A Conversation with Kristine L. Blair

Introduction

At the 2011 Computers and Writing conference, held at the University of Michigan in Ann Arbor, MI, Dr. Cynthia L. Selfe and Dr. Gail Hawisher announced that Dr. Kristine L. Blair was going to become the new editor of *Computers and Composition: An International Journal for Teachers of Writing*. During the announcement, Cindy mentioned Kris's abilities in the arenas of scholarship, mentoring, and publishing. This announcement propelled me to develop a list of questions to ask Kris on a summer day at her home in Ohio.

Students of rhetoric and composition have most certainly read articles, chapters, and/or texts from Dr. Kristine L. Blair. She has published 6 books and over 40 articles and chapters, won the Charles Moran Award for Distinguished Contributions, and directed and/or served on over 40 thesis and dissertation committees; she also edits *Computers and Composition Online* and now *Computers and Composition.*

When I started at BGSU in 2000, I had a direction for my rhetoric and composition doctoral studies, but through Kris's enthusiasm, passion, and commitment to teaching, I was able to see how my research agenda and interests were better suited for the field of computers and writing. Since I completed my studies in 2004, I have matured because of Kris's mentorship throughout my career, her collaboration as a scholar, and her expertise as a publisher. I know I am not the only one of Kris's students who appreciates the attention and nurturing of her leadership throughout the years.

Throughout this interview, my hope is that you gain from Kris's insight into the field—past, present, and future—as she introduces herself, discusses her answers to a series of questions revolving around and inspired by Cindy and Gail's announcement, and shares her many experiences. You may notice that even though this interview is technically divided into three areas (mentorship, scholarship, and publishing), Kris's experiences and answers show the interconnetedness of the field.

[*Kris's Introduction Transcript:* Hi there, I'm Kris Blair. I'm chair of the English Department at Bowling Green State University where I teach in the Rhetoric and Writing doctoral program and edit the journal *Computers and Composition* and *Computer and Composition Online*.]

Mentor

In this portion of the interview, Kristine L. Blair discusses her experiences being mentored during her doctoral experiences and the beginning of her career. She then discusses her views on mentoring and her current roles as a mentor. In this section, I have also included her responses to questions about choosing doctoral programs and making a case for tenure and promotion.

Based on your answers to discussions about print no longer being privileged, do you think that this argument could also be used for a department with issues of tenure and promotion?

[*Kris's Response Transcript:* Oh, I think it probably already is for many departments. For colleagues who are forced through scholarly expectations to think of the single-authored

monographs as the benchmark, the coin of the realm, with fewer venues to actually publish scholarly monographs, the death of presses, as in university presses, the costs of publication, and book series sort of reducing the titles that they actually print, there is a rhetoric of the crisis in scholarly publishing. I wouldn't necessarily think of it as a crisis; we've been talking about it for a while now, and we need to be in acceptance mode and to think of the various types of strategies we should employ, including digital strategies for developing, distributing, and sustaining our work in the field of English studies, because so many of us still teach in English departments.]

Can you tell me how Cindy Selfe and Gail Hawisher acted as your mentors early on in your career?

[*Kris's Response Transcript:* It's really hard to talk about Cynthia Selfe and Gail Hawisher as mentors without getting all weepy, because they have had such a profound influence, on not only my career, but on so many people in this profession. I'll give a little bit of history. Earlier, I alluded to the fact that Cindy and Gail were often on campus at Purdue just because they were all teaching in the Upper Midwest, so there was a lot of opportunity for these big name scholars to come down and give talks in our colloquia at the rhetoric series at Purdue. I certainly benefitted from that. Pat Sullivan was so instrumental in putting folks like Pam Takayoshi and me in contact with Cindy and Gail when they did come to visit. I remember distinctly Pam and I having coffee with Cindy and Gail and sharing our ideas. The earliest thing I can remember with Cindy is her saying to me and Pam, "You two should do an edited collection. You'll meet lots of people. You'll establish works in context in the field," and through that advice, we did *Feminist Cyberscapes* (Blair & Takayoshi, 1999). I don't want to say the rest is history, but Cindy and Gail have always had that type of influence on my work being very encouraging at Computers and Writing [C&W, the conference] always including us in the scholarly conversation. I think that's certainly true of Cindy and Gail, but it's not just true of them. One of the reasons I'm so honored to be a member of the C&W community is because it's just very inclusive; it's a very different vibe than going to other conferences and the field that will not be named, and so that's important. I maintained that connection with Cindy and Gail over the years after I graduated obviously. I was never more shocked when they asked me if I would be interested in serving as an acquisitions editor for *Computers and Composition Online* in 1997-1998. At that point, it was housed at the University of Texas at Austin. It was edited by Peg Syverson and her group of people at UT. When Peg was ready to step down from that role because of the different work-loads she was doing--she was directing, I think CWRL [Computer Writing and Research Lab], and just doing lots of different things--then Cindy and Gail approached me about editing it. Again, it was just a major surprise, but the exciting thing for me, and I think it could never have happened had I not been participating in a doctoral program like the one at Bowling Green, the *Computers and Composition* [C&C] *Online* enterprise, very much became a scholarly collective. I involved graduate students; I involved fellow colleagues at the time, like Angela Haas, who was teaching a technical writing class and a project management course, I believe. Some of her students worked on developing the interface for *C&C*. They didn't necessarily do all the web work, but they were the ones who really mapped out what the site would look like and, to some extent, that mapping is present today. This type of reciprocity between scholars in the field at the national level and a community at the local level who worked behind the scenes got our first issue of *C&C Online* out in Spring 2003. I think that it could never have happened without that global influence, but it could not have also happened without that local influence. I think you

need those kinds of recursive relationships to foster digital scholarship in journal form, as well as in book form, as we're seeing now with the *Computers and Composition Digital Press*.]

What recommendations would you make for someone looking for a Ph.D. program? What should students consider?

[*Kris's Response Transcript:* I think they have to look to any graduate program to see where computers and writing specialists are working, where digital rhetoric specialists are working, and to see what types of curricular opportunities are available, like coursework and the ability to take a course or courses in digital composing. Some of that comes through teaching environments and looking at the first year writing curriculum to understand what the opportunities are there for digital video composition for example. That's not equal in all institutions, so those are certainly considerations. I'd also look at things like, for example, a number of institutions in Ohio have electronic thesis and dissertation requirements. Bowling Green is one of them and whether or not you can use that to expand even in traditional empirical research, the data collection, and data representation processes through digital audio, digital video, and how those modes can be integrated into a digital dissertation. Our students are required to submit the dissertation in Adobe Acrobat. I think people underestimate the power of Acrobat; they think of it as Adobe Reader. However, when you actually work in Professional, you have the capacity to embed video and audio and to enable commentary. It's just a very powerful tool that none of us, myself included, take advantage of, and I'd like to see, and would even encourage students, to look at those possibilities as well.]

Do you see your mentoring style as a "pay it forward"?

[*Kris's Response Transcript:* In some ways, I'm always absolutely thrilled to hear that former graduate students are bringing people to Computers and Writing and are recommending that their students submit something in digital form to *Kairos* or *Computers and Composition Online*. I am proud to see the professional successes of students like Elizabeth Monske, Lanette Cadle, Jen Almjeld, Sergey Rybas, Florence Bacabac, and James Schirmer. I could continue with the list of students who have gone on to great professional success in terms of the teaching that they do in digital environments, as well as mention their presence in the field of computers and writing and my continued work with them. One person who has influenced my career profoundly, in addition to Cindy and Gail, is Christine Tulley, working with her initially as a student and now a dear friend and colleague. Actually, I'm so blessed that both she and Christine Denecker at University of Findlay are twenty miles down the road. I have this network of former students who have become colleagues that I collaborate with frequently. Again, I could keep going on down the list, Robin Murphy, I feel bad that if this gets published somehow somewhere, that I'm not mentioning all the people I should who have really made my work at Bowling Green possible. It's a very recursive relationship; I learned from them through their questions, through their expertise, and through their willingness to be a little bit flexible with some of them saying, "Oh, let's do this in digital form. Don't worry it's going to take more time; don't worry that you're going to feel uncomfortable; we'll get there." I'm grateful to all of them for the professional enrichment they provided to me.]

With all of your mentoring experiences, how do you want to leave a legacy through your involvement in computers and writing or digital work? How do you want them to express themselves but also add to the field?

[*Kris's Response Transcript*: Well, one of the things I like to remind people about especially those who actually take my graduate seminar in computer mediated writing theory is that, "yes, indeed, computers and writing is a discipline under the umbrella of rhetoric and composition." I don't think that people necessarily new to the field recognize that we are a significant scholarly community. That's through the Computers and Writing conference; that's through the *Kairos*; that's through the Computers and Composition enterprise, so to that extent, I think I don't have to do much work. That's been done before me, and I'm happy to sort of be part of that community and to be assuming these days more of a leadership role through the editing of *Computers and Composition* print. I will say, though, that it really does take a recursive mentoring model because what we're doing as a community is preparing future faculty to assume the responsibilities of educating colleagues across the English studies curriculum about why digital rhetoric is important. Why should we teach digital writing as the WIDE [Writing in Digital Environments] collective that Michigan State has talked about? Why does digital writing matter? I'm sort of citing some titles that come out of Dànielle DeVoss's work, both for *Kairos* and the National Writing Project (2010), but those are significant questions that we need to continue to address for the future faculty in our discipline so that they go out and become change agents and bridge the gap. In my mind, between what our students do with technology, what they might do with technology outside of the classroom, and what we do with technology, we have this gap and what I always want to talk to future faculty about is bridging that gap. Talking to people who say, "I did this really interesting activity where I asked my students to text message me about their latest assignment" or to reflect on that assignment or to engage in mention activity on Twitter and to be able to talk about why those are important aspects of the writing process and why that's an important part of the rhetorical tradition.]

Scholar

In this portion of the interview, Kristine L. Blair discusses when she first became involved in the field of computers and writing, her beginning as a teacher scholar, and how she sees changes in multimodal publishing.

Why don't you tell us how you got started in computers and writing?

[*Kris's Response Transcript*: I got started in computers and writing more toward the end of my doctoral work at Purdue University in the early '90s. My initial dissertation research dealt with cultural studies in composition classrooms. I was very interested in pop culture approaches, and even further, I was interested in the image of women in mass media, particularly advertising. My dissertation brought all those emphases together. As I began to work on my dissertation, it was the early '90's with the advent of ListServs and Usenet groups; those types of communication modes both in social and academic contexts got me very interested in doing more with technology in my own classes. Therefore, I started integrating the electronic communication and having students communicate online mostly through ListServs but using other types of communication software as well for synchronous and asynchronous dialogue. As part of that, I naturally came to know Gail Hawisher and Cindy Selfe, who would often make frequent trips to

Purdue for professional development for various colloquia series. Gail had actually worked at Purdue for a time while I was there, but by the time I was close to graduating, she had moved on to the University of Illinois. Having role models in the field, Gail and Cindy, as well as Patricia Sullivan at Purdue, really helped me understand that there was this discipline of computers and composition. Purdue was a very technologically rich campus, even for those of us working in English studies, so we were able to teach in digital environments. I taught tech writing in a computer lab. I taught composition in a computer lab. Toward the end of my time at Purdue, I team-taught a desktop publishing course with Pam Takayoshi, and I also taught that course once on my own. Being able to integrate all of these technologies—some of which are non-existent, dated, or have morphed into other things, like HyperCard or PageMaker, etc.—I think I had a good grounding at Purdue. When I moved on after my Ph.D. to my first position at Texas A& M Corpus Christi, I was very, very fortunate. I wouldn't say that Texas A & M Corpus Christi was a technologically rich campus, but they did have technology. They had at least one Mac lab and a number of PC labs. I was actually able to teach all of my courses from the get-go—it was a 4-4 load—in a computer lab, first year writing, as well as technical writing. This was in 1994, so it was very much the advent of the World Wide Web. I learned a lot about web design and HTML from a systems administrator at A & M Corpus Christi, a wonderful guy named Jack Padgett, who was excited that there was actually a faculty member who was interested in learning this stuff. As I learned more, I actually started migrating my assignments from print-based assignments to web-based assignments, regardless of the context. It could have been a literature class, a graduate-level course in the teaching of writing, a tech comm class, or another type of desktop publishing course that I taught at Corpus Christi. It was just an exciting time to be involved in all of that.]

When did computers and writing become a scholarship opportunity for you?

[*Kris's Response Transcript*: I think that one of the things that I did, early on, when I was at A & M Corpus Christi, was I just finished my dissertation. As you know, you're told you need to go back to your dissertation, and you have to see what pieces of it fit various venues whether in book form or article form. I was very fortunate in that I was able to get a lot of mileage from my dissertation in terms of conferences as well as journal articles. I took a particular piece of my dissertation and reworked it for *Computers and Composition* print. That first piece I published with them was a piece called, "Ethnography and the Internet" talking about how you could do certain types of audience analysis assignments in digital environments (Blair, 1996). I often had students do analyses of Usenet groups and do what Jim Porter (1991) has referred to in his work as a "forum analysis," looking at the discursive conventions, not just of face-to-face groups but online groups. So, I had a pedagogical model of that in my dissertation. What I did was rework that and published it in *Computers and Composition* in 1996. That was my first *Computers and Composition* publication; I was very excited. Another piece that I published early on with *Computers and Composition* was a piece that evolved out of my work at A & M Corpus Christi. When I was teaching there, given the region, there were a lot of Hispanic-American students enrolled, so it would be very interesting to see the differences of perspective between Hispanic-American students and Anglo students as they discussed cultural issues in the context of first year writing. There would be some heated debates. I took advantage of that through my use of the Daedalus Integrated Writing Environment (DIWE) for online chats, and I was able to talk about some of those conflicts that occurred. I published a piece that I think it was called

"Literacy in the Contact Zone" in *C&C* print in 1998. By that time, I was already at Bowling Green. I was at Bowling Green in 1996. I left A & M in 1996 and came to Bowling Green at that time. So it was great to take what was going on in your classroom and theorize what was going on, not just in terms of the way technology was mediating the communication process but the way in which culture was mediating the communication process. I felt very fortunate to have those opportunities, and I got more involved with computers and writing as a discipline at the C & W conference, which I started attending regularly starting in 1995.]

When you applied for your job at Bowling Green (1996), did the job description have computer-based learning or incorporation of technology in the classroom? Or was that something you brought to the table?

[*Kris's Response Transcript*: It's hard to say, because I don't have the job description in front of me to know what they wanted. I think originally the Rhetoric and Writing doctoral program wanted someone who could teach research methodology, and I certainly could do that, though that wasn't my expertise. I think they wanted more of a generalist, and I fit that bill. I was very fortunate to get the job. I brought a technological perspective to the job. Rick Gebhardt was chair at the time of my hire, and I found Bowling Green very flexible in allowing you to schedule classes in computer labs. I was always able to get a computer lab. Any time you move to a new institution you have to work out, "Who do I contact for what?" I think that's very true for computer space. Therefore, you figure out: What scheduling people do you work with? What department secretary you talk to? How supportive is your chair in that respect? I always felt pretty fortunate about it because I was able from the get-go to schedule any course I wanted in a computer lab. I did that with the earliest course I taught at Bowling Green which was English 381: Grammar and Writing. I was teaching grammar class in a computer lab where I had students developing online units for sentence combining. It is just sort of interesting how your work evolves; I always thought of myself as a computer person and never thought of myself as a grammar person. By combining the two, I was able to develop that expertise and ultimately ended up writing a grammar textbook with two of my colleagues. People love grammar; the royalties are great.]

What was your first digital text that you got published?

[*Kris's Response Transcript*: That's really interesting. Pam Takayoshi and I do have a digital text. In 1997, we published an early version of our introduction to the collection Feminist Cyberscapes in *Kairos*. Jim Kalmbach (2006) from Illinois State University has a historical piece that he published in *Kairos* several years ago where he refers to that piece as one of the first menued hypertexts that was published in our field. I'm sort of amused by that, because if you go look at the piece it's very, very basic. It's black text on a white background with links on the side. There is a navigation structure. So, I think on one level that it is great, and sort of an honor, to have that text be thought of in that way. That was the first digital piece I published. I think overall when you look at my body of work, I'm less of a person who publishes in multimodal form than I am a person who writes about the politics of acquiring the literacies for students and faculty to publish in multimodal form, even though I do have some digital publications that I have worked on with colleagues and with graduate students.]

How did you make a case for your first webtext (Blair & Takayoshi, 1997) to be included for your tenure and promotion?

[*Kris's Response Transcript*: I don't know that I particularly had to, to be quite honest; I think part of it was a matter of balance. If I had only web-based publications, I don't know that I would have been tenured. I don't know that anyone would have been tenured at Bowling Green or elsewhere. I think it's a matter of showing, as I do now with folks going up for tenure promotion, that it's "What are the intellectual questions that your work addressed? What's the larger umbrella issue or set of issues? And how did various things that you do--from an edited collection to a web-based version of an introduction that went through a review process, a chapter or an article you published in *Computers and Composition* print--how do all of those elements fit together to make you seem the well rounded teacher–scholar?" That was the kind of case I think I made, and I think that's the kind of case we should all continue to make. Even for digital scholars. We have to talk in the language of the oppressor. *laughs* I think that Cixous (1976) talks about it in those terms, in her discussion of "Écriture Féminine," in this idea that if we really want to enable change, then we have to talk in these new venues, but we also have to publish in traditional print venues as well to show our colleagues what's happening, what's over here, and what's over here become closer together, and there's not that kind of gap.]

Where and when did you see the switch from print to multimodal? It seems there is a large draw for people to gravitate toward publication in the multimodal forms.

[*Kris's Response Transcript*: Well, I think the advantage for the field of computers and writing is that we have a recursive relationship between theory and practice. We write about things that happen in our classroom spaces. However, we don't write about them in what some might refer to as anecdotal ways: "here's what I did in my classroom, and here's why it was so great." Initially in the discipline, there might have been that trend toward the utopic, and Gail and Cindy have talked about that in their earlier work. Clearly, as we started evolving the pedagogy, we started noticing problems in how students were communicating with some of the cultural conflicts that can occur with some of the race, gender, and class issues involving the politics of access. As we did more and more of that, wanting to document the digital things we were actually doing, we clearly came to understand that print was an insufficient medium. How could we have our students develop websites? How could we ourselves be developing syllawebs, and other sorts of online curricular materials, and not have a way to showcase them? This very much ties into tenure and promotion, because in so many institutions tenure and promotion is currently a print-based process. When I went up for tenure, I was literally printing out copies of online syllabi, and I thought, "This is ridiculous. This is just ridiculous." I would include URLs and things like that. I think many institutions, including Bowling Green, have gotten much more progressive about that, that you can include CD-ROMs and maybe include a print component. It's clear that some of our work is hybrid in nature. A great deal of it for computers and writing specialists will in fact be online. So, I think that's part of that shift, the clear exigency from moving from the print to the digital. At the same time with the exception of *Kairos*, there are fewer spaces in which to publish your work. Mike Palmquist at Colorado State has done some wonderful work with the WAC Clearinghouse, and the Writing Across the Disciplines just created another space. I think that to some extent *Computers and Composition Online* has created that space as well. Faculty and graduate students are looking for spaces they can not only

publish a text online, but truly use that process to experiment with digital video, digital audio, to have a truly multimodal composition that's published in a peer-reviewed journal. I think we've come a long way; however, I think we have a long way to go in a lot of that, but we're getting there as a discipline.]

Publisher

In this final portion of the interview, Kristine L. Blair answers questions about her outlook on the shift her career, as well as the field, has taken since she took over *Computers and Composition Online* in 2003 and her recent acquisition of *Computers and Composition* at Bowling Green State University.

How do you see the changes in the digital media [the texts that are being submitted, the type of media that is being integrated] since 2003 when the first *Computers and Composition Online* issue came out of BGSU? How do you see us continuing to change?

[*Kris's Response Transcript*: One significant change is that they're better designed, and the reason for that is that more and more faculty are coming to the writing process with stronger digital skill sets. In other venues I've talked about the Goldilocks Syndrome. You get a submission that was all tech, great argument, but no design savvy whatsoever, or you get completely the opposite. Someone had the Flash skills (literally), but it was all flash and no rhetorical substance. Very rarely would you get that appropriate balance between the two. That's less of an issue more and more. People just come in with a great sense of an idea related to the digital classroom, and they want to, and they have the digital skill set to execute that to make that argument a visual argument—a digital argument—appropriate for the readers of *Computers and Composition Online*. That's one significant change. Another significant change is the way in which Web 2.0, the advent of blogs and wikis, has changed the ways in which we publish that work. How do we host a blog-based interface at *Computers and Composition Online*? We've had that challenge before, and we've been able to do that, but a lot of times, especially with guest edited issues, somebody will say "someone wants to do this as a wiki, and how do we manage that?" *Kairos* has talked about this too. How do you archive work? Where do you host work? Where do you archive work? What is the back end that holds it all together and makes it sustainable? That's one of the suspicions of digital publishing, but the skeptics will say that it isn't going to be there in forty years. If I go to look for this piece in four years, will it be there? I think that's a very legitimate concern, and I know that Cheryl Ball feels the same way. Those are some changes. I mean they present opportunities for us in online publishing, but they also present significant challenges that we need to be prepared to address, because that again, translates into issues of tenure and promotion.]

Do you see print going anywhere? Is print dead?

[*Kris's Response Transcript*: It's a tough one, because Jay David Bolter (2001) originally said that "print isn't dead; it's just carried into a new medium." To an extent, I agree. However, I think that print may not be dead, but print isn't privileged. This means that even if you want to read a piece from MLA *Profession*, a print journal that's published annually, you can get that online if you want to read it. You may have to pay, or whatever. I think that some of the issues of open access are going to be another one of those challenges. In some ways, it seems to me to be a false

binary. Pieces published in *Computers and Composition* print are available online. Now Elsevier has moved to a system that even though we might actually have print journal issues, as soon as a print piece has been accepted and gone through the production process, it is available to the scholarly community for a fee, of course, but it is available to that scholarly community immediately. So, I don't think that print is dead. I just think that we are not going to access print text in paper mode.]

You mentioned in this interview that you felt honored that Cindy Selfe and Gail Hawisher had trusted you to be Acquisitions Editor for *Computers and Composition Online* and then to bring it to Bowling Green State University (BGSU) in 2003. How did you feel to get named the new Editor for the print journal?

[*Kris's Response Transcript*: I was initially very, very shocked when Cindy and Gail spoke to me at the Spring 2010 4C's [Conference on College Composition and Communication] about Gail's decision to retire and their belief that I would make a good editor of *C&C* print. I just couldn't believe that they would even think of me for that. I've had success with the online journal but working with Elsevier and managing the big enterprise that is *C&C* print was a great honor but at the same time very daunting. I was a little worried that I wouldn't be able to live up to their belief in me. At the same time, I very much wanted to do it. I think that the opportunity to work with both Gail and Cindy in such a collaborative way was a wonderful mentoring experience for me to be ultimately named incoming editor. Through that opportunity, it has been great to understand the nuances of running a print journal and the way in which *Computers and Composition* has really helped to shape a field. Again, on one level that's very daunting, because I know that I am filling very big shoes and don't think I will be able to fit into them in the same way that Cindy Selfe has and Gail Hawisher have. At the same time, I want to try and honor the legacy that they've established through this journal, also through Kate Kiefer's initial involvement as well. I think that that's been an important part of my professional life. I know that it wasn't a rite. It was because of the interviewing process required with Elsevier, who ultimately selected me for the position. It was something I had to earn and prove, and I feel like I'm earning it. I'm trying to earn it and trying to prove it every day through the valuable work that we do at Bowling Green for the journal. Just as with *C&C Online*, I wouldn't be able to accomplish anything with regard to C&C print if I didn't have the wonderful team of associate editors and assistant editors, particularly Alison Witte and Heather Trahan. Alison is Associate Editor on the editorial side, and Heather is Associate Editor for production. Heather is the one, in fact, who supervises the assistant editors, all the wonderful individuals who copyedit the manuscripts. I'm very blessed to have the community, Cindy and Gail, and the field of computers and writing. But I'm also very blessed to have the Bowling Green team who helped to sustain the legacy that is *Computers and Composition*, in the sub-discipline of computers and writing.]

Now that you are Editor of *Computers and Composition*, print, how are you enjoying your new responsibilities? With your editorial leadership, how will you keep the integrity of the print journal? What should we expect in the future?

[*Kris's Response Transcript*: I'm enjoying my duties as Editor of *Computers and Composition* immensely. It's not to say that it hasn't been a big learning curve for all of us at Bowling Green. We had to learn Elsevier's EES System, which isn't that difficult, but it's not necessarily the most

intuitive of editorial submission systems. We are able to access manuscripts, get them out for review once you determine that they are suitable for review, determine if they're a good fit for the journal itself, and get them out for review ensuring timely feedback. There's a lot of day-to-day managing with regard to the journal, involving normal multi-tasking and time management of both the internal editorial team as well as the editorial reviewers--whether they serve on the board itself or whether they are people who review for the journal--because of their particular types of expertise, i.e., people who are involved in gaming literacies, people who are involved in assessment, people who might have expertise in multi-literacy centers, etc. With that said, there are day-to-day management activities that drive a lot of the work that you do for the journal. At the same time I think that the thrill of it all is being able to see the quality of work that comes in-- the different work from both established scholars, but equally important, the work that comes from newer scholars in the field, by that I mean graduate students. It has always been my passion to be able to help graduate students see themselves as future faculty and finding a voice in the sub-discipline of computers and composition and a scholarly community so that aspect of it is very exciting. I see part of my role not just as editor, but actually continuing that mentoring relationship. Even when pieces are not necessarily ready for publication, the language in which you talk to prospective authors about their piece and the way that you help them revise is very dialogical. Feedback certainly is based on reviewer feedback, but it's also based on our own read, our own internal read of the manuscript. Seeing the role, despite the more traditional blind review system that *Computers and Composition* print has, as very dialogical, as well as to see it as collaborative, was a very unexpected plus for me, because I knew there would be differences between the editorial process of *C&C* print and when compared to *C&C Online*. That aspect of it has been very, very exciting.

Another aspect I think, and this does carry on the legacy, the quality issue that Cindy and Gail always were attentive to, is the notion of encouraging diverse perspectives, particularly international perspectives. I'm very proud that we've been trying to encourage more international authors to submit and to get feedback from appropriate reviewers in ways that really help bridge the gap between different cultural attitudes toward the teaching of writing, toward the use of technology in the classroom, and the ways in which emerging Web 2.0 work in other Asian, Eurasian, Austrasian regions impact the scope and the mission of journal. I think that we're read in a range of countries obviously, and we get numerous downloads from various parts of the world. That's exciting. It's not as if the minute we took over at Bowling Green people stopped reading the journal. We were able to look for ways to continue appealing to both our localized community of computers and writing specialists at the same time reach out to newer populations. Part of that is done through things like adding more international voices to the editorial board, which was a major task I had to undertake when I first took over the journal and comprised a good part of the first year, and soliciting new reviewers for that purpose. In that sense, there's been a lot of building that has taken place, sort of extending the house, if you will, adding an addition to the good work that has already been done by Cindy and Gail and all the other wonderful associate editors and assistant editors and reviewers as well who have made *Computers and Composition* the success that it is. It's really about continuing that legacy.]

Considering that *Computers and Composition* is newly established at BGSU, will *Computers and Composition Online* be looking for a new institutional home?

[*Kris's Response Transcript*: I think that initially there was this thought that we could not maintain at Bowling Green the editorial scope of both *Computers and Composition* and *Computers and Composition Online*, and we have been delighted to discover that actually there's been a very symbiotic relationship between the two journals. Perhaps because now *C&C* print is housed at Bowling Green, we seem to get a lot more traffic, ironically, for *C&C Online*, and we're very excited about that. Our submissions have gone up. We have had a stronger sense of community for the Computers and Composition enterprise at Bowling Green overall, because some of the folks who work on the online side of things, as section editors, book review editors, for example, theory into practice editors, also serve as copyeditors for *C&C* print. They are able to work on both sides and see that transition and see when certain pieces make sense as online pieces and certain pieces make sense as print pieces. I think it's a real educational process for them. Though, admittedly we certainly don't have that much crossover of the pieces themselves. People submit directly to *C&C Online*, or people submit directly to *C&C* print, though there are conversations on the print side about how some pieces might actually have digital components that could be hosted at *C&C Online*. We've actually done that in the past, even before the journal. I think having both journals at Bowling Green has been a big, big benefit, and I don't see any move at this moment in time to shift the editorial leadership of *Computers and Composition Online* to another team, another university. We're just very used to doing both. Again, some people serve both roles for example; our sort of design senior editor, Joe Erickson for *C&C Online* also serves as book review editor for *C&C* print. Again, you know that I think this creates a wonderful sort of conversation among the journals because when you have a review that may not be as suitable for print delivery, or if you run out of space, because that is the advantage of online, you have more space to host things. From issue to issue, it is possible to have pieces published in *C&C Online*, and I think that sort of allows some flexibility on the part of the team, particularly folks like Joe, but it also helps us see this relationship between the print and the digital, between the textual and the multimodal. It really does bridge the gap between the theory and practice in terms of the push towards multimodality in the field. We're excited about the opportunity to host the Computers and Composition enterprise, if you will, and don't really anticipate migrating the journal, the online journal that is, at this point in time. I think we enjoy the community that having both journals in our program has fostered.]

References

Blair, Kristine L. (1996). Microethnographies of electronic discourse communities: Establishing exigency for e–mail in the professional writing classroom. *Computers and Composition: An International Journal for Teachers of Writing, 13*(1), 85-91. *This article was referred to as "Ethnography and the Internet" during the interview.

Blair, Kristine. (1998). Literacy, dialogue, and difference in the "electronic contact zone." *Computers and Composition: An International Journal for Teachers of Writing, 15*(3), 317-329. *This article was referred to as "Literacy in the Contact Zone" during the interview.

Blair, Kristine, & Takayoshi, Pamela. (1997). Navigating the image of woman online. *Kairos: A Journal of Rhetoric, Technology, and Pedagogy, 2*(2). Retrieved July 3, 2013, from http://english.ttu.edu/kairos/2.2/coverweb/invited/kb.html

Blair, Kristine, & Takayoshi, Pamela (Eds.). (1999). *Feminist cyberscapes: Mapping gendered academic spaces*. Stamford, CT: Ablex Publishing.

Bolter, Jay David. (2001). *Writing space: Computers, hypertext, and the remediation of print* (2nd ed.). New York: Routledge.

Cixous, Hélène, Cohen, Keith, & Cohen, Paula. (1976). The laugh of the Medusa. *Signs, 1*(4), 875-893.

Kalmbach, James. Reading the archives: Ten years on nonlinear (*Kairos*) history. *Kairos: A Journal of Rhetoric, Technology, and Pedagogy, 11*(1). Retrieved July 3, 2013, from http://english.ttu.edu/kairos/11.1/binder.html?topoi/kalmbach/index.html

National Writing Project, DeVoss, Dànielle Nicole, Eidman–Aadahl, Elyse, & Hicks, Troy. (2010). *Because digital writing matters: Improving student writing in online and multimedia environments*. New York: Jossey-Bass.

Porter, James E. (1991). *Audience and rhetoric: An archaeological composition of the discourse community*. New York: Longman.

*These articles and texts were referred to during the interview.