**Working Out:**

**Proposal for a Journal of Educational Design-Build**

**Introduction**

In December of 2016, the Design-Build Exchange (North America) hosted our first web conference – in what we hope will be a larger series – using the online platform Blackboard Collaborate Ultra. Six speakers responded to issues raised by two thematic calls for proposals. The first, *The Design-Build Studio and the Curriculum*, asked participants to address the effectiveness of different curricular strategies as design-build becomes an increasingly common, but also increasingly regulated, form of instruction. The second, *The Design-Build Studio and the University*, addressed the relationship between design-build programs and the larger administrative framework of the institution with a particular focus on issues of safety, risk, and legal responsibilities. Papers were approximately 2000-3000 words in length, and were accompanied by a selection of images and graphs. Presenters were advised to include quantitative analysis of projects and experiences wherever possible. Both of these sessions were intended to explore issues critical to those interested in implementing design-build courses or programs at their own institution, and for those looking to improve current systems and situations. It was also our intention that the papers presented at this conference would form the foundation for an online journal devoted to educational design-build.

**Rationale**

Since the Design-Build Exchange developed as a branch of the SSHRC-funded project *Thinking While Doing,* we have endeavoured to track and devise ways to respond to the needs of the educational design-build community. Greater opportunities for peer review have remained a consistent request in the feedback we've collected. While the ontology and

database that form the later part of this workshop, will provide a means to "publish" and review individual projects – generating research resources for practitioners in architecture and the social sciences and humanities – an online journal will provide a more immediate, although potentially more traditional venue, for sharing projects, strategies, and best practices in educational design-build. Following the success of our first web conference, we are now at a stage where we're seeking to more definitively define the scope and shape of this journal.

## Alternative practices in online publishing

Typically, online journals have tended to mimic the print publication from which they originated. As Hal Varian writes:

> Each new medium has started by emulating the medium it replaced. Eventually the capabilities added by the new medium allow it to evolve in innovative, and often surprising, ways. Alexander Graham Bell thought that the telephone would be used to broadcast music into homes. Thomas Edison thought that recordings would be mostly of speech rather than music. Marconi thought that radio's most common use would be two-way communication rather than broadcast. The first use of the Internet for academic communication has been as a replacement for the printed page. But there are obviously many more possibilities.[1]

In many cases digital journals complement a print version still in circulation, thus limiting the potential for alternative explorations – and new forms of publication must necessarily counter an existing familiarity with the standard practices of submission, publication, and circulation. However, electronic publishing presents wide-ranging opportunities for distributing information in new and innovative ways. While few have currently strayed from the traditional format, three journals/digital publications present interesting models for a conversation around design-build.

1) *Nineteenth-century Art Worldwide*

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[1] Hal R. Varian, "Reprint: The Future of Electronic Journals," *Journal of Electronic Publishing* 4, no. 1 (1998).

*Nineteenth-century Art Worldwide*, the journal of the Association of Historians of Nineteenth-century Art, presents one option for disrupting aspects of the traditional model, while still retaining a familiar feel. Although entirely electronic, *Nineteenth-century Art Worldwide* produces three issues per year at regular intervals, similar to most print periodicals. However, the online only format has distinct advantages:

- As the journal's title suggests, it reaches a broad academic audience and has global reach

- The minimal overhead of the online format allows the journal to avoid the costly subscription fees associated with most specialist publications. A small amount of advertising, a handful of donations, and subscription fees to the Association itself finance the publication, which remains free and accessible to anyone with access to the internet. [A feasibility analysis completed by the Design-Build Exchange in conjunction with the ACSA in 2014 indicated that if hosted by ACSA, advertising revenue could potentially offset the costs of publication.]

- *Nineteenth-century Art Worldwide* has also received funding under the digital humanities initiatives sparked by the A. W. Mellon Foundation – using this support to publish "research produced through the use of digital humanities methods in online formats," including mapping using GIS, virtual environments and data visualisations produced using Gephi.[2] [See, for example, the interactive map embedded within Pamela Fletcher and Anne Helmreich's "Local/Global: Mapping Nineteenth-century London's Art Market.") These types of capabilities speak particularly well to design-build, where time-lapse video and other interactive indicators of progress provide useful illustrations, but would also function well in a journal complement to the digital humanities database of design-build projects under development by the dbX.

While this digital journal presents a viable and successful model for electronic publishing, the format does not address one of the most interesting facets of our web conference.

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[2] Emily Pugh, Elizabeth Buhe, and Petra Chu, "*Nineteenth-century Art Worldwide*'s 'Digital Humanities and Art History': Reflections on Our First Articles," *Nineteenth-century Art Worldwide* 15, no. 1 (2016).

Blackboard Collaborate Ultra, like most digital classroom applications, allows multiple participants to access presentations through both video and audio channels. It also allows for live chat – so participants can share ideas with one another while the stream is ongoing. During the web conference, items mentioned briefly in the papers were picked up by attendees and discussed: participants circulated advice on how to engage female students in the more hands-on, construction aspects of design-build, and shared information about how insurance permissions are sought in different institutional contexts. This real-time discussion took on a life of its own, prompting the question: How do we make an online journal a space for active, engaged conversations?

Peer-review processes necessarily slow the conversation between colleagues, yet online publication allows for some acceleration at least in comparison to print forms.

2) *The New Everyday*

Although not a peer-review journal, *The New Everyday*, a project from New York University's MediaCommons, presented an experiment in what the editors defined as "middle-state" publishing. As they write, "Rather than adhere to a more traditional structure of publishing only a small selection of a larger pool of submissions, *The New Everyday* publishes first, and then filters: anyone with a MediaCommons account can publish a work to the site."[3] Essays at *The New Everyday* were thus published on a rolling basis, and submissions were reviewed and critiqued by readers as a means of advancing the author's anticipated end product. While all essays were published, some were also selected to appear in guest curated "clusters," or groupings of essays similar to a special issue of a peer-review journal. Guest editors/curators selected works from the previously published material, or commissioned new content on a particular theme.

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[3] "How It Works," *The New Everyday*. http://mediacommons.futureofthebook.org/tne/how-it-works

This model of publish first, cluster later might be used to increase the speed of online publication, and could easily be modified to accommodate peer review. As a model which disrupts the notion of regularly scheduled issues, however, *The New Everyday* also opens up the possibility of organising articles differently. If we are seeking to continue and maintain conversations around particular issues in design-build – such as those posed by the call for papers of our web conference – then organising articles in themes or streams which can be expanded on a continual basis, rather than in discreet issues, might allow papers to be placed more easily into conversation with another – and in a timely manner.

3) *Journal of Instructional Research*

Similar to *The New Everyday*'s "middle-state" model of publication, the *Journal of Instructional Research*, a journal focused on strategies for teaching and learning, has piloted a hybrid review process. This method combines open-public review with private peer-review, in an attempt to harness the benefits of crowd-sourced knowledge as well as more traditional preserves of expertise. Submissions to the *Journal of Instructional Research* are accepted on a rolling basis, but appear on the site in intervals – for a discussion period in either February, June, or September of each year. During discussion periods, scholars registered with the journal (to ensure serious contributions only) are permitted to comment and provide public feedback on an author's work. This feedback can then be used by the author to improve their paper for formal submission and blind peer review before publication in the journal proper. Such a format allows access to emerging scholarship, opportunities to critique new approaches, and simulates the collaborative environment of an academic conference. At the *Journal of Instructional Research* the draft versions of papers and their accompanying discussions are also archived, permitting readers to return to past conversations.

A study of the effectiveness and quality of the hybrid review process utilized by *JIR* found that by making the identities of public reviewers visible, the journal promoted "engaged reviewers" who provided valuable feedback on the implications of the research presented, remarks on improving the methodology, and suggestions for revising writing style and

clarity.[4] The same study also found that authors were similarly engaged in the review process, and that they not only appreciated the wider variety of perspectives reached by the format, but also found the comments comparable to those generated through blind review.[5]

The hybrid review process utilized by *JIR* presents another potential model for encouraging conversation across a wide-spread but engaged community of practitioners in educational design-build.

**Concluding remarks, discussion, and survey???**

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[4] B. Jean Mandernach, Rick Holbeck, and Ted Cross, "Hybrid Review: Taking SoTL Beyond Traditional Peer Review for Journal Publication," *Journal of Educational Publishing* 18, no. 2 (2015).
[5] Mandernach, Holbeck, and Cross.