What Scholarship Looks Like:
How Design Shapes Radical Academic Journals

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Author Bios

Jessica Barness is an associate professor in the School of Visual Communication Design at Kent State University. Her research interests include interactive environments, design discourse analysis, and critical practices in design research. She has published articles in scholarly journals such as *Design and Culture*, *Visual Communication*, *MATLIT: Materialidades da Literatura*, and *Dialectic*, as well as publications such as *Spirale* and *Design Observer*; presented research at venues such as Design History Society, HASTAC, and ICDHS (International Committee for Design History and Design Studies); and exhibited her creative work internationally.

Amy Papaelias is an associate professor in the graphic design program at SUNY New Paltz. She has spoken about her research and pedagogy at the Type Directors Club, the San Francisco Public Library, Theorizing the Web, and the College Art Association, among others. Recent articles have been published in *Making Things and Drawing Boundaries: Experiments in the Digital Humanities* (University of Minnesota Press, 2017) and *DH Quarterly*. She has written on contemporary typography for *Adobe Create Magazine*, *The Recorder*, and *Typographica.org*. She is the co-founder of Alphabettes.org, a network supporting the work of women in type, typography, and the lettering arts.

Together, Barness and Papaelias have published articles in *Sciences du Design* and *AIGA Decipher Vol. 1*. They also co-edited a special issue of *Visible Language* journal, "Critical Making: Design and the Digital Humanities" (49.3), for which they received the 2017 Design Incubation Communication Design Educators Award for Published Research.

Summary

In *What Scholarship Looks Like: How Design Shapes Radical Academic Journals*, we discuss the evolution and character of radical journals through their design in three ways: (1) the visual and material elements of journals that have helped establish new disciplines, (2) the impact of graphic design on the perceived authority and legitimization of radical journals, and (3) the complex relationships among design, radical scholarship, and the cultural conventions of academic journal publishing.

Rationale

What Scholarship Looks Like: How Design Shapes Radical Academic Journals explores the impact of graphic design on radical scholarship in the United States. Academic journals are not typically recognized for their visually compelling designs, nor is scholarly activity often considered radical. This book uses visual analysis, qualitative research, and a broad range of disciplinary perspectives to investigate the roots of radical journals as well as the design activities that help shape what scholarship looks like.

The term "radical" describes academic journals that developed when scholars recognized a need to fundamentally change the available means to publish their work or establish disciplinary existence. To do this, the founders of these journals devised distinct modes of design and print production — often with limited resources — that visually demonstrate the tensions between their activist roots and academic scholarship. Over time, these journals that were once considered revolutionary have become accepted as the conventional vehicles for scholarship in their fields or disciplines.

Designers, printers, editors, and digital technologists have played critical roles in establishing the conventions and future possibilities of scholarly publishing. As a result, the look and feel of a journal communicates its credibility and accessibility. The visual design traditions of academic journals have endured since the late seventeenth century, when the first academic journals in Europe, *Philosophical Transactions* and *Journal des Sçavans*, began publication. Nineteenth century publishing innovations, including stereotype printing, steam powered printing presses, and cheaper forms of paper and binding, allowed for a rapid growth of scholarly journals. Beginning in the mid to late twentieth century, desktop publishing and the growth of the graphic design profession revolutionized and democratized the possibilities for reproducing images, creating page layouts, utilizing typefaces, and the mass production of publications. More recently, digital publishing expanded the means for scholars to access, write, and read journals.

Academic journals are generally categorized as periodicals, however, studying their visual attributes remains outside scholarly communication practices or research on the history of publishing. The identity of a journal is influenced by numerous design elements: page and screen composition, typeface selection and treatment, binding, imagery, colors, and data visualization. Design also encompasses the intrinsic qualities of digital publication, in which scholarship gains the features of interactive reading experiences. In both printed and digital formats, navigation and interface play critical roles in the way a text is delivered: table of contents, pages, and chapters/sections in print-based publications; and hyperlinking, menus, and other affordances that are native to born-digital publications. These design elements affect a journal's readability, integrity, legitimacy, and voice.

Chapter Summaries   **Chapter 1   Radical Thought, Design, and Scholarly Communication**

This chapter provides an introduction to key concepts throughout the book and discusses the design of journals within the context of radical thought and scholarly communication. We use the term radical thought to encompass the scholarly activity that diverges from established disciplines and publishing practices. Academic journals are the central publishing vehicles for scholarly dissemination and their visual conventions help shape the visual rhetoric of academic culture. A journal's design impacts its credibility and authority, and it is a product of conventions shaped by scholars, printers, and designers over time. Most established academic journals maintain conservative layouts, minimal cover artwork, uninspired typography and standardized digital interfaces. The radical journal as we know it is visual evidence of disrupting this status quo of academic culture. As a means to shift disciplinary focus, launch new branches of thought, or make scholarship more accessible, the radical academic journal must balance its counterculture presence alongside its academic standing. These journals inevitably navigate the politics and economics of academic publishing with the urgency of circulating progressive knowledge.

Chapter 2　　The Economies of Graphic Production and Academic Journals

This chapter provides a broad overview of the history of academic journal publishing and discusses significant innovations in printing that facilitated early scholarly growth and reading practices, starting with *Philosophical Transactions* (England) and *Journal des Sçavans* (France). The motivation to print and publish a scientific journal was progressive in itself; by democratizing the details of scientific discovery, journals allowed for wider dissemination than meetings and personal correspondence. The economics of publishing during the Industrial Revolution played a crucial role in journal production from the beginning. As a genre of periodical, journals needed to be produced in a timely fashion. Printers typeset pages using the lead type most readily available, and by standardizing page layouts rather than developing unique graphic treatments, large amounts of text could be typeset quickly. From the typesetting of pages (graphic design) to bound periodicals in libraries (visual archives) to style manuals such as MLA and Chicago (visual and contextual organization of content), the visual conventions of academic journal publishing formed over time through necessity and available technologies. Examples of early journal covers and interior pages are included in order to show the evolution of these visual conventions over time.
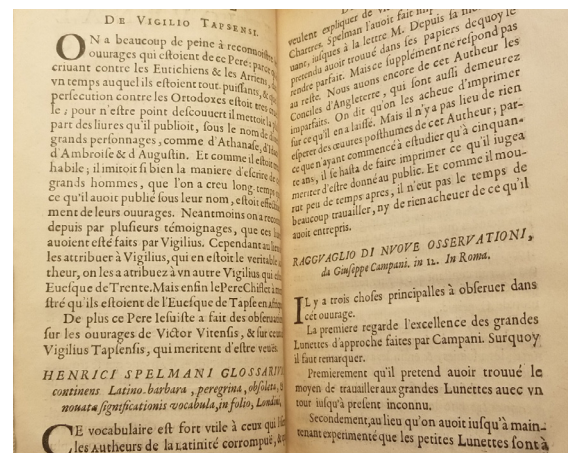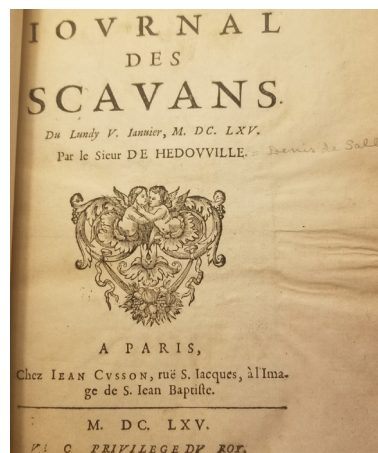

*Journal des Sçavans*, 1665. Examples of title page and interior.
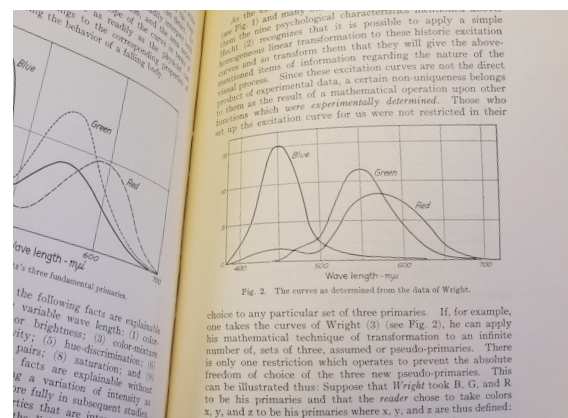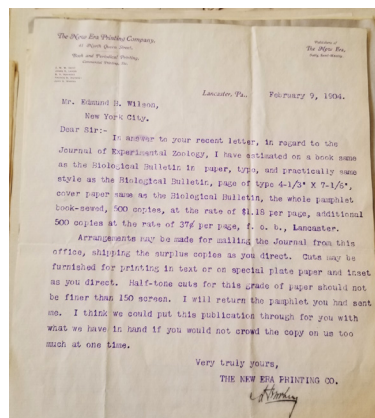
Production quote for *Journal of Experimental Zoology,* 1904 (left), and interior detail example from *The Ohio Journal of Science,* 1934 (right).

Chapter 3   Digital Publishing and Interface Design

This chapter discusses the change in journal formats from paper to digital interfaces and the visual opportunities this had for radical journals. Digital publishing platforms actively disrupted the tradition of printed journals. This platform shift challenged the perceived authority of the printed page while open access (OA) furthered the goals of universal accessibility. Through user-interface design, journals also gained the affordances of interactive reading experiences and multimodal content, resulting in new ways to navigate innovative forms of scholarship. For many online journals, their established visual standards for the printed page are simply replicated in the digital environment as PDFs and defer to a publisher's house style. When published as hypertext, attention to typography, layout, and readability gets lost in translation. Digital-born radical journals needed to develop visual styles that stood apart from print-centric PDF layouts. This chapter includes screenshot examples of online interactive journals that question the established visual conventions of journal publication, such as *Ada: A Journal of Gender, New Media, and Technology* (https://adanewmedia.org/) and *Electronic Book Review* (https://electronicbookreview.com/). Data will also be included from our online survey of scholars across disciplines (2019), which contains perspectives on the challenges and opportunities of reading experiences across a range of platforms.
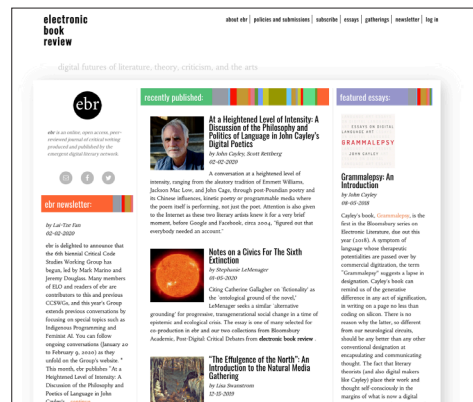
*Electronic Book Review*, 2019. Example of homepage and article detail.
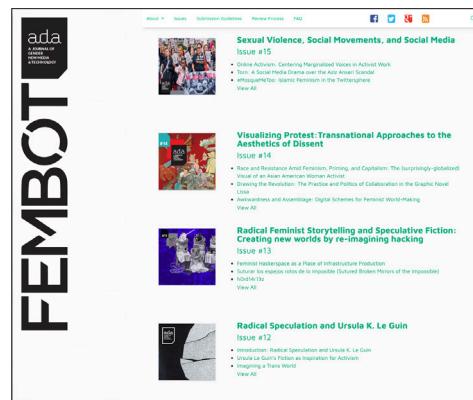
Ada, 2019. Example of homepage and article detail.

Radical Journal Case Studies

This section contains case studies of four journal titles, each originating from scholars that identified a need to publish scholarship to radically launch or shift the direction of their respective fields and disciplines. *The Black Scholar*, *Antipode: A Radical Journal of Geography*, F*eminist Periodicals*, and *Kairos: A Journal of Rhetoric, Technology, and Pedagogy* remain in publication and are essential journals within their communities. By focusing on these examples, we demonstrate the beginnings of radical scholarship and the ways design played a critical role in realizing and legitimizing new and marginalized voices.

Chapter 4   The Black Scholar

This chapter discusses *The Black Scholar*, the first journal of black studies and research which began publication in 1969 and was founded in San Francisco by activists and scholars Nathan Hare and Bob Chrisman and published by the Black World Federation. From its first issue, the journal was professionally produced and had a high-quality, authoritative presence. It was designed and printed by Allan Ross, proprietor of Graphic Arts of Marin, a long-time Jewish labor activist, and continues to feature the artwork and illustrations of many black artists and designers. This chapter presents a visual documentation of the journal and its unique position "where the academy meets the streets."
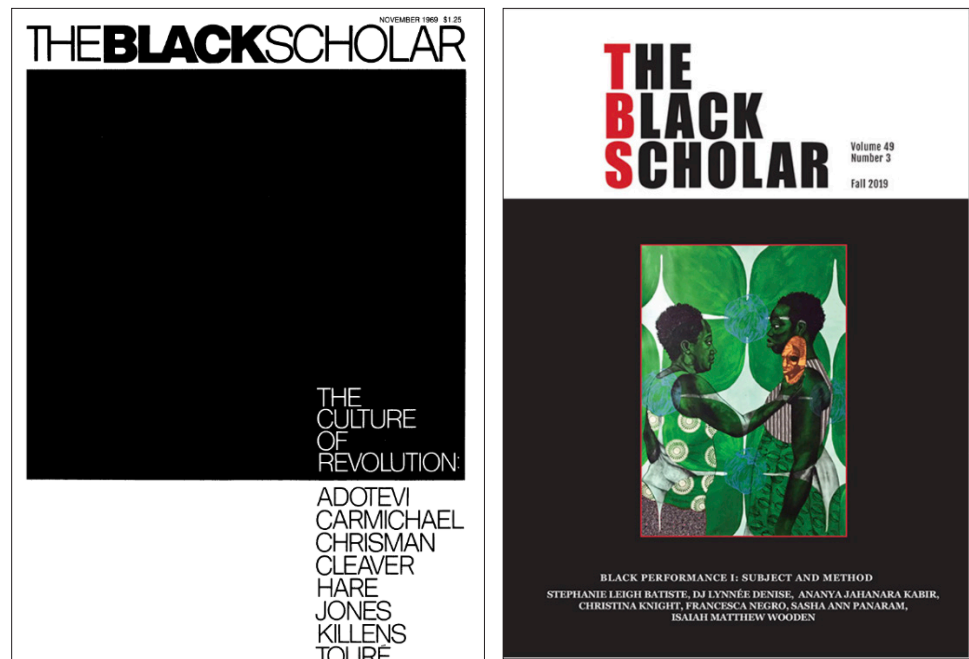

The Black Scholar. First issue, 1969 (left) and recent issue, 2019 (right).


Original cover concept sketch and early promotional material for *The Black Scholar*, c. 1969.

Chapter 5   Antipode: A Radical Journal of Geography

This chapter discusses *Antipode: A Radical Journal of Geography*, which began publication in 1969 by a group of graduate students at Clark University. This journal began as a grassroots effort, with hand drawn illustrations and typewritten pages. It continues to occupy a space for scholars to "push at the boundaries of radical geographical thinking." By focusing on *Antipode*, this chapter presents the visual changes of a journal in flux, from a basement publication to its current home in connection with the internationally renowned Antipode Foundation.
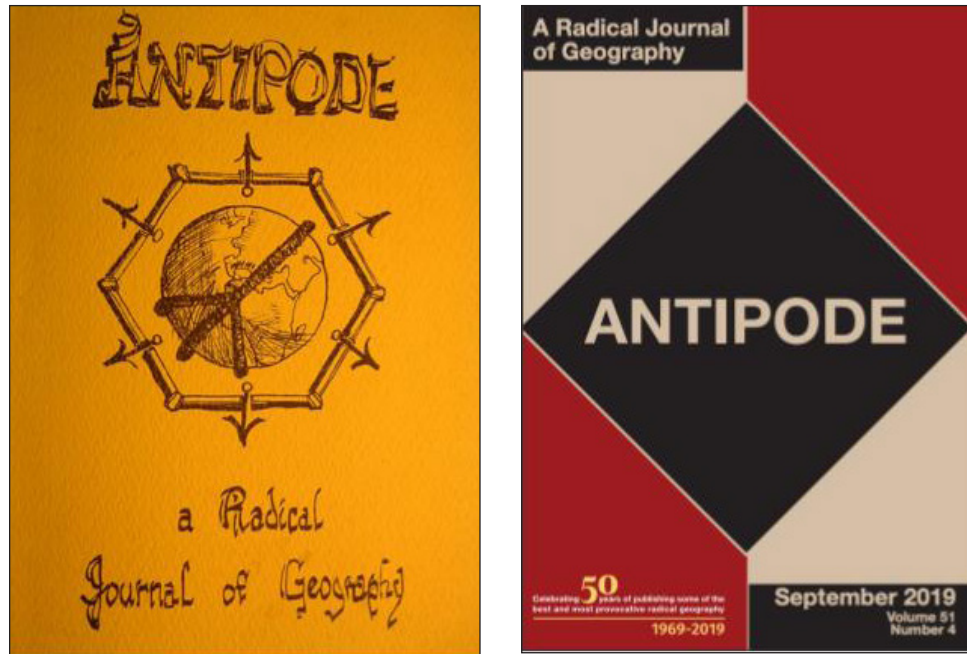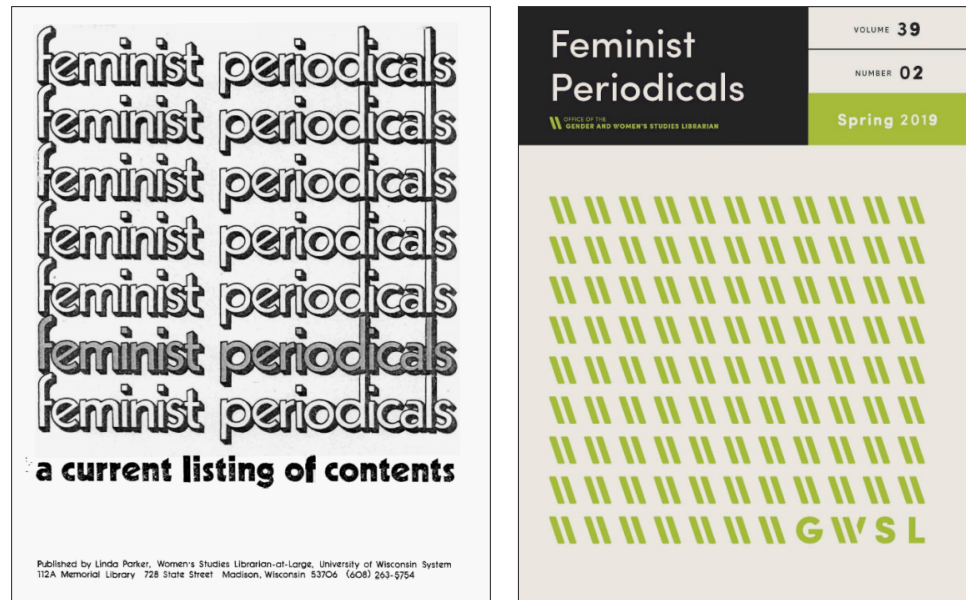

*Antipode*. First issue, 1969 (left) and recent issue, 2019 (right).
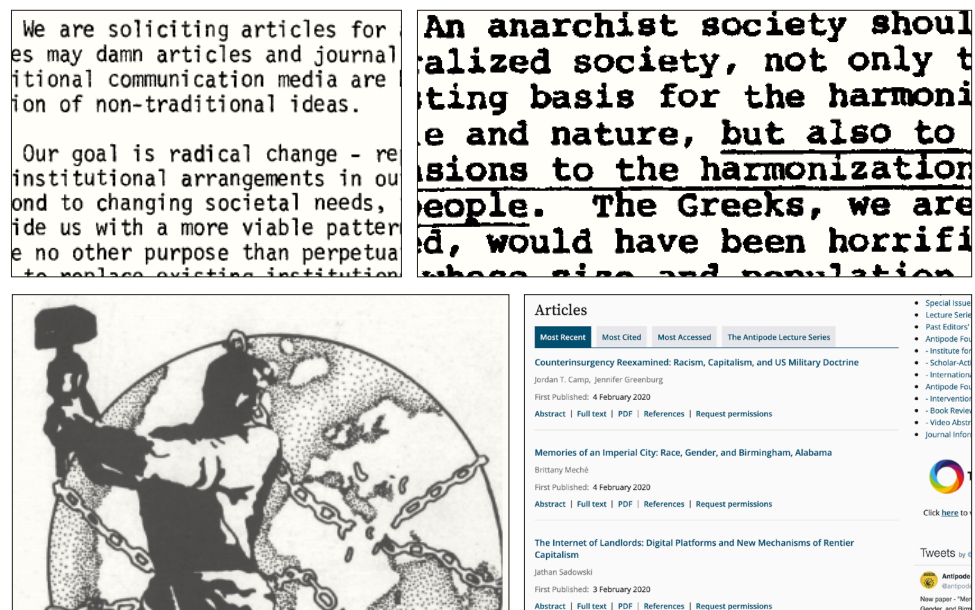
Examples of *Antipode*'s visual elements. Clockwise from top left: first issue (1969), volume 10/11 (1979), recent publisher's homepage (2020), cover artwork (c.1979).

Chapter 6   Feminist Periodicals

This chapter discusses *Feminist Periodicals*, which began publication in 1981 by Ingrid Swanberg, a librarian at the University of Wisconsin – Madison. It started as a cut-and-paste, photocopied publication and is now a fully digital Omeka site. *Feminist Periodicals* is an archive that contains covers and tables of contents of other journals, both peer-reviewed and popular press. The project provides a visual time capsule for publishing within gender and women's studies disciplines and gave a platform to publications at a time when the discipline had not yet been recognized by standard indexing practices.


*Feminist Periodicals*. First issue, 1981 (left) and recent issue, 2019 (right).
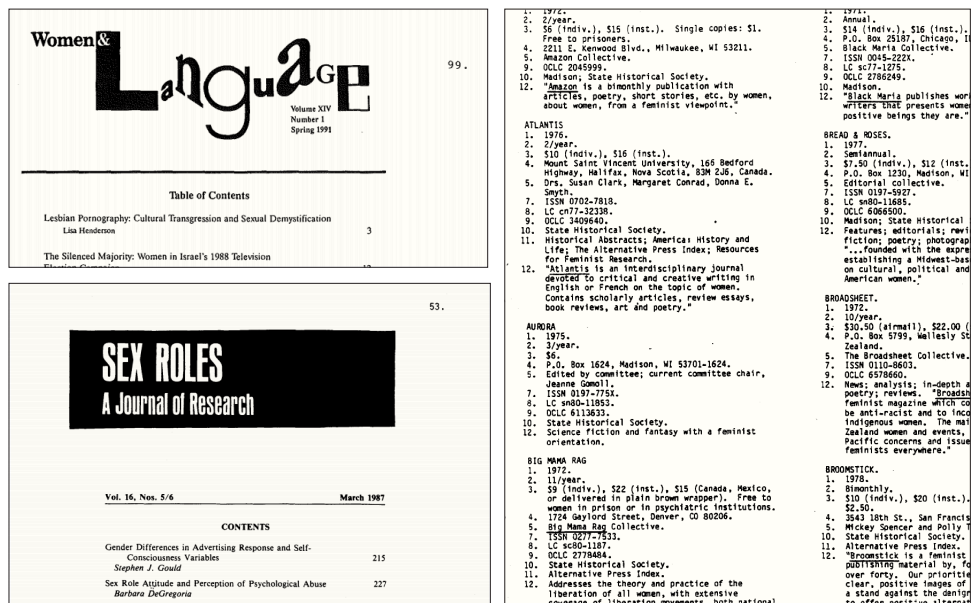
Examples of *Feminist Periodicals* interior pages. Clockwise from top left: TOC in volume 11 (1991), issue index in volume 4 (1984), and TOC in volume 7 (1987).

Chapter 7   Kairos: A Journal of Rhetoric, Technology, and Pedagogy

This chapter discusses *Kairos: A Journal of Rhetoric, Technology, and Pedagogy*, which began publication in the mid-90s by a group of graduate students who were interested in applying new theories of hypertext to academic publishing. Unlike many academic journals, *Kairos* was born digital and does not have a house style; rather, authors are responsible for the visual design and development of their articles, what editor Cheryl Ball calls "research designs". *Kairos* serves as an important example of a journal that seeks to put design (usually by a non-designer), for better or worse, at the center of the reading experience.
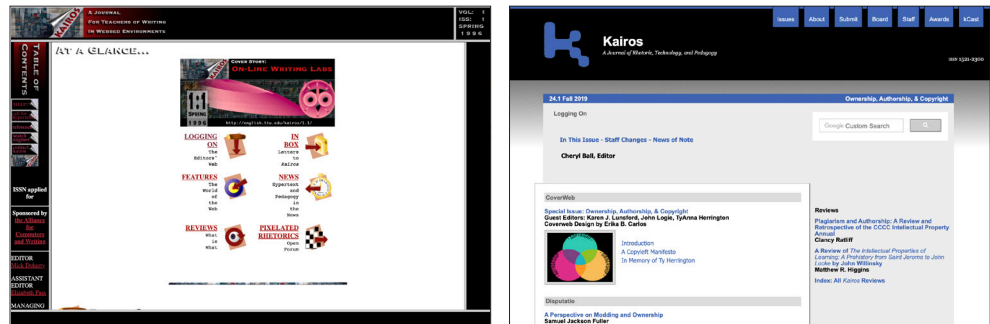
Kairos. First issue, 1996 (left) and recent issue, 2019 (right).
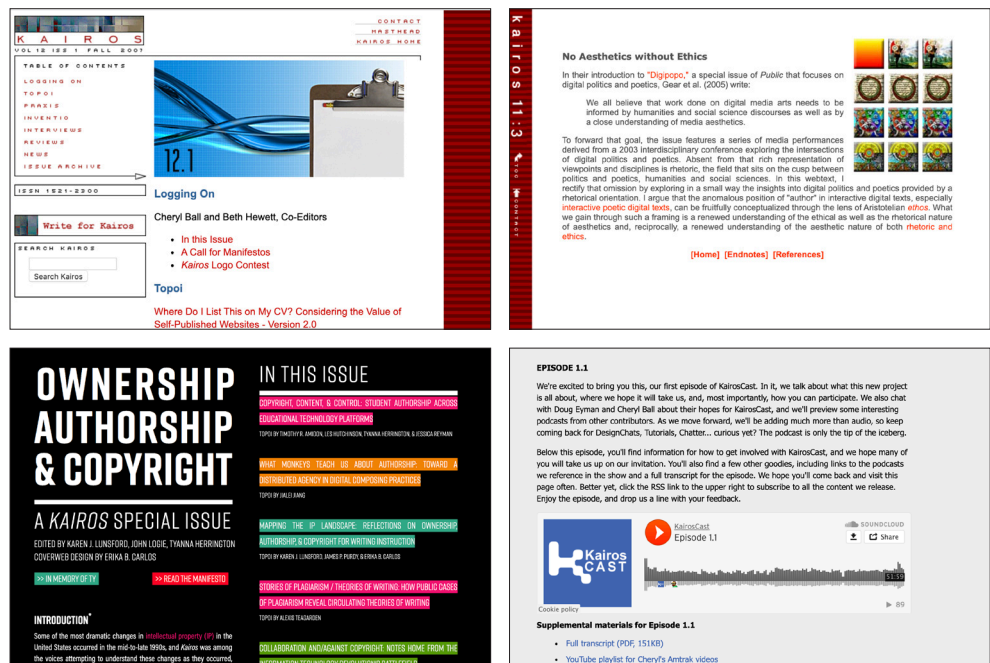
Example of content published in *Kairos*. Clockwise from top left: issue table of contents (2007), article detail (2007), first podcast (2014, special issue introduction detail (2019).

Chapters 8–10   **Interviews with Journal Designers and Editors**

This section consists of interviews with designers and editors of progressive scholarly journals. By investigating their roles, we discuss the culture surrounding publication design as an integral part of journal publishing. Key takeaways in this chapter are discussions surrounding the social and cultural implications of a journal's visual character, and how these connect with publication expectations within academia at large. Research interviews and discussions for this project have so far included Sue Hall (former journal designer at Duke University Press), Cheryl Ball (editor of *Kairos*), Elizabeth Ross (daughter of the late Allan Ross, who was the printer and co-founder of *The Black Scholar*), Katie Holmes (designer of *Art Journal* and *Art Bulletin*), and Ben Wisner (co-founder of *Antipode: A Radical Journal of Geography*).

Chapters 11–13   **Invited Authors**

This section contains invited chapters by scholars who investigate the design of radical scholarship in order to provide diverse perspectives on this topic beyond our own research. These chapters may contain papers by members of our 2020 CAA panel, or solicited through a call for papers. Key takeaways from this chapter are expanded case studies and examples of the ways in which radical thought and disciplinary legitimacy intersects with design and production practices.

Target Audience

What Scholarship Looks Like: How Design Shapes Radical Academic Journals will be of interest to readers across academic disciplines. Specifically, designers, journal editors, librarians will gain an understanding of the ways radical thought has been furthered by graphic design and how this affects the dissemination of knowledge. Disciplines most interested in this book will include graphic design, scholarly communication, information studies, knowledge management, printing history, new media, user experience design, and cultural studies. This book will provide a foundation for understanding the history and contemporary practices in the design of academic publishing, the visual ethics of scholarly publication, and focus on reader/viewer experience specific to academic texts in the humanities. This book is rigorous and primarily descriptive, critical, and qualitative. There are no prerequisites readings for student audiences.

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We are working with copyright librarians at our home institutions in order to gain copyright permissions to use images of journal covers and articles spreads. So far, this process has gone smoothly for the purposes of journal article publication. We do not anticipate any major barriers to gaining permissions for this book. Funds are available through our home institutions and other grants in order to pay for any permissions of use.

Analysis of Competing Titles

Existing titles connecting design, scholarship, and radical academic journals are limited. Our book generally aligns with titles in two areas: scholarly communication and design.

Scholarly Communication

The Scientific Journal: Authorship and the Politics of Knowledge in the Nineteenth Century
Alex Csiszar (University of Chicago Press, 2018)
This book addresses the challenges surrounding the early publication of scientific findings in the context of intellectual property debates, commerce, and politics. Though the book includes academic journals in its subject matter, the author approaches them through a historical perspective and does not specifically discuss the roles of graphic design or production.

The Future of the Academic Journal
edited by Bill Cope and Angus Phillips (Elsevier, 2014)
This edited volume offers a thorough collection of articles on the future of academic journal publishing and knowledge production. Despite this, there is little mention made of the ways in which templatization or customization of digitally interactive publications have mediated or impacted the reader's experience or the perceived prestige of the journal.

Making "Nature": The History of a Scientific Journal
Melinda Baldwin (University of Chicago Press, 2015)
A historical overview of the history of *Nature* journal, this book touches upon some of the themes we are exploring (digital access, journal prestige, and visual aspects of science communication). Overall, this book is focused more narrowly on a specific journal's history.

Keywords in Radical Geography: Antipode at 50
Editor(s): Antipode Editorial Collective (Wiley Blackwell, 2019)
This book celebrates *Antipode*'s 50th anniversary with "the visions, preoccupations, and not least the speculations of 50+ authors close to the journal" through keyword essays. The book is specific to the single journal itself and does not discuss its visual design or production.

The Royal Society & the Invention of Modern Science
Adrian Tinniswood (Basic Books, Hatchette Group, 2019)
This book provides a lively overview and history of The Royal Society in London, the oldest academic club, founded in 1660. There is a chapter that discusses the history of *Philosophical Transactions*, started five years later. Its audience is not primarily academic and there is little discussion about the printing and design of the Society's scholarly publications and journals.

The Library Beyond the Book
Jeffrey Schnapp and Matthew Battles (Harvard University Press, 2014)
A study of the library's history with a record of institutional and technical innovation from Harvard's metaLAB, this book also explores a speculative future for libraries and their formats. Its approach is historical, but it also theorizes heavily on future innovations in libraries, books, and publishing. The authors put forth numerous imaginative, yet plausible, solutions and possibilities but do not directly connect these with the demands of scholarship as a necessary component of academic culture.

Design

Graphesis: Visual Forms of Knowledge Production
Johanna Drucker (Harvard University Press, 2014)
This book provides an important theoretical history of information design and the user interface. Highly relevant for both design and humanities audiences, Graphesis focuses more broadly on scholarship and design and does not specifically discuss academic journals.

Feminist in a Software Lab: Difference + Design
Tara McPherson (Harvard University Press, 2018)
This book focuses on the history of the Vectors Lab at the University of Southern California, home of the innovative Vectors journal and Scalar

publishing platforms. The book uses feminist and race theory to discuss the implications of digital humanities more broadly. While the book contains discussion about the interface and design of these publications, it does not provide a substantial overview or case studies of radical scholarly journals.

Finally Got the News: The Printed Legacy of the U.S. Radical Left, 1970-1979
Brad Duncan and Interference Archive (Common Notions, 2017)
This book focuses on 1970s radical printed publications in the United States. Examples of newspapers, broadsides, pamphlets and other materials are from the Interference Archive, a volunteer organization open to the public in Brooklyn, NY. Each chapter begins with an introductory essay by contributor authors, many of them activists during the 1970s. There is little visual analysis or context provided for examples, and it serves more as visual representation of the story of the radical left during the decade.

The Design of Dissent
Milton Glaser, Mirko Ilic, and Tony Kushner (Rockport, 2005)
Focusing on international social and political concerns, this book presents an array of works by graphic designers. The book is primarily visual and the authors showcase the graphic messaging of activism through design. In this way, the book serves as a reference for radical visual material. The works are not discussed in depth and minimal attention is given to academic publishing.

See Red Women's Workshop: Feminist Posters 1974–1990
Prudence Stevenson, Susan Mackie, Anne Robinson, Jess Baines, Sheila Rowbotham (Four Corners Books, 2017)
This book tells the story of the See Red Women's Workshop, a "feminist silkscreen poster collective" founded in 1974 in London. The book presents an extensive collection of posters on political, social, and cultural issues created by a diverse group of women. Though the book does not focus on academic publishing, it is a visual resource for radical graphics, typography, and aesthetic choices.

Writing Samples

Jessica Barness, Kent State University
Amy Papaelias, SUNY New Paltz

http://whatscholarshiplookslike.net

The following are links to related writing samples:

Editorial Form and Function: Researching the Design of Academic Journals
    Article published as "Forme et fonction éditoriales : Étude sur le design des revues académiques" in peer-reviewed French design research journal *Sciences du Design* (no. 10, November 2019). This is the original, unpublished English manuscript.

Expanding the Discourse: Future Practices in Scholarly Publishing
    Peer-reviewed conference paper published in *AIGA Decipher Vol. 1* (2019).

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