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FROM BUBBLES TO FOAM, A NOMADIC INTERPRETATION OF COLLABORATIVE PUBLISHING: A REVIEW OF JORGE LUCERO AND COLLEAGUES' ARTICLE IN *ART EDUCATION*

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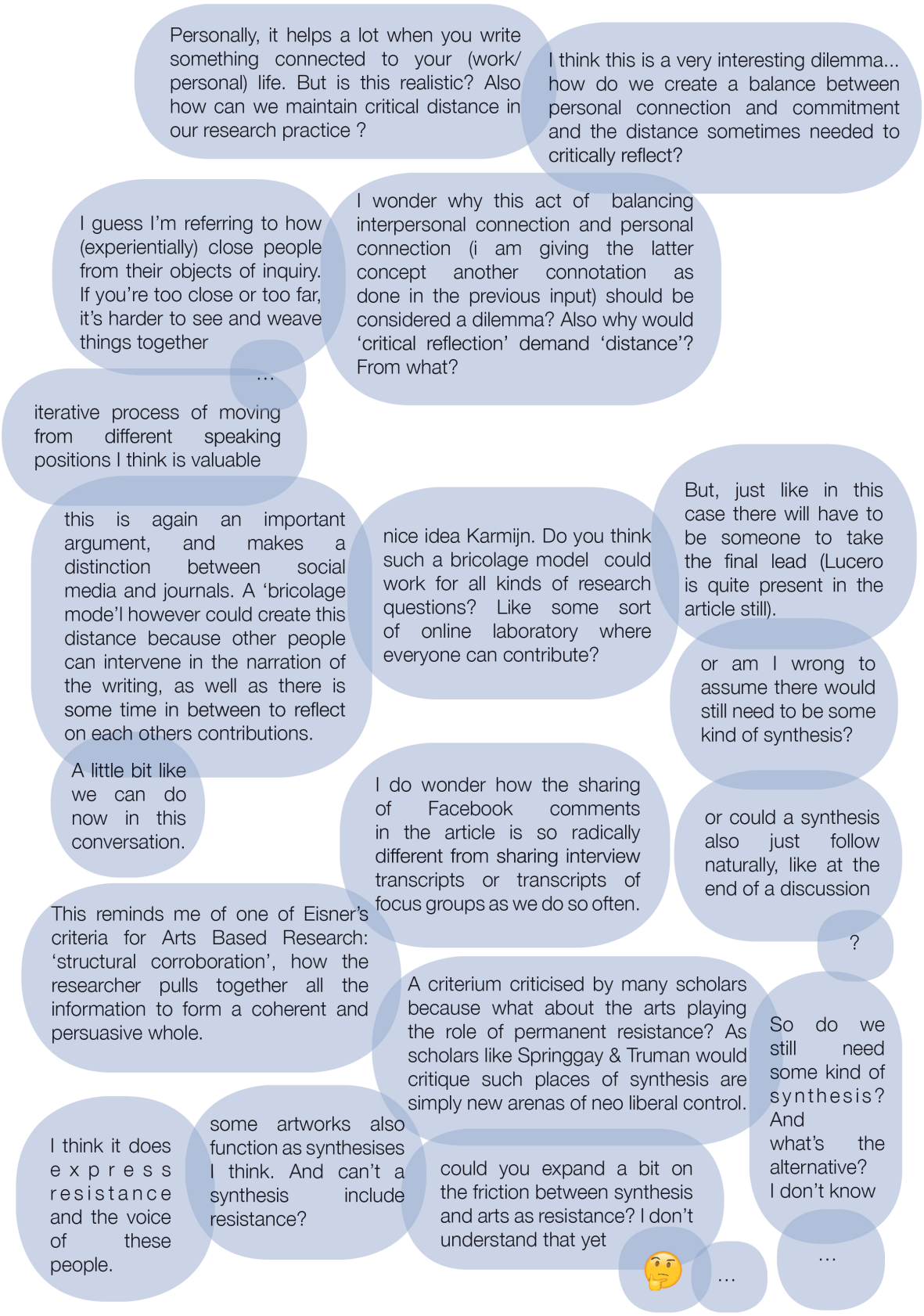
Abstract: This review is a bricolage of nomadic encounters with Jorge Lucero and colleagues' (2016) article on ways to engage with collaborative publishing. Lucero presents a Facebook discussion amongst practitioners denouncing the limited power of practitioners in shaping academic discourse. It shows how social media can serve as a platform for inviting the practitioner's voice into research. The authors illustrate that by using Facebook, practitioners' unfamiliarity and discomfort with academic standards can be bypassed. It demonstrates metalogue as a conceptual form of writing that disrupts the structure of conversations and challenges the authorial researchers' voices. A critical note, however, is whether it is beneficial in the long term to consider the academic and social media parts as separate accounts. We argue that collaborative publishing requires collaborative research and writing in the first place. In response to the article, we started a WhatsApp conversation. This enabled us to reflect on the content of the article and experience the use of social media as a collaborative writing method ourselves.

Keywords: WhatsApp; social media; collaborative research; creative dissemination; transdisciplinary

The article by Lucero and colleagues (2016) is a plea for inclusivity in academic writing. It exposes the boundaries practitioners might experience when trying to publish and how this leads to an alienation between practice and research. While Lucero's voice still dominates to a great extent, we believe the "raw" Facebook posts to be a powerful means to include a plurality of voices and overcome practical issues such as time constraints and discomfort with academic standards. We therefore decided to follow a similar method and start a WhatsApp conversation to reflect upon the article. This experimental approach is nomadic (Braidotti, 2019) in nature. It is post-disciplinary and has grown rhizomatically, through "relational assemblages and generative cross-pollination" (p. 14). The platform of WhatsApp allowed for our multi-disciplinary group to engage in a conversation free from time and place constraints. The informal character of the platform created a space to test ideas and share immediate thoughts disconnected from our academic identities. The form of this review was determined by the content and dynamics of our conversation: a messy, dynamic, cohesive and non-hierarchical structure. Similar to foam, each thought bubble was precarious and at risk of bursting. Each of the bubbles (as shown in the images below) had equal chance to increase its intellectual power and different components merged and morphed into something else. The foam metaphor symbolizes a new model for the collaborative publishing of Lucero et al., showing how social media creates a platform for agonism (Mouffe, 2013) where different opinions are challenged in an inclusive and non-hierarchical manner.

i'm still puzzled and not sure what to think …
I like the idea of the article to question who is publishing and who can publish. I also like the idea that the practitioners are also co-authors of the piece …
But in the end Jorge Lucero is the one in control of the article, theorizing what has happened. I don't know if this makes research any more inclusive or accessible.
It thereby poses a very specific question with respect to inclusion, beyond the question of who can be included in academic writing: do we want to include multiple writing temporalities?
What the paper particularly highlights, to me, is the logics of time in academic writing.
But Jorge's piece does suggests that practitioners feel left out.
Yes, Practitioners seem to have an inability to buy out writing time. Scholars can do that more easily.
yes, lack of time, but maybe also lack of profit? Researchers need to publish to gain their academic credits, but for practitioners this does not play... so maybe many don't feel the need to write?
this is so true!!
maybe practitioners choose their battles more carefully. When do they NEED to speak. They do so over social media, but is that the best channel to reach us?
I also wonder about accessibility, When these journals call for articles where, to whom and how do they circulate the call?
I agree.. Those in the non-academic space may not see the need for engagement but also feel excluded by the academy. The benefits of participating are not the same for all.
yes, I think that's a good point. In academia this 'need' became diluted...
I do not think that there is a space/platform that is mutually beneficial or of significance for all parties involved YET.
Working in an organization myself, I think the focus on the impact of the outcome always wins from the writing on the process. Recognition from the people that fund us is a reason for communication, but they don't read academic articles. To convince them we need attention of press, speaking opportunities, twitter followers,...
Yes and press, Twitter speaking opportunities is where we can reach others too.
Hmmm...
Yes! Utilise more new media platforms to disseminate …
good point. But wouldn't relying on press and social media push research even more in a 'publish fast' and quantity over quality logic?
Working in academia, I have a similar situation where I need to do everything (research requirements on top of teaching, outreach, and admin duties). Although my work context is somewhat different from art school teachers, I can't help but think about the privileged position of those who can write for journal publication
what are those again?
Lol @nico


Personally, it helps a lot when you write something connected to your (work/ personal) life. But is this realistic? Also how can we maintain critical distance in our research practice ?
I think this is a very interesting dilemma... how do we create a balance between personal connection and commitment and the distance sometimes needed to critically reflect?
I guess I'm referring to how (experientially) close people from their objects of inquiry. If you're too close or too far, it's harder to see and weave things together
I wonder why this act of balancing interpersonal connection and personal connection (i am giving the latter concept another connotation as done in the previous input) should be considered a dilemma? Also why would 'critical reflection' demand 'distance'? From what?
…
iterative process of moving from different speaking positions I think is valuable
this is again an important argument, and makes a distinction between social media and journals. A 'bricolage mode'l however could create this distance because other people can intervene in the narration of the writing, as well as there is some time in between to reflect on each others contributions.
nice idea Karmijn. Do you think such a bricolage model could work for all kinds of research questions? Like some sort of online laboratory where everyone can contribute?
But, just like in this case there will have to be someone to take the final lead (Lucero is quite present in the article still).
or am I wrong to assume there would still need to be some kind of synthesis?
A little bit like we can do now in this conversation.
I do wonder how the sharing of Facebook comments in the article is so radically different from sharing interview transcripts or transcripts of focus groups as we do so often.
or could a synthesis also just follow naturally, like at the end of a discussion
?
This reminds me of one of Eisner's criteria for Arts Based Research: 'structural corroboration', how the researcher pulls together all the information to form a coherent and persuasive whole.
A criterium criticised by many scholars because what about the arts playing the role of permanent resistance? As scholars like Springgay & Truman would critique such places of synthesis are simply new arenas of neo liberal control.
So do we still need some kind of synthesis? And what's the alternative? I don't know
I think it does express resistance and the voice of these people.
some artworks also function as synthesises I think. And can't a synthesis include resistance?
could you expand a bit on the friction between synthesis and arts as resistance? I don't understand that yet
🤔
…
…

Is abstaining from synthesis indeed another form to think of research? A kind of thinking through the middle
where process and result completely overlap?
But still …
completely abstaining from synthesis seems difficult.
I owe to Deleuze and Guattari here
…
Making these kinds of bricolages is, I think, a very good way to push through the performativity of academic writing, as it shows the multiple layers of construction (writing, re-writing, commenting, revising, and so on) that can go into writing an academic paper.
Definitely if you are working towards implementation (e.g guidelines for education)
If we start somewhere in the middle, could it be that the Facebook idea in Lucero's article speaks regardless of content?
It invites us to open up a kind of 'behind the scenes/screens' work.
this is an interesting approach
In exploring the speaking, the 'Who' might become a 'what' that in itself presents a form of synthesis
I've just been catching up on the points made here.
Getting it from an opposite perspective, where academics are expected to publish as much as possible and in the 'right' journals, leading to highly academic writing styles, with a growing gap as these journals seems indeed not accessible for practitioners.
it shows itself in less then expected forms. I might no longer need the content to capture jorge's idea of collaboration.
it could lead to an imposter syndrom for practitioners that would like to publish on their work.
in that case our response only needs a title and an image
In the humanitarian sector, the bubble people are operating in makes it more challenging to get the theoretical backing needed, the right format or the resources to reflect for publication in other journals.
on the other hand, as Karin mentioned, there are journals focusing on practitioners writing. What is the purpose of practitioners writing and for who are they writing?
I definitely like the idea of an image as a synthesis!
Hanne's mentioning of working in a bubble sparks my imagination
I think our WhatsApp conversation became a bit foamy as well
…
Can working less hierarchical change the bubble into foam where small bubbles can merge and separate again?
Time to map?
what can the metaphorical dimension of foam do to change our image of concept maps in which arguments are rolled out?
hmm
…
threads sometimes collapsing or morphing into something else
small bits linking to various other bits

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