

Theory and Practice of Video Publishing: Constructing the third age of the journal

Abstract. This paper provides a brief overview of experiences of an international consortium engaged in three inter-related projects: the Association of Visual Pedagogies, the *Video Journal of Education and Pedagogy*, and the series of Association of Visual Pedagogies conferences. In order to provide the projects with a theoretical and philosophical perspective, it aligns practical experiences with the theoretical classification called 'the three ages of the journal'. The paper explores the video journal in relation to technology (text, electronic and video communication), in relation to scholarly knowledge, and in relation to education. It concludes that our practices are still by and large based in approaches inherited from previous ages, and that their further development heavily depends on our individual and collective decisions.

Keywords. Video publishing, video journal, visual pedagogies, visual cultures, third age

1. Introduction

At AERA 2016 we introduced the new *Video Journal of Education and Pedagogy*, which is the first video journal in the field of education and the first to utilize the medium of the video clip to scientifically examine, critique and problematize teaching moments in a multimedia format based on video excerpts supported by text materials such as teaching notes, theory explanations, literature review, references (with additional possibilities of backstories, interviews etc.) (Peters, Besley, Jandric and Bajic, 2016). A year earlier, the *Video Journal of Education and Pedagogy* was jointly developed at the initiative of its chief editor Michael Peters by the international consortium of 8 partner institutions: Wilf Malcolm Institute of Educational Research, University of Waikato (NZ), Philosophy of Education Society of Australasia, Institute of Education, Massey University (NZ), College of Educational Studies, Chapman University (USA), Department of Learning and Philosophy, Aalborg University (Denmark), Faculty of Education, University of Auckland (NZ), Department of Informatics and Computing, Zagreb University of Applied Sciences (Croatia), National Taiwan University (Taiwan).

At AERA 2017 we described early experiences of the consortium's activities in three inter-related projects: the Association of Visual Pedagogies (AVP) (2017), the *Video Journal of Education and Pedagogy* (2017), and the Association of Visual Pedagogies Conference AVPC 2016: Visual Pedagogies and Digital Cultures (2016). We reconceptualized visual pedagogy and research in and for the 21st century digital age, and identified new (and not so new) forms of educational opportunity offered by video publishing (Peters, Besley, Jandric, Bajic, and White, 2017).

In the third year of working with video research and pedagogies, our collective projects have entered a more stable phase. The *Video Journal of Education and Pedagogy* attracts a steadily increasing number of quality contributions, the second

Association of Visual Pedagogies Conference was successfully held in Aalborg, Denmark (2017), and the Association of Visual Pedagogies continues to support our activities. After almost three years of practical engagement in various projects related to video publishing, therefore, it is the time to place our efforts in a wider theoretical perspective. Certainly, the consortium has always had a strong philosophical background. Another spin-off project developed by the same team – the Editors' Collective (2017) – has recently situated video publishing in a broad classification called 'the three ages of the journal – text, electronic and video communication' (Peters et al., 2016:1405-1409). In this paper we align our practical experiences in various projects associated with video publishing and our theoretical insights in the three ages of the journal. This provides our efforts in video publishing with a much needed historical and philosophical perspective, thus contributing to cross-fertilization between theory and practice of video publishing.

2. Methodology

Practical part of this paper is based on authors' ongoing experiences of working with the *Video Journal of Education and Pedagogy*, with the series of Association of Visual Pedagogies conferences, and with our support work in the Association of Visual Pedagogies (Peters, Besley, Jandric and Bajic, 2015; Peters, Besley, Jandric and Bajic, 2016; Peters, Besley, Jandric, Bajic, and White, 2017). Theoretical part of this paper is derived from our collective engagement in the Editors' Collective, a New Zealand based organization with the mission to:

develop an experimental and innovative approach to academic publishing; explore the philosophy, history, political and legal background to academic publishing; build a groundwork to educate scholars regarding important contemporary issues in academic publishing; and encourage more equitable collaborations across journals and editors. (Editors' Collective, 2017)

Theory and practice join in the concept of critical praxis, where theory informs practice and practice informs theory thus providing a new quality of our understanding the world and our everyday actions. While this difficult task obviously reaches far beyond the scope of a single academic paper, this research is only a small building block in our ongoing efforts to explore the praxis of video publishing.

3. From disruption to innovation

Our recent theoretical piece starts with an important statement: "We want to perform a resistance to the teleological determinism of the three stages inherent in the title 'The three ages of the journal – text, electronic and video communication' (Peters et al., 2016: 1405). Indeed, it is not hard to understand reasons behind this cautionary note: the real course of intellectual development is very different from tidy classifications in textbooks. Based on our ongoing discussions about the nature of the three ages of the journal, we further examine the links between the ages of academic publishing and technology.

The three ages of the journal are defined by different technological means of communication – text, electronic and video communication. Yet, the nature of academic publishing is not determined (solely) by technology. For instance, textual communication works very well in electronic media, and video communication (film) is much older than the computer. Thus, we argue, “these three forms of scholarly publishing should not be seen as providing a chronicity of developing intellectual communication. They retain distinctive characteristics that rely on scholarly endeavour but they cannot be assimilated to each other; one form cannot adequately be replaced by the other” (Peters et al., 2016: 1406). The classification to the three ages of the journal is not merely temporal or technological. Therefore, we need to examine conceptual differences between these three distinct ways of knowledge production and dissemination.

As it often happens with theoretical concepts, this is easier said than done. In the *Video Journal of Education and Pedagogy*, and during the past two Association of Visual Pedagogies conferences, we are continually receiving research focused to ‘educational usage of video’, ‘appropriateness of video for teaching this or that’, various studies on ‘student/teacher experience’, and similar themes. This research exposes good practices, and explores limits to these practices, thus drawing firm boundaries between the ‘good’ and the ‘bad’, the ‘appropriate’ and the ‘inappropriate’ – it informs our video education and research practices, and therefore carries a lot of value. However, this line of research places video in an instrumental position which brings about little if any conceptual novelty, and which consequently does not build up a distinct way of knowledge production and dissemination in and for the third age of the journal.

In order to clearly distinguish the third age of the journal from the first and the second age of the journal, we need to acknowledge that digital technologies (including, but not limited to, video) create new knowledge ecologies which reside within the global ecosystem of digital scholarly communications. These developments might resemble technological disruption which nowadays happens in various human activities. Based on extensive review of available literature on technological disruption (e.g. Lewis, 2001; Mangen, 2016), however, we show that “the theory of technological disruption has too narrow a focus to be of much use to the aims of scholarship and academic publishing beyond the generation of a critique of certain economic conditions and constraints” (Peters et al., 2016: 1408). Significance of technology needs to be understood in relation to a broader concept of innovation. Working in and around the *Video Journal of Education and Pedagogy*, therefore, it is not enough to use video as a medium for displaying the same old research and the same old methodologies. We spent a lot of time devising ways of implementing video technology in our publications; now we need to think about the relationships between video and the ways we think, conduct, and disseminate our research.

4. Constructing the third age of the journal

Epistemology of moving images is a complex topic which reaches far beyond this paper. In the world of academia, however, the standard question of epistemology – What is knowledge? – translates into various procedures such as ownership and rights over knowledge, peer review, (open) access (and democracy), altmetrics (to mention only a few). In this practical context, our experiences in various projects related to

video publishing may provide some interesting points for consideration. Our everyday challenges include questions such as: What is blind peer review in the context of video articles? Who is a peer? Who should be invited to publish in the *Video Journal of Education and Pedagogy* – educators, filmmakers, both? If we invite people working in different traditions, should we review their submissions according to different criteria? What, after all, is a scholarly video article?

Then there are also some deeper questions. According to Foster (1988), vision, or visual essentialism, is the way light is optically and neurologically processed through eyesight, or what is processed via the eyes. Visuality is the process of imagination and invention, in the process of rhetoric. What should be the focus of the *Video Journal of Education and Pedagogy* – vision or visuality?

In the field of education, questions pertaining to knowledge making and dissemination are directly related to politics and ideology. In this context, Michael Peters asks:

- What new subjectivities are constituted through social media and what role does image control play in this process?
- What new possibilities do the new media afford students for educational autonomy?
- What distinctive forms of immaterial labor and affect do social and image-based media create?
- What is the transformational potential of new image-based and social media that link education to its radical historical mission? (Peters, 2016)

Different answers to the above questions will provide radically different ways of knowledge creation and dissemination. The third age of the journal is not the inevitable next stage of scientific development – it is an active construct, which depends on many everyday practical decisions, and which requires significant theoretical underpinning in various fields including but far from limited to epistemology and politics.

5. Discussion

In relation to technology, we still have not moved very far from instrumental approaches to media. In relation to (scholarly) knowledge, we are still adapting traditional systems of peer review. In relation to education, we still tend to speak about video instead of speaking through video. In this context, our efforts are still imbued in the first age of the journal (text communication) and in the second age of the journal (electronic communication). However, this tension between new concepts and persistence of existing human practices is far from new or surprising – the *Video Journal of Education and Pedagogy* is the first video journal in the field of education, and amongst the first video journals in the humanities and social sciences, so the third age of the journal is indeed in its infancy.

Furthermore, shows Wark, “The owl of Minerva flies at dusk. Concepts always grasp what is completed and past. So the first challenge for education is to think how to even describe the more abstract contours of the present in a way that is neither old wine in new bottles nor new wine in old bottles” (in Jandrić, 2017: 115). While we agree that our concepts and practical efforts are heavily anchored in the past, our

projects do outline some new contours of the third age of the journal for present and future.

6. Conclusion

In this paper we align our practical experiences with video publishing and the theoretical classification of ‘the three ages of the journal’. We reject technological determinism, yet accept that our epistemologies and practices of knowledge creation and dissemination are imbued in technology. We reject linear views to history of intellectual development, yet acknowledge that digital video is indeed the latest newcomer in scholarly publishing. We are building the new, third age of the journal, yet we readily admit that our current practices are still by and large based in approaches inherited from previous ages. It takes a lot of work to develop a new form of scholarly publishing, because its essence reaches much deeper than dissemination of information. We understand that the future of scholarly video publishing is not cast in stone, and that it heavily depends on our individual and collective decisions – therefore, we bring these questions out in the open and invite all interested scholars to join the discussion.

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