



Construction Management and Economics (CME)...

... publishes high-quality original research concerning the management and economics of activity in the construction industry. Our concern is the production of the built environment. We seek to extend the concept of construction **beyond on-site production** to include a wide range of value-adding activities and involving coalitions of multiple actors, including clients and users, that evolve over time. We embrace **the entire range of construction services** provided by the architecture/engineering/ construction sector, including design, procurement and through-life management. We welcome papers that demonstrate how the range of diverse academic and professional disciplines enable robust and novel theoretical, methodological and/or empirical insights into the world of construction. Ultimately, our aim is to inform and advance academic debates in the various disciplines that converge on the construction sector as a topic of research. While we expect papers to have **strong theoretical positioning**, we also seek contributions that offer **critical, reflexive accounts on practice**.

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Theoretical Contribution: What is it, and why is it support and• Nüller and Klein (2018) What constitutes a contemporary contribution to *Project Management Journal*[®]? *Project Management Journal*, **49**(5), 1-2. • Interesting and simultaneously links to the existing knowledge of readers, to make it on their "to be read" list. • Relationship between variables • Complex descriptions of behaviours by abstract phenomena • Testing of existing theories • Testing of boundary conditions of theories • Extending existing theories











When I write my masterpiece...

⁶ Academy of Management Journal 2006, Vol. 49, No. 1, 14–20.

> WHEN I WRITE MY MASTERPIECE: THOUGHTS ON WHAT MAKES A PAPER INTERESTING

> > STEPHEN R. BARLEY Stanford University

Academic papers are a bit like rock and roll bands: whether an audience finds them interesting is a matter of perspective, if not taste. We all know there's no accounting for taste. There's no unanimity of taste, either. This is why readers seem to disagree vociferously with every list of the Top 50 albums *holling Stone* publishes. For proof that academia suffers similarly diverse tastes, one need go no further than the poil of *AM* review board members that motivated my writing this paper. Although the count of nominations for "moon interesting paper" indicated that I had more papers nominated than anyone eise, the honor was thinly won. The margin of decision was a small handful of votes. In fact, if just one ballot had fallen victim to a cluttered inbox, this moment in history might have turned out differently. Although I am honored by the results, the caveat is clear: You should be skeptical of any authority that might accrue to me as a result of the balloting. On this score, George W. Bush and I finally have something in commonalthough my election, however narrow, did actually reflect a plebicite.

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ments muttered in hallways after academic talks can easily mimic. Rock also toaches us that being interesting does not imply being important. Consider the strange fascination the music of Tiny Tim, Herman's Hermits, Napoleon XIV, and the Count Five once held for some people. If you're never heard of these musicians, consider yourself lucky, Your ignorance is bliss and proves my case. Tiny Tim brings me to my second caveat: when it comes to being interesting, you should be careful what you wish for. Finally, rockers and academics share another characteristic: a pocular kind of cluelesness. Although many people can teach you how to play guiltar, no use can teach you how to play guiltar like, say, Jerry Garcia, including Garcia himself (even if he vere still alive). Whatever it was that allowed Garcia to play likey. I don't think Garches, lee, yother musicain (including Kohert Fripp) neves woko up and said, "Today, I'm going to play something interesting. It his happened or it didn't. Vet, with a little effort and the right vocabulary, all of us could describe what it is about a virtuoso's style

- Barley (2006):
 - *Theoretical contribution*: Challenging our existing assumptions on theoretical concepts or perspectives
 - Methodological contribution: New ways of collecting and analysing data
 - *Subject matter contribution*: New insights on current phenomenon

Some examples



Bowker and Star (2000): Instead of asking *what* is infrastructure or *how* to build infrastructure, they broadened our understanding by asking *when* is infrastructure.

Through historical analysis, Todd Bridgman and colleagues found that Maslow never illustrated the hierarchy of needs and Lewin never developed the three-step process of change management.





