

Journal Mapping in the Humanities on the basis of Arts & Humanities Citation Index

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The possibilities of *Arts & Humanities Citation Index* (A&HCI) have not sufficiently been recognized because of the absence of a *Journal Citations Reports* (JCR) for this database. In a recent paper, however, Linmans (2010) argued that the humanities do not need to stay as the weakest link in the scientometric enterprise. The *Arts & Humanities Citation Index* (A&HCI) is available since 1975, and since 2004 *Scopus* and *Google Scholar* provide alternatives which enable us to study the arts and humanities bibliometrically.

Following up on a paper in which we compared mapping the humanities using the *Scopus* database with the A&HCI (Leydesdorff, De Moya-Anagon & Guerrero-Bote, under submission), we focus in this paper on the use of the A&HCI for the evaluation of journals and the visualization of the development of research topics. The database allows for bibliographic coupling and co-citation analysis using any document set contained in the ISI domain. Using a set of documents for a single year (e.g., 2008), one can explore the possibilities and limitations of the construction of a quasi-JCR. Focusing on two art journals—*Leonardo* and the *Art Journal*—we compare the maps in terms of how they inform us about the relevant citation environments, both cited and citing; both with the domain of the A&HCI and the wider domain of the Web of Science (including also the *Science Citation Index* and the *Social Science Citation Index*).

Leonardo, for example, can be considered as a leading journal for readers interested in the applications of contemporary science and technology to the arts (Salag & Salag, 2008). Despite its relative ranking as a C-journal on the lists of the European Research Index for the Humanities, the journal is included in the A&HCI. This provides us with references in this journal from the citing side. The citations to the journal in the ISI domain can also be retrieved.

Our second example, the *Art Journal* was founded in 1941 and is published by the College Art Association, which is the principal professional agency of arts, art history and art criticism in the United States. Unlike *Leonardo*, one can expect its referencing and being cited patterns to be more central to and confined with the domain of the A&HCI, that is, less at relevant interfaces between the arts & humanities with the sciences and the social sciences.

As a third example, we will use “digital humanities” as a subject domain with increasing policy relevance, and show the mapping of the citation impact environment and the referenced knowledge base for any set which can be derived from the three ISI indices. “Digital humanities,” also known as “humanities computing,” is an enterprise in continuous flux, defined and applied quite differently by practitioners with different disciplinary backgrounds and policy makers. Generally speaking it is considered as either a tool or a methodology enabling humanities research, teaching, presentation, and preservation methods. It can be more broadly (and theoretically) defined as a new way of analyzing how knowledge is produced. Because of this variety of backgrounds, “digital humanities” is by its very nature “interdisciplinary.” Both practitioners and policy makers ask for collaboration between the

humanities and science & technology. In this respect, it resembles the coverage of Leonardo, and the expectation is that it can best be studied by looking at the full ISI-domain (of the three databases combined).

In summary, we show that the A&HCI can be used for the visualization and analysis of journals and topics in the arts & humanities with relevance for the other sciences, the internal dynamics of this domain itself, and the evaluation of policy initiatives. Because the numbers of citations are low, one can expect the developments to be sensitive to yearly fluctuations. Using animations with appropriate thresholds, the presence and reproduction of structure can be examined.

References

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