subtitle, *Literature & Arts in the African Diaspora*. Interestingly, the journal accepts images, audio content (up to five sound files and three vide or gaming files). The editorial board consists of sixteen members, and the advisory and contributing editors involve twenty-three members.

In celebration of its more than 40 year history, the journal published a double issue edited by Sheree Renée Thomas and Nisi Shawl (short fiction, drama, poetry), Isiah Lavender III (essays), and Krista Franklin (art, visual media, and para-literature) wherein all artists were asked “what if?” to explore the consequences of “if this continues,” and contemplate “if only;” as practitioners of the speculative arts or Afrofuturism were asked the same question and asked to respond with an answer that would re-imagine whole worlds and go beyond the known universe. Hence, the aim was to host original works that would explore and reimagine Black thought and art via the past and the future. In February 2017, Illinois State University received a \$10,000 grant from the National Endowment for the Arts funded through the NEA Art Works program to help support the journal in regards to publication, distribution, and promotion. The journal operates in a creative mode, for example “An Open Letter to Bob Marley: Time to Create Reggae Dialogues” (vol.41, no.1-2, Fall 2015) by Deanne Bell present readers with a letter to Bob Marley that contends that since his death thirty-four years ago, no other singer or songwriter has articulated both the condition of the marginalized or the humanistic potentials of psychic decolonization. And notwithstanding, she adds that no other public intellectual has illuminated the role racism and classism play in shoring up the neocolonial political economy as poetically as the late musician. And in its archives, in “Look Back: Amiri the Blues God Lives” (vol.14, no.1, Spring/Summer 2013), Darrell Stover talks about *Home: Social Essays* by Amiri Baraka to recount his intellectual encounter with Amiri and how the journey into his cultural identity was struck by Amiri’s book, *Black Fire: An Anthology of Afro-American Writing*, and how his passion for social activism and jazz music drew him and Amiri into a long friendship.

Research in African Literatures



Research in African Literatures (ISSN: 0034-5210, e-ISSN: 1527-2044), founded in 1970, is a tri-annual journal of African literary studies that provides a forum for research on the oral and written literatures of Africa. In addition to thought-provoking essays, reviews of current scholarly books, critical essays are presented, and the forum offers readers the opportunity to respond to issues raised in articles and book reviews. The journal has thematic clusters of articles and frequent special issues to accommodate the broad interests of its readership. Kwaku Larbi Korang, an associate professor of Comparative Studies (Center for African Studies), and Director of the Study Abroad Program in Ghana at Ohio State University is the editor, and Adélékè Adéèkó (Ohio State University) and Cheik Thiam (Ohio State University) are the associate editors, with managing editor Molly Reinhoudt, and a nineteen member advisory board. The editor invites submission of original, previously unpublished article-length manuscripts (not exceeding thirty-five pages in length).

URL: <https://aaas.osu.edu/about/publications/ral/editors>. Advertising is accepted, there is online availability via JSTOR or Project Muse. In its 2016 edition (vol.47, no.3), Alena Rettová writes an article that traces the history of the Swahili novel in its development from realism to experimental prose and follows the experimental phase back to realism in the recent works of some former literary experimenters. And in the same volume, Obi Nwakanma argues that Michael Chukwudalu Echeruo's trajectories are broad and complex: poet, literary critic, and scholar, and thus, Echeruo is one of the most vital and accomplished of modern African literary theorists and practitioners, therefore, the author attempts to place Echeruo within the specific tradition of an African modernity, and make space for the linkages that clarify the critical tensions within Echeruo's artistic and critical production as a modernist thinker.

The Review of Black Political Economy



The Review of Black Political Economy (print-ISSN: 0034-6446, e-ISSN: 1936-4814) is published in affiliation with the National Economic Association (www.neaecon.org) and Springer US, thus, the journal examines a broad spectrum of issues related to the economic status of African-American and Third World peoples as it identifies and analyzes policy prescriptions designed to reduce racial economic inequality. The journal (peer-reviewed), established in 1970, is also devoted to appraising public and private policies for their ability to advance economic opportunities without regard to their theoretical or ideological origins. Robert S. Browne is the founder and editor emeritus of the journal, the editor is Cecilia A. Conrad (MacArthur Fellows Program), the associate editor is James Peoples (University of Wisconsin, Milwaukee), the editorial board includes Charles L. Betsey

(Howard University), William A. Darity, Jr. (University of North Carolina), Donald J. Harris (Stanford University), Barbara A. P. Jones (Alabama A&M University), and Margaret C. Simms (The Joint Center for Political and Economic Studies) with an advisory committee consisting of Thomas D. Boston (Georgia Institute of Technology) and Mark D. Turner (Johns Hopkins University). In unity with its mission to identify and analyze policy prescriptions designed to reduce racial economic inequality, the journal features work like those presented by Sokchea Lim and Walter O. Simmons in “What Have Remittances Done to Development? Evidence from the Caribbean Community and Common Market” (vol.43, no.3, December, 2016) that analyzes the long-run impact of remittances on socio-economic development in the Caribbean Community and Common Market between 1970 and 2013 to discover that remittances have: improved health indicators, reduced infant and child mortality, improved the food deficit, improved life expectancy, and it has also improved sanitation and water sources, especially in the rural areas.

However, remittance inflows have no significant impact on education and communication infrastructure, and neither do they contribute to any demographic changes. And second, work also involving demographic changes is reported in a study by Rodney D. Green, Judy K. Mulusa, Andre A. Byers, and Clevester Parmer via “The Indirect Displacement Hypothesis: a Case Study in Washington, D.C.” (January 2017) that reports on a case study of Columbia Heights in the District of Columbia on the preferences and attitudes of newcomers and longstanding residents who are compared to help assess the extent to which indirect displacement pressures in the domain of retail activity might be occurring in Columbia Heights. The findings demonstrated significant differences between the two groups in terms of their opinions about the commercial corridor, although both groups were generally pleased with the new retail developments, the analysis of the data weakly supports the hypothesis that indirect factors could heighten pressures for displacement of longstanding residents, but it contends that the main focus of gentrification studies should continue to be on the direct economic factors affecting longstanding residents during neighborhood revitalization.

Small Axe: A Caribbean Journal of Criticism

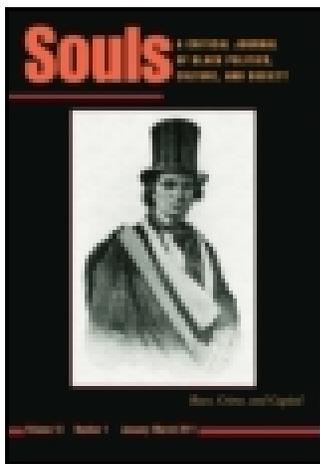


Small Axe: A Caribbean Journal of Criticism (e-ISSN: 1534-6714, ISSN: 0799-0537) is a widely indexed/abstracted journal founded in 1997 in Jamaica focused on the renewal of practices of intellectual criticism that recognizes the tradition of social, political & cultural criticism in and about regional/diasporic Caribbean concerns and thus, it honors tradition, but argues with it because through argument, tradition renews itself. The editor (founding editor) is David Scott (Department of Anthropology, Columbia University) with a managing editor (Vanessa Pérez-Rosario), a ten member editorial, and a twenty-one member advisory board. Taking into account Anglophone, Francophone and Hispanophone intellectual and cultural traditions,

and the journal also aim to offer a platform for the expansion of critical Caribbean dialogues. The publication is published by Duke University Press three times per year, in March, July, and November, and it has been online since 2001 via Project MUSE. The journal displays vibrant discussions such as Kezia Page’s “Bongo Futures: The Reggae Revival and Its Genealogies” (vol.21, no.1, March 2017) that explores the roots of the reggae revival in Jamaica, as it considers what it means that the revival is not singularly located in music and sound, but that revivalists imagine in an artistic community and aesthetic that includes a number of other art forms as well, and the essay concludes by stating that ultimately, the revival recreates reggae as a principle rather than a music or a music industry, and in so doing, it suggests a new genealogy for reggae that is both epistemological and ontological.

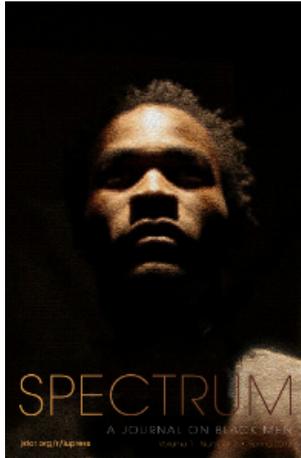
And not resting any particular ideological construct, in 2016 the journal presented Tonya Haynes in “Sylvia Wynter’s Theory of the Human and the Crisis School of Caribbean Heteromascularity Studies”, an essay that traces the rise of the crisis in the school of Caribbean heteromascularity studies through a critical reading across popular writing, policy research, and scholarly work on Caribbean masculinity by mobilizing insights that Sylvia Wynter articulated in “Black Metamorphosis” that was developed in later essays as the author also examines the circulation of knowledge on gender and sexuality emanating from the crisis. Hence, the essay reveals a particular investment in a specific way of being human, and questions what such investments mean for Black liberation, gender relations, and power/knowledge articulations.

Souls: A Critical Journal of Black Culture, Politics and Society



Souls: A Critical Journal of Black Culture, Politics and Society (e-ISSN: 1548-3843, print-ISSN: 1099-9949) is a quarterly interdisciplinary indexed and abstracted journal established in 1999, housed in the Department of African American Studies at the University of Illinois at Chicago, published by Taylor & Francis, edited by Barbara Ransby. The journal has as its strategic objective to use Du Boisian social and political theory as a starting point for examining the radical potential of the field of African-American Studies. Thus, the journal explores intellectual debates that are central to the work of scholars and activists, and therefore, challenging human understanding of history, politics, social theory, and culture in ways that create new possibilities for a democratic praxis, and the pursuit of social justice. Historically, the journal was inspired by two academic publication projects initiated by W.E.B. Du Bois, i.e., The Atlanta University Series of annual research readers published in the late 19th century and early 20th century; and *Phylon* journal, founded by Du Bois at Atlanta University in 1940. The journal accepts unsolicited manuscripts by electronic submission; manuscripts are peer-reviewed by members of an editorial working group, and a ten member editorial advisory board, as well as other affiliated scholars. The content of the journal is diverse, for example, Carla Maria Guerrón Montero in “To Preserve is to Resist”: Threading Black Cultural Heritage from within in Quilombo Tourism” (vol.19, 2017) ask how are legitimacy and authenticity experienced within the context of quilombo community-based tourism, and thus, she discusses how the quilombolas of Campinho da Independência (Rio de Janeiro state) produce fluid tour narratives that create and preserve selective aspects of cultural history and memory as means of resistance; but also as a means of interconnectedness and sovereignty. And in juxtaposition, the journal presents “Ambivalent Frames: Rosa Parks and the Visual Grammar of Respectability” by Katharina M. Fackler (vol.18, 2016) that analyzes the iconic photographs of Rosa Parks, arguing that the images are structured by a highly ambivalent visual grammar of respectability which facilitated Parks’s powerful transnational visibility as an icon of the Civil Rights Movement.

Spectrum: A Journal on Black Men



Spectrum: A Journal on Black Men (ISSN: 21623244, e-ISSN: 21623252) is a multidisciplinary research journal published by Indiana University Press that began in 2012 with content focused on issues related to aspects of Black men's experiences, including such topics as gender, masculinities, race, and ethnicity. The editors invite submissions of original manuscripts that engage issues related to aspects of Black men's experiences or topics such as gender, masculinities, race or ethnicity. Specifically, the journal welcomes manuscripts that examine the social, political, economic, and historical factors that influence the life chances and experiences of men of African descent, and potential authors should address such concerns using disciplinary or interdisciplinary theoretical perspectives and approach concerning those topics, using empirical methods, theoretical analysis, or literary criticism. And in short, the journal works to be a space where advocacy and imagination meet in order to reveal a global, complex African manhood, from the dawning of modernity through the present time. Manuscripts should not exceed thirty-five pages, including references and tables. The editorial staff includes co-editors professor Judson L. Jeffries of the Department of African American Studies and African Studies at Ohio State University, Molly Reinhoud of the same unit, editorial assistant Royel M. Johnson (Ohio State University), and fourteen members of the editorial board. Online issues can be accessed at: <http://www.jstor.org/journal/spectrum>. The journal took note of the 50th anniversary of the founding of the Black Panther Party with "The Black Panther Party and the Struggle for Human Rights" by Meredith Roman (vol.5, no.1, Fall 2016) which illuminates how the Black Panther Party conceived of the African American liberation struggle as a struggle for human rights and thus contemplates the critical role played by J. Edgar Hoover's counterintelligence program (COINTELPRO), Cold War geopolitics, the Black Panther Party's rhetoric of "pigs" and armed revolution, and white supremacy in the U.S. that equates humanity with whiteness. And realizing that the Black Panther Party was not all about the expressions of men, Antwanisha Alameen-Shavers in "The Woman Question: Gender Dynamics within the Black Panther Party" (in the same issue) argues that the organization's gendered political praxis was groundbreaking for the era, but, like most human creations, it was not without issue as she utilizes a gendered-focused Afrocentric methodological approach to provide a critical examination of the Black Panther Party's philosophical perspective on gender equality, the ways its philosophy shaped the types of policies implemented, and the level of success achieved by such implementation, for the sole purpose of understanding past errors in order to further advance Black political interests.

Transforming Anthropology



TRANSFORMING ANTHROPOLOGY

Transforming Anthropology (e-ISSN: 1548-7466) is published semiannually, and it is the chief publication of the Association of Black Anthropologists (www.aaanet.org/sections/aba/journal), linked with the American Anthropological Association. The journal was established in 1990 and is published by John Wiley & Sons Inc. and seek contributions that reflect the dynamic, transnational, and contested conditions of the social worlds; and work that pushes the boundaries of discipline and genre as it interrogates the contemporary and historical construction of social inequities based on race, ethnicity, class, gender, sexuality, nationality and other invidious distinctions. The journal welcomes the submission of research articles for peer review, as well as short commentaries, research reports, review essays, interviews, and submissions from advanced graduate

students. The editor is Michael Ralph (Associate Professor, Gender and Sexuality Studies, Metropolitan Studies; Associate Professor of Social and Cultural Analysis, Africana Studies, American Studies; Director of Undergraduate Studies; Director, Metropolitan Studies, Department of Social and Cultural Analysis, New York University), the associate editors are Laurence Ralph (John L. Loeb Associate Professor of the Social Sciences, Departments of Anthropology and African and African American Studies, Harvard University), and Aisha M. Beliso-De Jesús (Associate Professor of African American Religions at Harvard Divinity School), and the managing editor is Maggie Gates (Edmond J. Safra Center for Ethics, Harvard University). The journal explores the question of health via James Doucet-Battle in “Sweet Salvation: One Black Church, Diabetes Outreach, and Trust” (vol.24, no.2, September 2016) which provides an ethnographic narrative of one church's Type 2 diabetes outreach efforts amid the diversity of the African American racial category in which the “postcolonial subject” is as embedded as a post-Jim Crow citizen as she examines the gendered problematics involved in establishing trust toward achieving robust outreach and recruitment goals within church spaces. And in an a political context, the journal includes “Facing the Dragon: Black Mothering, Sequelae, and Gendered Necropolitics in the Americas” (vol.24, no.1, April 2016) by Christen A. Smith via her thesis that anti-Black state violence across the Americas reflects a global gendered necropolitical logic, however, often the violence is misread by suggesting that the primary victims are men. Hence, her essay contends that the gendered necropolitics of trans-American anti-Black violence is expansive and includes the direct, immediate death of Black people and a lingering slow death caused by sequelae (a pathological condition resulting from a disease, injury, therapy, or other trauma), and thus, Black mothers bear the particular weight of anti-Black state violence, and as such, they pose a unique political threat to the social order.

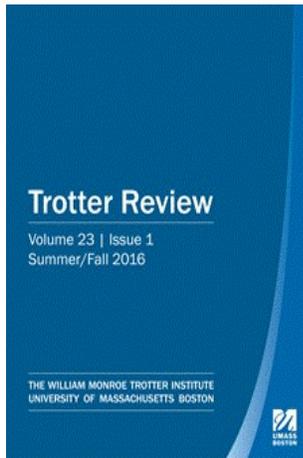
Transition



Transition (ISSN: 0041-1191, ISSN: 1527-8042, <http://hutchinscenter.fas.harvard.edu/transition>) is a triennial publication of the Hutchins Center at Harvard University, published three times a year by Indiana University Press, edited by Alejandro de la Fuente (Robert Woods Bliss Professor of Latin American History and Economics Professor of African and African American Studies and of History; Director, Afro-Latin American Research Institute, Hutchins Center for African and African American Research at Harvard University) in association with senior editor Nikki Greene, managing editor Sara Bruya, and two others. Born in 1961 in Uganda (founded by Rajat Neogy) and bred in the diaspora, the journal is a forum for ideas from and about the Black world. Hence, it has reported on the transformation of the African Diaspora and today remains a

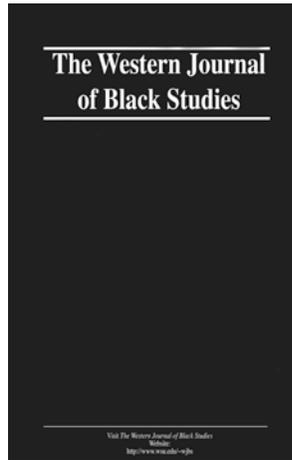
forum of intellectual debate. Now, in an age that demands ceaseless improvisation, the publication aim to be both an anchor of deep reflection on Black life, and a map charting new routes through the globalized world. The contents can be read online at JSTOR or Project MUSE. The content is engaging, for example, in “Working The City” (no.121, 2016) Bernard Matambo relates the story of two teenaged orphans' struggle to escape a surreal purgatory in Harare, Zimbabwe, where they are almost close enough to taste, yet unable to reach emigration and adulthood, and in the process, his young hero satirizes Western codes of childhood victimhood. And in the same way, the journal presents Amy Fish’s “Making Afro-Urban Magic” (in the same volume) wherein she interviews Zetta Elliott about her concept of "organic writing" and her work toward that idea as a Black feminist, her being a self-published children's author which prompts Elliott to discuss the barriers to Black children's authors and about writing about the realities of Black kids, and the role emotions play in her books for young readers; and how she sees her books engaging with American libraries and schools; and last, how collaborations with illustrators fit into her creative process.

Trotter Review



The *Trotter Review* [Black Culture, Race and Race Relations] (ISSN: 1070-695X) is a journal that addresses current Black Studies, race, and race relations in the United States and abroad, published by the William Monroe Trotter Institute for the Study of Black Culture at the University of Massachusetts Boston, edited by Kenneth J. Cooper (Director, William Monroe Trotter Institute) in association with nine editorial board members. The journal has a special focus on Boston and Massachusetts, but its content extends beyond the city and state. Hence, the publication covers a broad range of topics, including: education, economic development, immigration, religion, and politics, as well as race relations, Black history, and culture. The journal is also interested in intergroup relations between Black people and other identifiable populations, and in relations within an increasingly diverse population of people of African-descent. The aims of the journal are to highlight current issues in Black Studies that will encourage scholars, students, members of the public and elected officials to address relevant issues, juxtaposing a mission to: influence policymakers to make decisions in the best interest of all their constituents; increase constructive dialogue to enhance understanding of problems (and to contribute to solutions), and to promote the appreciation of Black history and culture, in its depth, texture, and richness. For example, its 2016 edition (vol.23, no.1) explore: gentrification and its alternate, dispossession through the lens of housing policy focused on increasing opportunity, strategy on neighborhood displacement, possible collusion between developers, politicians with members of an African heritage leadership class eager to keep their pockets jingling with gold, and local examples of ouster and the remake of a neighborhood to suit the tastes of a more moneyed population with a creamier complexion. The journal is a novel academic journal in its combining the contributions of scholars and journalists, in keeping with the intellectual legacy of its namesake, the Harvard-educated editor whose *Guardian* newspaper in the early 20th century was a fierce advocate for the advancement of Black people. And perhaps most important, while maintaining the standards of scholarly research, the journal also strives to publish articles that are accessible to the broader public beyond colleges and universities as it seeks to combine the intellectual depth of academia with the immediacy of the best in journalism.

Western Journal of Black Studies



The Western Journal of Black Studies is an interdisciplinary double-blind review journal founded in 1977, published by Washington State University that is devoted to publishing scholarly articles from a wide range of disciplines that focus mainly on the experience of African Americans in the United States of America. The journal publishes articles that report original investigations and contribute new knowledge and understanding to the field of Black/African American Studies. Theoretical articles and works concerning the African diaspora are welcome should they include research data and implications for applicability. The journal received the CLR James award for promoting outstanding African-American issue-oriented scholarship; it has a thirty-eight member editorial board, and it regularly provides a critical analysis of recently published books. The editor is Paula Groves Price, and the managing editor is Nicolau N. Manuel (<http://public.wsu.edu/~wjbs/index.html>, ISSN: 0197-4327). The journal provides a space for discourse on a variety of topics, for example, Megha Ramaswamy (University of Kansas School of Medicine) examines (via vol.34, no.4) how young Black and Latino men in an urban alternatives-to-incarceration program conceptualize masculinity by utilizing theory on progressive Black masculinities as a framework to analyze focus group data collected from 38 men, hence the men in the study talk about masculinity as both love received and given in the context of family and community. And second (within the journal), Cassandra Chaney, Lucy Shirisia, and Linda Skogrand (vol.40, no.1) host a qualitative study to examine how religion strengthened the marriages of African Americans wherein they: highlighted key studies related to the relationship between religion and marital stability; discussed the methodology that was used in their study; featured the marital perspectives of three couples; presented the qualitative findings of their study, and they discussed the implications of the study for research, practice, and policy development.

Notes:

JSTOR is a non-profit on-line archiving system of academic and scientific publications and a digital library founded in 1995, based in New York.

ISSN (International Standard Serial Number) is an eight-digit serial number used to uniquely identify a serial publication. An ISSN is especially helpful in distinguishing between serials with the same title, also, the ISSN are used in ordering, cataloging, interlibrary loans, and other practices in connection with serial literature (and e-ISSN is an electronic ISSN).

Project MUSE is a provider of digital humanities and social sciences content; since 1995, its electronic journal collections have supported a wide array of research needs at academic, public, special, and school libraries worldwide.