

## **Panoramic and Immersive Media Studies (PIMS) Yearbook**

The *Panoramic & Immersive Media Studies Yearbook* (PIMS Yearbook) is the annual yearbook of the International Panorama Council (IPC, Switzerland), published by De Gruyter (DG, Germany). It surveys the historical and contemporary landscape of panoramic and immersive media. This interdisciplinary field includes—but is not limited to—optical and haptic devices; 360-degree paintings; long-form paintings, photography, and prints; dioramas; museum displays; games; gardens; literature; maps; music; printed matter; still and moving images; virtual and augmented reality; and theatrical productions. Whereas the notion of the panoramic describes extensive, expansive and/or all-embracing vistas, immersion refers to porous interfaces between representation and the real, observer and observed, nature and culture, and past, present, and future. Together, the concepts of panorama and immersion have catalyzed time- and space-bending strategies for creating, experiencing, and transforming culture, ideas, and built and social space across the arc of human history.

The PIMS Yearbook welcomes contributions from a range of disciplinary perspectives with the understanding that methodologies in the humanities, the arts, the sciences, design disciplines, social sciences, engineering, and other fields contribute important perspectives to the interdisciplinary field of panoramic and immersive media studies.

The IPC is an international organization of panorama specialists committed to supporting the heritage and conservation of extant nineteenth and early-twentieth-century panoramas, and promoting awareness of the medium's history, derivative forms, and contemporary iterations. As a non-government and not-for-profit association subject to Swiss law, the IPC is active in the fields of panorama research, restoration, financing, management, exhibition, and marketing. The PIMS Yearbook succeeds the International Panorama Council Journal (IPCJ), a selected proceedings of the annual conferences of the IPC, published 2017–2023.

The PIMS Yearbook is published in full color, in print and open-access digital formats.

### **Executive Editors**

- Prof. Dr. Molly Briggs, School of Art & Design, University of Illinois Urbana-Champaign, USA
- Prof. Dr. Thorsten Logge, Universität Hamburg, Germany
- Prof. Nicholas C. Lowe, Professor, John H. Bryan Chair of Historic Preservation, School of the Art Institute of Chicago, USA

### **Section Editors**

- Ruby Carlson, Velaslavasay Panorama, Director/Co-Curator, Los Angeles, California, USA
- Liz Crooks, Director, University of Iowa Pentacrest Museums, Iowa City, Iowa, USA
- Patrick Deicher, President, Boubaki Panorama Foundation, Lucerne, Switzerland

- Daniel Jaquet, Laboratory for Experimental Museology, Swiss Federal Institute of Technology, Lausanne, Switzerland
- Sarah Kenderdine, Laboratory for Experimental Museology, Swiss Federal Institute of Technology, Lausanne, Switzerland
- Gabriele Koller, Curator of the Museum Panorama Altötting, Altötting, Germany
- Sara Velas, Velaslavasay Panorama, Director/Co-Curator, Los Angeles, California, USA
- Dr. Melissa Wolfe, Curator and Head of American Art, Saint Louis Art Museum, Saint Louis, Missouri, USA

### **Editorial Advisory Board**

- Leen Engelen, LUCA School of Arts / KU Leuven, Belgium
- Prof. Dr. Thiago Leitão de Souza, Universidade Federal do Rio de Janeiro, Brazil
- Dr. Blagovesta Momchedjikova, Expository Writing Program, New York University, USA
- Robin Skinner, Te Herenga Waka –Victoria University Wellington, New Zealand.
- Suzanne Wray, Independent Scholar & Researcher, New York City, New York, USA

## **Call for Contributions to v2 2025**

This open call invites scholarly, creative, and practical contributions in seven areas including scholarly essays (subject to double-blind peer review); visual and creative essays; restoration, management, and field reports; opinion pieces; IPC conference reports & papers (this section is open only to IPC conference presenters; papers are subject to single-blind peer review); reviews; and reprints. Contributions may explore a range of ideas in panoramic and immersive media, such as historical and contemporary uses of immersive technologies, innovative methods in preservation and heritage interpretation, tools for applications in museum interpretation and display, contemporary art practices, or educational settings; exploring contested heritage; and analyzing nationalist and imperialist discourses.

We welcome contributions from IPC members and non-members alike. The PIMS Yearbook is managed by three Executive Editors, a team of Section Editors, and an IPC Editorial Advisory Board. In addition, each issue invites one or more Guest Editors. Section details appear below.

### **SECTIONS**

#### **Scholarly Essays**

This double-blind peer reviewed section invites scholarly essays that explore themes in panoramic and immersive media studies. We welcome consideration of historical and contemporary immersive media, technologies, aesthetics, and cultural practices and their continuing influence today. Contributions to the Scholarly Essays section are first reviewed by section editors and then subject to double-blind peer review coordinated by De Gruyter. If accepted for further consideration, the editors will request an anonymized copy for double-blind peer review with the publisher.

#### Section Editors

Melissa Wolfe, Curator and Head of American Art, Saint Louis Art Museum, Saint Louis, Missouri, USA  
Liz Crooks, Director, University of Iowa Pentacrest Museums, Iowa City, Iowa, USA

#### Invited Guest Editors

Daniel Jaquet, Laboratory for Experimental Museology, Swiss Federal Institute of Technology, Lausanne, Switzerland

Sarah Kenderdine, Laboratory for Experimental Museology, Swiss Federal Institute of Technology, Lausanne, Switzerland

#### **Forum**

The Forum is responsive to current debates and public conversations surrounding old and new immersive media. It welcomes opinion pieces, interviews, etc. that make an argument, are delivered in the author's own voice, are based on fact, and are drawn from the author's research, expertise or experience. For example, contributions may explore the historical and contemporary uses of immersive technologies in preservation and heritage interpretation, as tools for exploring contested heritage, in museum interpretation and display, in educational settings, as entertainment and leisure enhancements, and in the service of promoting nationalist and imperialist discourses.

#### **Reprints**

This section makes space for revisiting articles, documents, other printed media and objects pertinent to the study of multimodal immersive technologies and media. Subject to permissions, this section features previously published, out-of-print and out-of-copyright materials understood to be significant to the production, reception and study of panoramic and immersive media. Contributions may also include historical and unpublished manuscripts, and/or other archival materials, such as illustrated presentations of objects and optical devices. Please include a short editorial/introductory essay (up to 800 words) to contextualize the proposed article, paper, document, translation, or object. If including images, please ensure they are print-ready and supply evidence of permission to publish.

#### **Restoration, Management, and Field Reports**

This section invites writing on the preservation, restoration and management of panoramas, dioramas, and other immersive interfaces and attractions.

##### Section Editors

Gabriele Koller, Curator of the Museum Panorama Altötting, Altötting, Germany

Patrick Deicher, President of the Bourbaki Panorama Foundation, Lucerne, Switzerland

#### **Visual and Creative Essays**

This section invites visual and creative approaches including visual essays, artistic projects, creative writing, and other makerly modes of reflection and material research on immersive media.

##### Section Editors

Ruby Carlson, Velaslavasay Panorama, Director/Co-Curator, Los Angeles, California, USA

Sara Velas, Velaslavasay Panorama, Director/Co-Curator, Los Angeles, California, USA

#### **33rd IPC Conference Report & Papers**

This single-blind peer reviewed section# publishes the IPC conference program, abstracts, keywords, and presenter biographies. It also invites conference presenters to contribute papers of up to 3,000 words that reflect the substance of their presentations. Conference presenters are welcome to contribute to this

section or any other section. Contributions to the Conference Reports & Papers section are subject to single-blind peer review.

#### Section Editors

Melissa Wolfe, Curator and Head of American Art, Saint Louis Art Museum, Saint Louis, Missouri, USA

Liz Crooks, Director, University of Iowa Pentacrest Museums, Iowa City, Iowa, USA

### **Reviews**

This section invites reviews of recent books, exhibitions, events, performances, archives, and products of a panoramic and/or immersive nature.

### **GENERAL NOTE**

Contributions to the Scholarly Essays section are first reviewed by section editors and then subject to double-blind peer review coordinated by De Gruyter. Contributions to the Conference Reports & Papers section are subject to single-blind peer review. All other sections are reviewed by the PIMS Yearbook editorial board. Following the initial review of submitted materials, PIMS Yearbook editors may re-assign a submission for consideration in another section. On occasion, a submission will be recommended for publication in a succeeding volume.

### **SUBMISSION GUIDELINES**

The PIMS Yearbook accepts original and complete manuscripts written in the English language. Upon submission, please indicate which section you are submitting to:

- Scholarly Essays (double-blind peer review)
- Forum (edited)
- Restoration, Management, and Field Reports (edited)
- Visual and Creative Essays (edited)
- International Panorama Council Conference Report 2024 (single-blind peer review)
- Reviews (edited)
- Reprints (edited)

### **Communications**

- Please make your initial submission via the [PIMS Yearbook Initial Submission Form](#). If accepted for further consideration you will receive a link to a shared folder for continuing communications.
- In subsequent email communications, please indicate in the subject line PIMS Yearbook plus the first word of the section to which your manuscript was submitted (for the categories, see above); e.g. PIMS Yearbook—Visual and Creative Essays
- Contributions to the Scholarly Essays section need not be anonymized upon initial submission
- Contributions to all other sections need not be anonymized

### **Word limits**

- Scholarly Essays, abstract up to 300 words, 4 to 7 keywords (do not include title words among keywords) main text up to 10,000 words inclusive of notes, references, image caption, and author bio (in exceptional cases we can accommodate up to 15,000 words).

- Contributions to the Reprints section should be accompanied by an original introduction of up to 800 words and 4 to 7 keywords
- All other sections, abstract up to 300 words, 4 to 7 keywords (do not include title words), main text up to 3,000 words

### Images

For all sections, include images that are central and necessary to the argument; do not include images solely for the purposes of illustration

Contributions to the Visual and Creative Essays and Reviews sections can be more image-rich

All images must be accompanied by in-text image callouts

For all sections, prepare TWO versions of your manuscript: one that includes images, and one that does not.

In the manuscript *with* images, include image callouts and captions as shown in the PIMS-ManuscriptTemplate (linked below)

In the manuscript *without* images, replace each image with a highlighted placeholder that includes the image filename, as shown in the PIMS-ManuscriptTemplate

Submit both.docx files and each of your image files individually, per instructions in the PIMS-Template\_v2 and in the PIMS Yearbook Initial Submission form

### Formatting

- All submissions should be formatted in compliance with the [PIMS-Yearbook-v2-2025-StyleSheet.pdf](#)\* and the [PIMS-ManuscriptTemplate](#)\*\*
- We also recommend reviewing the instructions in the submission form well before you are ready to actually submit.

**All contributions for v2 are due 11 November 2024 via the**  
**[PIMS Yearbook Initial Submission Form](#)**

**Questions? Please contact [pimsyearbookipc \[at\] gmail \[dot\] \[com\]](mailto:pimsyearbookipc@gmail.com)**

\*Full address:

<https://drive.google.com/file/d/1yKDIhJOTTIRkzzfHcK1dq48zvmYrMPm/view?usp=sharing>

\*\*Full address:

[https://docs.google.com/document/d/1T22tN6iBerhq2zUCwBiho7Avdqvhj0AK/edit?usp=drive\\_link&ouid=112158203372570068414&rtpof=true&sd=true](https://docs.google.com/document/d/1T22tN6iBerhq2zUCwBiho7Avdqvhj0AK/edit?usp=drive_link&ouid=112158203372570068414&rtpof=true&sd=true)