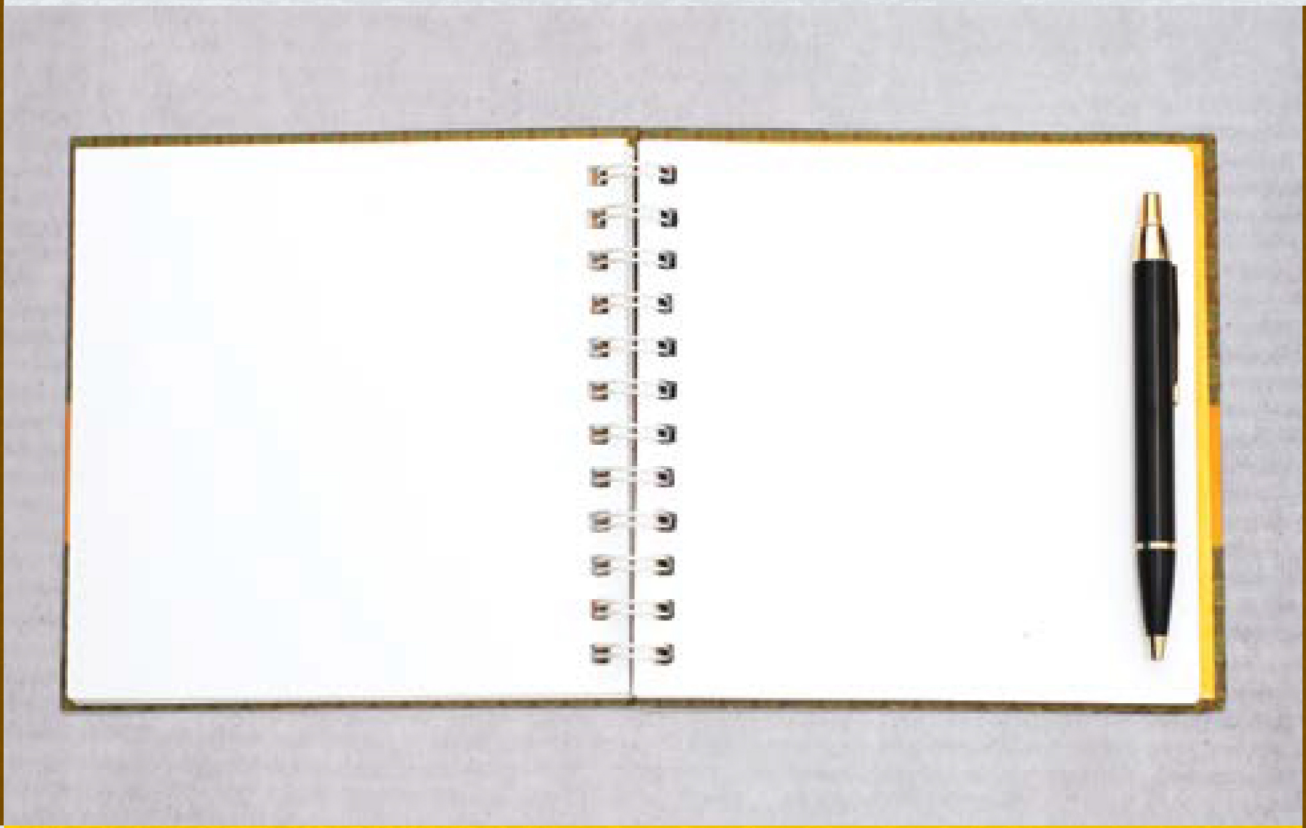
HOW TO WRITE AND GET PUBLISHED



A Practical Guide for Librarians

TAMMY IVINS
ANNE PEMBERTON

PRACTICAL GUIDES FOR LIBRARIANS, NO. 60

How to Write and Get Published

PRACTICAL GUIDES FOR LIBRARIANS

About the Series

This innovative series, written and edited for librarians by librarians, provides authoritative, practical information and guidance on a wide spectrum of library processes and operations.

Books in the series are focused, describing practical and innovative solutions to a problem facing today's librarian and delivering step-by-step guidance for planning, creating, implementing, managing, and evaluating a wide range of services and programs.

The books are aimed at beginning and intermediate librarians needing basic instruction/ guidance in a specific subject and at experienced librarians who need to gain knowledge in a new area or guidance in implementing a new program/service.

About the Series Editor

The **Practical Guides for Librarians** series was conceived and edited by M. Sandra Wood, MLS, MBA, AHIP, FMLA, Librarian Emerita, Penn State University Libraries from 2014 to 2017.

M. Sandra Wood was a librarian at the George T. Harrell Library, the Milton S. Hershey Medical Center, College of Medicine, Pennsylvania State University, Hershey, PA, for over thirty-five years, specializing in reference, educational, and database services. Ms. Wood received an MLS from Indiana University and an MBA from the University of Maryland. She is a fellow of the Medical Library Association and served as a member of MLA's Board of Directors from 1991 to 1995.

Ellyssa Kroski assumed editorial responsibilities for the series beginning in 2017. She is the director of Information Technology at the New York Law Institute as well as an award-winning editor and author of thirty-six books including *Law Librarianship in the Digital Age*, for which she won the AALL's 2014 Joseph L. Andrews Legal Literature Award. Her ten-book technology series, *The Tech Set*, won the ALA's Best Book in Library Literature Award in 2011. Ms. Kroski is a librarian, an adjunct faculty member at Drexel University and San Jose State University, and an international conference speaker. She has just been named the winner of the 2017 Library Hi Tech Award from the ALA/LITA for her long-term contributions in the area of Library and Information Science technology and its application.

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59. *Reaching Diverse Audiences with Virtual Reference and Instruction: A Practical Guide for Librarians* by Meredith Powers and Laura Costello
60. *How to Write and Get Published: A Practical Guide for Librarians* by Tammy Ivins and Anne Pemberton
61. *Library Programming Made Easy: A Practical Guide for Librarians* by Michelle Demeter and Haley Holmes
62. *Library Volunteers: A Practical Guide for Librarians* by Allison Renner
63. *Developing a Residency Program: A Practical Guide for Librarians* by Lorelei Rutledge, Jay Colbert, Anastasia Chiu, and Jason Alston
64. *Yoga and Meditation at the Library: A Practical Guide for Librarians* by Jenn Carson

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To Eric, for your proofreading and your support.

—Tammy

To Dad, for everything.

—Anne

Contents

Preface

Whether you are a graduate student at the beginning of your career in the field of information sciences, a newly minted librarian fresh out of graduate school, a library administrator at the peak of your career, or somewhere in between, publishing can keep you engaged in the issues facing the profession and enhance your career and professional success. This book is neither a research methodology nor a "craft of writing" book. Instead, its sole goal is to help librarians (and other information science professionals) start writing and find an outlet for publication. It dispels the myths surrounding "scholarly writing" by providing practical tools and advice to help you get started on your publication journey *now*.

We are both experienced writers in the information science field who also have a passion for mentoring early-career librarians toward their publication goals. Our aim in writing this book is to increase the diversity of contributing voices to our field, particularly librarians who are new in their careers. As far back as 1977, only 18 percent of all publications in library science literature, including book reviews, were written by librarians with five or fewer years of experience.[1] This is often due to a lack of knowledge about publishing on the part of librarians,[2] something we aim to remedy with this book. We believe that our profession will benefit from hearing from all of the librarians who previously felt their voices and experiences were not important enough to publish or who were uncertain about where to express themselves.

Organization of This Book

We have divided this book into three parts. Part 1 covers the steps prior to starting work on a writing project. Chapter 1 (Deciding to Write) will help you reflect on why you are motivated to write, and chapter 2 (Picking a Topic) will help you identify and explore topics of interest. In chapter 3 (Choosing a Publication Type), you will narrow down what type of publication you want to tackle. Finally, chapter 4 (Getting Started through Conferences) will discuss how you can use presentations and posters at conferences to explore a topic prior to tackling a written publication.

Part 2 shifts from brainstorming to action. It starts with chapter 5 (Getting Organized), which outlines setting up and executing a project plan for your manuscript.

Although librarians already are research experts, chapter 6 (Collecting Sources) provides practical advice for collecting secondary and primary resources for a writing project. In chapter 7 (Writing It), we dive into some of the nitty-gritty details of organizing a professional manuscript, as well as English-language grammar, mechanics, and vocabulary. Finally, because motivation tends to wane as you work on a project, chapter 8 (Maintaining Motivation) provides advice on keeping yourself motivated through the project's end.

Finally, part 3 outlines the publication process, including submission, revision, and post-publication steps. Chapter 9 (Choosing a Scholarly Journal) will be most useful to those writers who want to publish a scholarly, peer-reviewed journal article, whereas chapter 10 (Surviving the Publication Process) will help authors of any publication type. Chapter 11 (Thriving after Publication) will give you guidance on increasing your publication's visibility, as well as leveraging your success into your next project.

Using This Book

Each chapter starts with an In This Chapter list of major points, and a list near the end of every chapter offers "key points." These two sections will help your reading comprehension and allow you to skim the book as needed later to find the information you are seeking.

Each chapter includes one or two activities designed to help you take positive action toward a publication goal. You might want to return to these activities throughout your career, because you can use them repeatedly with different results.

We conclude each chapter with a list of all of the resources recommended in that chapter for your use, including books, websites, software, and phone apps. These resources follow the chapter references.

You would not be holding this book right now if you were not interested in publishing, and we hope you find this book to be a friendly, approachable, and useful guide. Get ready to learn about publishing, be inspired, and start building your own successful scholarly habit. Good luck!

Notes

1. Watson, Paula De Simone. "Publication Activity among Academic Librarians." *College and Research Libraries* (1977), 379.
2. Herron, David, and Lotta Haglund. "Mismatch between the Demands for Tenure and Those of Public Services Is Creating a Crossroads in Academic Librarianship." *Evidence Based Library and Information Practice* 2, no. 4 (2007): 75.

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Herron, David, and Lotta Haglund. "Mismatch between the Demands for Tenure and Those of Public Services Is Creating a Crossroads in Academic Librarianship." *Evidence Based Library and Information Practice* 2, no. 4 (2007): 75.

Watson, Paula De Simone. "Publication Activity among Academic Librarians." *College and Research Libraries* (1977), 379.

Part 1

SHOULD I REALLY DO THIS?

Deciding to Write

IN THIS CHAPTER

What Draws You to Write?

ARE YOU A NEW WRITER with a desire to see your name in lights? How about just ready to see your name on the first page of a published article? If so, you have come to the right place. This book is here to help you, no matter where you are in your publishing process, even if all you have is the desire to publish something. Take heart: every author wrote his first publication at some point. Every person in our profession, including this book's authors, started somewhere. If you feel overwhelmed, confused, or have been frustrated in the past by not-so-successful attempts at publishing, take a deep breath and know that with each chapter of this book that you read, you are one step closer to being published.

Are you already a published author looking to do more? Perhaps you have given multiple presentations on a topic and want to share your knowledge in a different way to reach a different audience. Perhaps you have an article or two under your belt as a second or third author and want to take the lead on writing an article but are not quite sure where to start. You might have a new topic you want to explore and write about and you feel a little less confident than the last time you published. Maybe you have published outside the field of library and information sciences (LIS) and want to get the inside scoop on how to publish in this field. In all of these cases, this book is here to help. Feel free to skip around while reading, tackling the chapters that are most useful to you.

Do you have less of a desire to publish and more of a need? Maybe your position requires you to publish, despite your lack of author aspiration. You are not alone; many in the profession are not necessarily excited about publishing but need to accomplish it for employment or career advancement. Again, this book will help you achieve that goal through tips and tricks to optimize your time and work efficiently.

Where Do You Start?

Think about a project you have undertaken previously at work or in your personal life. Ask yourself: How did you accomplish it? Were you overwhelmed at first? Did you make a to-do list or a time line for the project? Were you excited about the project? Did you dread it? Did you procrastinate? What was your motivation? How did you feel when you finished?

The lessons you learned from that previous project can be applied to publishing. Just like any other project, publishing is a process with a beginning, an end, and steps in between. Think about writing as just another project that you CAN start and you CAN finish. You finished your undergraduate education, right? If you can navigate the complexities of that multiyear process, you can certainly succeed in this. However, like any other project, you must be realistic and start small.

If you decided to start running and do a competitive run, you would not sign up for a marathon (26.2 miles) next week on the other side of the country. More likely, you would find success through setting a more realistic goal: to plan for and train for a one-mile fun run in your community at the end of the year. That is much more doable. Publishing is the same way. To start, you need not feel that your goal should be to write a book by the end of the semester. In addition, just like training for that one-mile run, it is much easier if you have support, guidance, and advice from people who previously have succeeded at the same goal. In fact, think of this book as support and guidance; by reading it, you gain an advantage over someone who never has published and is trying to figure it out on her own.

If you think about publishing as another project that will require a plan, a reasonable goal, and a little bit of a support system, then you are making strides already.

Why Is Writing So Tough for Some?

For some people, writing can be a passion and may come naturally. For others, not so much. Think of writing and publishing like exercise. For some, being physically active comes easy. As much as we hate, er, *are happy* for those fine folks, we may feel inadequate or lazy by comparison. Yet, we want to exercise and know it is good for us. Just because it doesn't come naturally doesn't mean we shouldn't do it. Similarly, publishing may not be your forte, but you recognize its role in your professional life. Just like exercise, it does become easier the more you do it.

Do not compare yourself to others, but start exactly where you are. When exercising, you might have to drag yourself out of bed to go for a short walk, whereas your neighbor just arrived home glowing from an "easy" fifteen-mile run. When writing, you may struggle to write a single page while a colleague pounds out ten pages in the same amount of time. However, comparing yourself to others is useless. You are you, and that is all you need to get started. There is no other you in the entire profession, and YOU do have something to contribute. The beauty of publishing in the LIS profession is that an outlet exists for everyone. It is important to find what works for you. This book is here to help.

Why Publish?

If you are required to publish but are not interested in the process, you may question the purpose of writing and publishing either for yourself specifically or for the profession. As with most librarians and LIS graduate students, you already are very busy. You might feel like there are not enough hours in the day to write and publish; you might even feel like the very act is silly. You might think, "We are professionals! Why do we need to write about what we do? Is it not enough to do what we do and do it well?"

Yet, writing and eventually publishing can be of great benefit to you as well as to the profession. Keep an open mind and consider these rationales for publishing, any one of which can serve to motivate you.

Exploring Your Interests and Passions

When you have an interest in your personal life, what do you typically do? Do you try to learn more about it? Do you read about it? Do you post on social media about it? Do you watch YouTube videos about it? Do you seek out others with a mutual interest?

It should be no different with your interests in the LIS field. You chose this field based on some interest in it, so stop for a moment and think about why you chose this profession. You might even want to jot down your thoughts. Ask yourself: What specifically lured you? Was it a love of reading and/or libraries? Was it being able to help people? Was it a knack for organization information? What was it? What do you like to read about? What do you find yourself highlighting (mentally or with a highlighter) that sparks your interest? What gets your attention on social media related to the field? What topics of conversations with colleagues tend to keep you most engaged? You likely are engaged in a particular activity (or interest) every day at work; wouldn't you like to know more about it? Wouldn't you like to know if there's a way to do it better? Are you curious to know whether anyone else is doing it the same way?

If you answered yes to any of these questions, then we have just the means to achieve these ends: writing and publishing! Opportunities to publish allow you to discuss your process, your project, your ideas, or your perspective. No one is more of an expert on what you do than you! As Rachel Singer Gordon writes, "Always keep in mind that you are qualified to write for the profession merely by being part of the profession."[1]

Broadening Your Knowledge or Developing Expertise

Maybe you want to do more than just reflect on your own project, work flow, or idea. Maybe you want to seek new ways that your interest appears in the profession. Ask yourself: What have others done? What have they learned? What worked and what did not? What did those authors have to consider when implementing their version of the project or work flow? Is there something you can learn from the literature? Is there something you have not thought of before?

When you seek out what others have done, sometimes you can confirm that you are doing well and are on the right track. Other times you will identify gaps between your knowledge and your interest. What do you need to know to better understand this topic? How might someone else think about this topic? Are other people in other communities, other states, or other countries contemplating this very thing? This is what publishing does: it provides you with an opportunity to reflect, question, and develop expertise. This type of exploration can be very beneficial for you, and ultimately for the library in which you work, as you develop an expertise in a particular area. After all, if you have ever provided any type of instruction (whether it is a presentation or teaching a class), you know that the more confident you are in your knowledge on that subject, the easier it is. If you are many years into your career, publishing can remind you why you got into the profession in the first place; who doesn't like a reminder of why they do what they do!

Publishing not only will help you build expertise, but it also will demonstrate to the community that your library cares enough about its services to reflect meaningfully on them. The value of libraries has come into question in recent years,[2] so when you write you illustrate how your library adds value to users' experiences, knowledge, and skills. Rather than being on autopilot, you are critically examining your work flows, services, spaces, and more with the goal to provide the very best to users. This introspective approach not only will improve your services, but it also will be a credit to your library.

Contributing to the Profession

If you have ever benefited from the wisdom of a colleague, either through an email, a conversation, or through reading an article, then you know how important sharing ideas can be. Imagine if you were the only librarian in the world. You would struggle to know whether your projects were the best ones, how to structure your work, and how to evaluate the success of your efforts. Fortunately for us, we do not have to experience those challenges! In the United States alone, more than 366,000 people are getting paid to work in libraries.[3] Even if you are the sole professional in your library, technology and professional organizations make it easy to talk to a colleague at another library for help. Another way we can get help and knowledge from each other is through the literature of our profession, just in a more formalized and organized way. Our literature often provides guidance on the projects or tasks you currently are working on. Reading publications allow us to see outside the four walls of our own minds and to think about different ways of doing what we do. That is one of the great benefits of the literature in our profession: much of it provides practical advice.

You can contribute to the scholarly communication and benefit other librarians in turn. You can share what you are doing well and provide a golden nugget of wisdom to someone who may feel as if he is floundering. Your ideas might be a catalyst for someone else's success if that person is interested in or struggling with the same topic. At the end of the day, we all are trying to find the most effective and most efficient ways to do what we do. By sharing your unique perspective or unique experience, you can help other librarians do their jobs better. Outside of talking about your successful project on social media or by giving a presentation at a conference, publishing is the most impactful way to share advice with colleagues. Unless you are Facebook friends with all 366,000 of those folks working in libraries in the United States or give a presentation that goes viral online, your best bet in telling your story is through a publication.

In addition, most professional library positions require you to assess your work and its effectiveness. You can double dip by both assessing your work and publishing the results. Ask yourself: How does your work flow or idea impact your users? How does it impact the staff who implement it? How has technology improved what you are doing? How might others with fewer or more resources modify what you are doing? Even if your assessment does not provide a clear answer, it benefits the entire profession when you share your explorations.

Developing Your Communication Skills

The adage of "practice makes perfect" certainly applies to writing. The more you write, the better your writing becomes. Between reports, memos, emails, proposals, policies, and more, writing is an integral aspect of any LIS position, and so it is one of the most important communication skills you need to master. Nearly all postings for positions in the field require you to have effective writing skills. The more you write, the better your writing (even for day-to-day tasks such as writing emails) becomes.

As part of the process for submitting your writing for acceptance in a publication, we strongly suggest that you share your drafts and get feedback. Allowing your writing to go through peer review, whether formally through editors or peer reviewers or informally through colleagues, will help improve your writing. You will learn what areas you are weak in, as well as develop your ability to accept and implement feedback. You will find that receiving feedback gets easier and easier, and that same process can be adopted in your own nonwriting work. The more at ease and confident you become in getting feedback in the publishing process, the more confident you will become in getting feedback on other writing and nonwriting projects.

Benefiting Your Career

Meanwhile, publishing also will have a positive impact on your career potential. Even if you neither have faculty status nor publishing requirements in your current position, what if you want to apply for a new position that does have publishing requirements? Your application might be one of a hundred for the same job; everything else being equal (education, experience, etc.), previous publishing experience can set you apart from your competitors. Whether or not you think it is fair, publishing does play a role in career advancement in the LIS field. Publishing demonstrates that you have competent writing and time-management skills, that you are engaged in the profession beyond your immediate job, and that you have an area of focused interest. So, whether you currently are required to write or might be required to do so in the future, it's still important. LIS graduate students can markedly improve their chances of employment by publishing during their graduate careers, and librarians who are new to the profession can improve their chances of advancement by publishing during their first years of employment.

Publishing has a ripple effect. Publish now and improve the chances that your résumé will make it to the next round of review for a different position. Obtain that position, and you very likely could make more money or move somewhere more appealing to you. Publishing also brings about other opportunities such as name recognition, requests to give presentations at conferences, and connections with colleagues you may not otherwise have known existed. Publishing now will plant the seeds for future success.

Go Forth and Write!

Bonnie Young, then Lititz Public Library director, says, "I think it is our duty to contribute any ideas, thoughts, advice, or experience that will add to [the] professional literature. It is important for the profession to grow and develop. Write about a subject in library work you are passionate about."[4]

The LIS literature serves as a permanent record of the ideas, trends, struggles, successes, projects, technologies, processes, and research of our profession. Conference presentations may not be recorded and may not have published proceedings. Social media posts are not searchable or in an archive. But magazines, journals, and books remain, which is not something we need to explain to librarians. Yet, in some cases we forget that we are in an interconnected and important profession. It is our responsibility to contribute to our professional permanent record. Not every librarian will publish, but not every librarian is going to read this book either. You are reading this book. Are you ready to start?

Key Points

Wherever you are in the publication process, this book is here to help. Start with a realistic goal. Identify the reason or reasons you want to publish: to explore your interests and passions; broaden your knowledge on a topic and potentially develop expertise; assist others in the profession who are interested in, or potentially struggling with, the same topic; develop your writing and communication skills; promote what you or your library does well or has learned from; contribute to your institution's body of work; advance your career; or contribute to the profession. Use this book as a guide and source of support.

Activity: Exploring Motivation

Pick three consecutive days you can commit to this activity. You can record your answers here, or in a journal, on a piece of paper, a calendar, or your phone. Set aside at least ten minutes each day to record your answers to the following questions. Be sure to save the answers and reflect on them as you read this book and as you work toward your goals.

Day One

1. On a scale of 0 to 10, rank your current level of excitement about publishing. Think of 0 as an "I just got a parking ticket" level of excitement and 10 as a "Someone else is going to do my laundry for the rest of my life!" level of excitement.

2. What are the reasons for your answer to the first question? "I don't know" is not a helpful answer. Identify the factors influencing your interest, excitement, motivation, and so forth.

Day Two

1. Describe how you think it will feel to achieve the goal of getting published.

2. What other goal(s) have you achieved that gave you the same feeling?

Day Three

1. Reflecting on your answers from Day One and Day Two, identify methods to help you increase your level of excitement about publishing. "I don't know" is not a helpful answer. Identify concrete ways to boost your enthusiasm. If nothing else comes to mind, consider committing to give yourself a reward for reaching your goal. What would that reward be?

2. How can you maintain your enthusiasm even if you encounter challenges along the way?

Notes

1. Gordon, Rachel Singer. *The Librarian's Guide to Writing for Publication*. Lanham, Md.: Scarecrow Press, 2004.
2. Oakleaf, Megan. *Value of Academic Libraries: A Comprehensive Research Review and Report*. Chicago: Association of College and Research Libraries, 2010, 6.
3. ALA (American Library Association). "Number Employed in Libraries." *ALA Tools, Publications & Resources*, April 2015. ala.org/tools/libfactsheets/alalibraryfactsheet02.
4. Singer, *The Librarian's Guide to Writing for Publication*, vii.

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Picking a Topic

IN THIS CHAPTER

- ▷ What Am I Already Working On?
- ▷ What New Topic Should I Write About?

What Am I Already Working On?

"I HAVE NOTHING TO WRITE ABOUT" is the mournful cry of many librarians, yet nothing could be further from the truth. Librarians in any position, in any type of library, already do and/or have ideas for meaningful work to serve their populations and improve their library that can have a positive impact on other libraries. Many librarians already express their research through blogs and presentations. Publishing simply is the process of identifying what useful lessons and takeaways your project presents, gathering evidence to support those lessons, and typing it up. Easy, right?

Make Assessment a Habit

Consider something you are working on now that you are proud of: a project, a service, a work flow, an organizational structure, a lesson plan, a new space. Do you have any evidence of its success, quality, or effectiveness? If not, it will be beneficial to obtain this evidence. If you make continuous, ongoing assessment a habit, then you always will have useful data on your projects if you decide to publish. This is a secondary goal of assessment; the first goal of assessment, of course, is to improve and refine your services. However, having assessment data can make the difference between a scholarly research paper or merely a small op-ed piece.

Using assessment data as the basis for research also can ease any reluctance or guilt you feel when dedicating time to a writing project. Librarians often choose to spend precious extra time on projects that clearly support patrons, rather than on publishing and writing.[1] The process of publishing a paper based on assessment data includes evaluating, contextualizing, and drawing conclusions from the data, all things a good assessment project should do anyway to ensure that the project is meeting patron needs. The "I'm feeling guilty" librarian, therefore, can reassure herself that much of her writing work also is having a real, immediate impact on patrons.

Choosing an Assessment Methodology

A sound assessment methodology not only means that your results are more publishable, but it also means that you can rely on your results when assessing and improving your services. An excellent place to look for assessment methods is in the existing literature.[2] By keeping up with professional blogs, articles, and webcasts, you can learn about techniques other libraries are using to evaluate their services. The advantage of drawing such examples from published literature is that well-written scholarly articles will include reflections on the success of the assessment technique and potential areas for improvement.

You also may want to turn to published books such as ALA's *The Library Assessment Cookbook* for examples of successful methods. Even though assessment and research have significant differences (as discussed later in this chapter), many research methods also can be used to conduct assessments, so you can refer to research method resources as well. The ALA Librarian and Researcher Knowledge Space (LARKS) is a free website that outlines common research methods and provides library-specific examples; Wildemuth's *Applications of Social Research Methods to Questions in Information and Library Science* is a popular library science research text. When looking at research method books, do not discount the many superb options that are not rooted in library science, such as Creswell's *Research Design*. Finally, if you have identified your research method or assessment method, you may wish to refer to a book about that specific field of research, such as Blakiston's *Usability Testing*. Although research methods are not a major topic of this book, chapter 6 discusses how to choose an appropriate one.

Scaffold Your Writing

One of the best ways to find a topic to write about is to build from your previous work. By starting small, creating bigger and bigger pieces of scholarship, and increasing your expertise, you can lower the entry threshold for creating a major piece of scholarship.

Two of the easiest forms of scholarship to start with are conference presentations and posters. These provide opportunities to share your projects, research, and results without the investment of writing time. They also allow you to get feedback from the audience, which can be invaluable in honing the scope and goals of your project before you attempt to publish a large piece of written scholarship. Chapter 4 of this book will discuss how to use presentations and posters as a basis for publication.

You also might consider starting with a short form of writing. Three common types of small writings are book reviews, letters to the editor, and blogs. On the surface, book reviews don't appear to be easy stepping-stones toward bigger research, but writing them can help you gain expertise in a topic as a strategic part of preparing for an extensive literature review. Because the point of a letter to the editor often is to articulate a strong opinion on current professional topics and recent scholarship, it can serve as inspiration for a longer conceptual article and/or research article. Once you have expressed an opinion publicly, prove it! Because blog entries are immensely flexible in format and topic, they have infinite ways to inspire and develop future scholarship. Like conference presentations and posters, blog articles also have the benefit of collecting input and feedback from the audience. Again, you can use that feedback to shape and inform future work on the topic.

Graduate School Work

Graduate school classes, whether for your master's degree in library/information science or for additional advanced degrees, usually require extensive amounts of detailed and informed writing. Consider this: the grading process of a paper or other project essentially is a form of scholarly peer review. Rather than letting this hard work languish in a drawer or in the cloud, consider converting your course papers into publishable scholarship. Most of the work that you write in graduate school only will be suitable for non-scholarly (newsletters or trade magazine) publications or as blog entries.[3] This is because your papers will be limited in scope and in depth. However, with additional polishing and developing, some longer papers may be publishable as scholarly literature reviews or conceptual papers. It can be helpful to inform your instructor of your desire to publish a piece. The knowledge that you intend to publish can spur your instructor to provide more in-depth and thoughtful feedback on your paper than she would otherwise.

Independent studies and internships/practicums may provide fodder for publications in the form of case studies. In these cases, however, be sure to secure sufficient permissions before seeking publication. It is always a good idea to inform your adviser or site supervisor of your plans to publish to comply with any privacy concerns. You must be careful to consider what your individual contribution was (versus teammates, supervisors, and fellow students/interns) and be thoughtful about what fairly warrants publication; you may need to solicit colleagues as coauthors. In some cases, you may be able to participate in graduate research worthy of a full research article. In those cases, the primary investigator (the faculty member in charge of the project) usually will spearhead any publication plans, but you may be able to be a coauthor.

Many graduate programs are eliminating the thesis requirement, but if you have the option to write one, it can be an excellent basis for a research article. Even if you receive an excellent grade, do not assume that you can send the thesis as is for publication. A professional reader will be less interested in detail than were your instructors, and the detail given in an academic thesis may seem like padding to both the reader and an editor.[4] Most theses need extensive editing and revision before submitting them to a journal.

Pitfalls to Watch Out For

Watch out for these dangers when scaffolding your research and writing: First, if you combine materials from different projects, you must work on having a consistent tone and even flow. What seems to work when you read it could come off as choppy or confusing to the first-time reader of the manuscript. It is strongly advised that you use a neutral reader (who lacks familiarity with the previous works) to read a combined work to make sure that it reads as a cohesive whole.

Be aware of ethical and copyright considerations surrounding the reuse of work. For the most part, when you submit material for publication, you must vouch that it was not previously published. Most publishers will allow selected reuse of materials from blog posts and conference presentations and posters, but a potential lawsuit is waiting if you reuse work that was previously published in a formal publication. Outside of legal quandaries, you want to avoid self-plagiarism because it does not look good for you, as a professional or as a writer.

So, how can you scaffold your writing without getting in trouble or making yourself look bad? The key is to think in terms of derivative works. Never reuse the same text exactly, and never try to scaffold a piece of writing unless the new piece is significantly different. The difference could be a different scope, far more extensive analysis, new data added, and so forth. For example, one of the authors of this book has previously written about reusing Master of Library and Information Sciences (MLIS) coursework as publishable material.[5] Although some ideas from that previous article may appear in this very chapter, the exact text is not duplicated, the scope of the discussion is significantly different, and the original source is cited appropriately. Authors sometimes hesitate to self-cite for fear it seems pompous and egotistical, and it can be so if it means ignoring other significant works, or if you apply excessive flattery in describing your past work. Yet, if the work is significant and unique, it is worth citing for that reason alone, and if you reuse any idea (even your own), you must cite it.

What New Topic Should I Write About?

Sometimes it is easy to think that nothing is left to write about, that someone already has written about everything, but that simply is not true. There is always a new idea to contribute, problem to solve, or new twist on a familiar concept. Sometimes little things have the power to make a huge impact for another library. Something you feel is small could be the missing piece for another librarian's success (such as a teaching technique that would help someone who is struggling in the classroom).

It is crucial to align both your responsibilities and your interests with opportunities to publish because no one wants to spend time writing about something he is not interested in. Ask yourself these questions:

- What do you love?
- What do you have questions about?
- What do you want to do better?
- What failures have you learned from?
- What successes have you had that you feel might benefit others?

A value-sort exercise is a useful tool in determining your personal and professional priorities, in turn identifying topics that you have passion for and could be of help to others. *The Good Project* website features a convenient free electronic version of the value-sort exercise, or you can complete the activity using index cards.

Identify Gaps in the Literature

One of the most effective ways to generate writing topics is identifying gaps in the literature. Even if articles exist around your topic, look for angles that have not been explored. There may be fifteen articles about an instruction methodology in university libraries, but has anyone applied that same methodology to public library workshops? Another option is to revisit outdated research, replicating the study's methodology to present fresh and current data to the profession. So long as you acknowledge the previous work and lay out the need for more recent results, this is a completely acceptable research practice. Yes, the thought of spending hours searching various topics in journal databases may have the appeal of a root canal, but you can consider it an initial literature review for your future writing project.

You also can identify gaps in the literature simply by keeping current with library literature in fields that interest you. All writers should read a lot anyway, as it improves your sense of style and writing skill. When reading as practitioners, librarians often skim over the "literature review" sections of scholarly articles; however, aspiring writers should read that section carefully. Look for comments made in a literature review such as "no recent studies have been conducted . . . ," or "no major studies have undertaken. . . ." Though you will want to conduct your own search of the literature to verify such claims, these statements point you directly to excellent research and writing topics. After all, someone literally has noted the lack of this information, meaning you know it would have been useful to at least one other writer.

Similarly, examine carefully the sections at the end of a scholarly article, where the author usually lists opportunities for further research. The sections are named "limitations of the study" (which can be located near the methodology or results sections), "further research," or be included in the general "conclusions." These suggestions from the author provide ideas for original research you can complete that complements the existing scholarship. Finally, when reading current publications, keep an eye out for authors writing on topics that interest you and with whom you might want to coauthor an article. Coauthorship is discussed at several points throughout this book because it is an *excellent* way to get started in writing scholarship. With the advent of new technologies, it is easier than ever to coauthor a project with someone located far away and with whom you have never met face-to-face. So, do not be shy about reaching out and proposing a project.

Get Ideas from Conferences

Similarly, professional conference attendance leads to a cornucopia of writing ideas. Of course, you are not prowling the conference looking for someone's project idea to plagiarize. As you become inspired, recognize that you will not be completing an exact imitation of anything you see, but rather building off of what already was done (with attribution) to take the research in a new direction, apply it to a new scenario, apply a new methodology, and so forth.

Though you will not be able to attend every session, skim the entire conference program; you can get many ideas even from looking at presentation topics, noting overall common themes and trends. Most conferences now encourage their presenters to upload slides and notes to the conference website, so if you are unable to attend a session, you easily can get a taste of the content. Feel free to contact a presenter after the conference if you are reviewing her materials and have a question. Most presenters will be flattered and will gladly respond and clarify.

The sessions you can attend provide even more opportunities for inspiration, because you will be able to hear the dialogue and questions between audience and presenter. Although you should keep an eye out for any conference presenters with whom you may want to propose a coauthored project, do not neglect your fellow conference attendees. That librarian sitting next to you in a session likely also is interested in the topic. Strike up a conversation and exchange contact information to continue discussing the session over email. Who knows—it could turn into a beautiful writing partnership.

Schedule time on your calendar one to two weeks after attending a conference to reflect thoroughly on the experience. Use this time to make sure you have saved (by filing, scanning, and/or downloading) the conference and presentation materials. Look over the materials, winnowing out those that are uninteresting or irrelevant to your needs. Review those of interest, noting any questions that arise, and contact the presenters with those questions as needed. Follow up with any contacts you made at the conference, even if it is just to note that you are reviewing the materials and considering ways you could implement a particular idea in your workplace. This reflection, organization, and follow-up are crucial to make sure that you internalize and remember any project or writing ideas you may have had during the conference, rather than letting them slip away.

Monitor Calls

A final strategy to get writing inspiration is to look for topic-based "Calls for Submissions." Publishers put out these calls to recruit submissions around a specific theme. Calls can be for various publication types, including book chapters, scholarly articles, and newsletter articles. You often find these calls on professional electronic discussion lists (listservs), the largest of which are run by the ALA. Some librarians find that these listservs overwhelm the email inbox, but you can easily configure your email client to direct the listserv emails into a folder for you to review regularly at your leisure. In addition, several excellent websites collect such calls, including "A Library Writer's Blog," "Dolores' List of CFPs," and "Library Juice." Although these sites don't list every opportunity (it is still worth subscribing to listservs), they are must follows for any aspiring writer.

Note that responding to a call is different from doing something on your own schedule. Turnaround on calls can be short, requiring a quick submission. This is another benefit of continual assessment of your projects: you always are ready when an opportunity arises! Instead of a "Call for Submissions," sometimes you will see a "Call for Proposals." These require you to submit a short proposal or abstract before your full submission, to ensure that it is a good fit for the overall project.

Key Points

Inspiration is everywhere! When you are ready to start writing, look first at the work you already have done or are doing as a stepping-stone to get your project started. Alternatively, look around you for inspiration to create something completely new. Either way, a plethora of potential topics is out there. Good-bye to "there's nothing to write about," and hello to "there are a ton of things to write about!"

Activity: Brainstorming

Turn to the "Brainstorming Topics for Writing" Worksheet, appendix 1 at the back of the book. It will prompt you to complete a structured reflection on your own interests and skills, and how those can intersect into a possible writing topic.

Notes

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2. Bizup, Joseph. "BEAM: A Rhetorical Vocabulary for Teaching Research-Based Writing." *Rhetoric Review* 27, no. 1 (2008).
3. Ivins, Tammy. "Upcycling MSLS Coursework into Publishable Content." *Endnotes* 5, no. 1 (2014).
4. Luey, Beth. *Revising Your Dissertation: Advice from Leading Edit*ors. Berkeley: University of California Press, 2008, 39.
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Resources

A Library Writer's Blog, librarywriting.blogspot.com.

ALA Electronic Discussion Lists, lists.ala.org/sympa.

ALA-LARKS "Research Methods," ala.org/tools/research/larks/researchmethods.

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Dobbs, Aaron W. *The Library Assessment Cookbook*. Chicago: American Library Association, 2017.

Dolores' List of CFPs. sites.psu.edu/doloreslistofcfps.

Library Juice: Calls for Papers, libraryjuicepress.com/blog/?cat=19.

The Good Project—Value Sort Exercise, thegoodproject.org/toolkits-curricula/the-good-work-toolkit/value-sort-activity.

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Choosing a Publication Type

IN THIS CHAPTER

What Type of Thing Should I Write?

NOW THAT YOU ARE (MENTALLY) COMMITTED TO PUBLISHING and have some ideas for a topic or topics to write about, it is time to consider what type of publication you would like to craft. Here is some great news: As you likely already are aware, the library and information sciences field has many types of publications for which you can write. The (publication) world is your oyster, and it is time to create your first pearl.

Before you commit to a specific type of publication, consider what requirements you face, how much time you can commit, whether you will collaborate, and your intended audience. You may find that talking to a mentor or a colleague can help you think through what you want and need to do.

Job Requirements

If your job requires you to publish, it may also dictate what types of publications are needed, such as one scholarly research article, three book reviews, and so forth. Be sure to discuss the specific requirements, including any associated deadlines, with your supervisor or mentor. Give yourself plenty of time to understand what is required of you, and when. This is often an appropriate inquiry during your interview. It certainly is reasonable to identify and understand any publishing requirements before you accept a position. Once you are in the position, you may have no support or a high level of support for publishing. It is crucial that you ask questions early and often about any requirements and/or expectations for your position. If you do not have a specific requirement, then read on.

Time Commitment

Estimating the amount of time you can commit to writing is important. You likely will want to discuss this with your supervisor or mentor, or if you are a student, with your academic adviser. Like any other task, creating a publication takes concentrated amounts of time. You will have to budget time for brainstorming, planning, writing, editing, communicating, and so forth. Think about your current schedule, commitments, and workload. How much time can you commit to each week for these steps, and for how many weeks? Do you have support to use part of your workday to write? Do you need to write outside your normal work hours? The type of publication you choose (outlined later in this chapter) will dictate how much time you must spend, but at a minimum you will need two to three hours a week for a couple of weeks even to start on any type of publication.

Where will you find this time? Do you need to cut back on something else? Can you carve out time during a point in the year when you are not slammed? Academic instruction librarians are not likely to commit to writing during August and September when information literacy instruction is at its peak. Academic librarians who oversee collection development and management may not feel it is realistic to commit to writing at the end of the academic year when ordering and processing are frenetic. Librarians working in public libraries may not be able to write over the summer when patron traffic is at its highest.

Common sense is a good guide in considering what type of publication will align with the amount of time you can spare. If you have very little time, tackling a book project won't make much sense. Start small and be reasonable; keep in mind that your workload and schedule will not always be as they are today.

Collaboration

Once you have a sense of how much time you can commit to publishing, consider whether this will be a solo endeavor or one that you will conquer with a colleague or multiple colleagues. This may depend on your topic. Certainly any topic that stems from work that you and your colleagues have done together should be written about together if they are interested in doing so. Be sure to have that discussion with your colleagues and do not make any assumptions about their thoughts. Ask yourself and them: Should they be coauthors? If they are not interested in this, do they support your publication? Might they serve as editors or let you bounce ideas off them? Consider the strengths and weaknesses of your writing skills and experiences and determine who might take the lead.

If your topic does not reflect a collaborative project or idea, you still may want to consider a coauthor. Writing collaboratively can be interesting, fun, and time efficient but also challenging. You need to be aligned in enthusiasm for the project, have a shared vision for the outcome, and agree on a communication style and project plan. If you find yourself in a situation where a coauthor does not meet your agreed expectations, discuss with your colleague how she would feel if you wrote alone instead. You certainly can give your colleague appropriate credit in the piece itself or even discuss your colleague serving as a second or third author if she only is willing to write or edit a little bit.

Intended Audience

Once you identify your time commitment to the project and determine if you will be writing alone or with others, think about your intended audience. Think about your topic and imagine you are in a room with a hundred LIS professionals from all areas of the profession. Ask yourself: If you had ten minutes to summarize your topic and give a presentation, who likely would be most interested in hearing what you have to say? Who would you want to talk to? Why?

Considering your intended audience will help you determine what type of publication to write. If your topic is specific to your state (perhaps you are writing about the pros and cons of a specific consortium), consider which publications will help you share that information with the target audience. Will all librarians be interested? Only academic librarians? Only academic librarians who provide information literacy instruction? Make a list of the demographic characteristics that would apply to your potential audience.

Publication Types

A plethora of publications exists for every type of library (academic, public, school, and special). There are multiple publication types (newsletters, magazines, scholarly journals, books, and more). Some are geared toward specific geographic areas (e.g., *North Carolina Libraries* or *The Australian Library Journal*). There are short publications (e.g., a paragraph or two in a newsletter) and long publications (e.g., full-length books).

To assist in identifying the right publication for you, a list of the various options, brief descriptions of these options, and points to consider follow. As a librarian or future librarian, you likely already are aware of many of these publications, but think of them now in terms of your needs for publication rather than as a reader or someone assisting another in her research. This list is divided into three broad categories of publication types in the LIS field: non-scholarly publications, scholarly publications, and books. Within each category are more specific types of publications to consider.

This is not an exhaustive list. For even more possible writing venues, consult the article "From Practice to Publication" (by Trudi Hahn and Paul Jaeger published in *College & Research Libraries News* in 2013) for more publications often recognized by the profession as having merit.

Open-Access Publications

It is worth considering at the start whether publishing in an "open-access" (OA) publication is important to you and/or your coauthors and library. OA publications can be of any type (journals, magazines, books), but they all are free to the reader. Many resources are available to help you understand OA publishing. The SPARC (the Scholarly Publishing and Academic Resources Coalition) website is a good place to start if you are unfamiliar with the concept.

You may not be able to publish in an OA journal if your job requires that you publish in journals of a particular caliber, as many OA publications are newer and lack the stature of more established publications. If you intend to publish in an OA journal, be aware of "predatory journals." Predatory journals attempt to lure you into publishing an article but then charge for the privilege of publication, sometimes thousands of dollars. These publishers prey on the fact that legitimate publications sometimes do charge OA fees. But unlike the legitimate publications, a predatory journal will have few readers and lack indexing in most reputable databases. You will have paid money to publish an article that no one will read. You may have received emails soliciting your contribution to a journal that you have never heard of. Those emails likely are from a predatory journal. The "Journal Evaluation Tool" from Loyola Marymount University is helpful in determining if a journal is predatory, or consult lists of predatory journals, such as "Stop Predatory Journals" and "Beall's List."

Non-Scholarly Publications

These publications are not considered scholarly as they do not go through the peer-review process. In general, these publications take less time and effort than those in the other two categories, so they are excellent places to start your publishing career. If you are required to write a scholarly publication, it may be tempting to skip this category, but take care: skipping straight to trying to publish a scholarly article or book without developing your professional writing and research skills can result in a rejected manuscript and wasted time. Unless you have extensive writing experience, it is ideal to start with one of these. It builds confidence in your writing skills, helps you focus on your topic and specific interests, looks good on a résumé or annual report, and reaches an audience you may not reach through a scholarly article. It might also lead someone to reach out to you to write a scholarly article based on your work.

The following non-scholarly publications start with those that typically take the least time and effort and end with those that typically take the most time and effort. The list starts with blogs and ends with conference proceedings.

Blogs

Writing a blog (or writing for another's blog) sometimes will not be considered a formal publication, but it is an excellent way to get in the writing habit, to determine if there is interest in your topic, to identify an audience for a future publication, and to find potential coauthors. Blogs run the gamut from personal to professional and often are a mix of both. Note that we are *not* referring to online-only professional magazines and journals, some of which may be published on a Web hosting tool traditionally associated with blogging, such as Wordpress or Drupal. What we refer to as "blogs" are sites that have no editorial or peer-review process.

Blogs offer opportunities to share your experiences, opinions, and thoughts. If you think you might like to use a blog to gauge interest in a topic or seek a coauthor, then you will need to publicize and promote your blog. You can do this through posts to listservs and emails to colleagues in hopes that you will reach future readers. If you want to create a blog to get into the habit of writing, then you do not necessarily need a public audience. However, it would be beneficial to get some input about your writing (e.g., clarity and style) from a trusted colleague or mentor. Keep in mind that if it is accessible to anyone, it *really* is accessible to *anyone*. Criticism—and, in extreme cases, lawsuits—have resulted in response to content on personal blogs.

If you intend to brag about your blog (e.g., in a performance review or résumé), it will be useful to note the number of subscribers, followers, and/or readers you have. If that number is low, you may not want to list this as a "publication" on your annual review document as supervisors or evaluators may see it as taking away from your time to write publications that might reach a wider audience. This does not take away from the value of having a blog and using it as an opportunity to practice writing.

Letters to the Editor or Op-Eds

Writing a letter to the editor or an op-ed piece for a magazine or journal in the LIS field or for a newspaper is one of the easier pieces to write but, like a blog, does not pack a huge punch in terms of how it will be viewed on a tenure dossier or annual review document. These publications are a formalized method to add your perspective to an ongoing conversation in the publication without necessarily having to do a lot of research in the process. You will be writing a very brief letter that responds to an article or perhaps a theme in a particular (current) issue of the publication or newspaper.

Not every LIS magazine or journal has a "Letters to the Editor" section; use your searching and browsing skills to identify ones that do and determine whether you have something to add to the discussion. Many databases allow you to search by document type and limit to letters to the editor. For example, one can search in ProQuest's "Library Science Database" and limit to "letters to the editor" in the advanced search under "Document Type." If this is not an option, use "letter" or "editor" as part of your keyword search in the database. Using this search will return letters from the editor so you may also try "letter to the editor" as part of your search to try to eliminate those from the editor. You might also try "op-ed" or "opinion" keywords.

Once you identify publications that do contain letters to the editor, look for titles of publications that align with your interests and read through the most recent issue of the publication to see what sparks your interest. Acceptance and rejection rates for letters to the editor rarely are publicized, so keep in mind that even if your letter is timely and well written, it may not be published. Once you identify a magazine, newspaper, or journal article to which you want to respond, you can find information about the editor or the submission process on that publication's website. If it doesn't have a website, try to find an email address using the Web or in the front matter of the issue to which you are responding.

Newspapers

Writing for a newspaper could include a letter to the editor, a full article, or even a regular column. Your local newspaper or even your university's newspaper (if it has one) is a wonderful place to promote your library, your collections, your events, or your faculty/staff. It also can be the perfect place to write about an LIS issue that impacts your community. It would also serve as a method of outreach to potential users, donors, or advocates. Before writing an article, it is best to contact the editor of the newspaper to determine if it is receptive and interested in an article. The timing may be off, and you may be told to try again later. Always be sure you have the support of the newspaper before starting the writing process. There is no use in writing a newspaper article if nobody is going to publish it. Seek approval from your supervisor or library director before writing such an article, as it will be read by the general community; its content therefore must be approved and in line with your library's marketing plan.

Newsletters

Many newsletters in the LIS profession provide the opportunity to share triumphs, ideas, perspectives, and more. Many of them need submissions and welcome new authors. Newsletters come from graduate programs, specific libraries, organizations, and publishers. Consider publishing a piece for your graduate school program (if a newsletter exists) either as a current student or as an alum. To reach those in your state, see if your state library association has a newsletter. If not, maybe you could help create one. To reach a national or international audience, you might want to write a piece for a newsletter that comes from an organization such as ALA or a roundtable within ALA.

ALA provides a list of its publications that includes newsletters. And several publishing companies have newsletters, including Elsevier's popular newsletter called "Library Connect," which reaches thirty-six thousand subscribers. As with other types of publications, searching the Web as well as using a listserv to seek suggestions can be fruitful in identifying a newsletter if you are not already aware of one.

Book Reviews

With book reviews, the time investment is less about the writing and more about reading the book carefully. We are talking about writing a formal book review for a publication, not informal reviews for sites such as Goodreads or Amazon. As you likely already are aware, book reviews are valuable resources for librarians, scholars, and students because they save potential readers and buyers valuable time. Reviews provide a concise summary of the book and an opinion about the book that can encourage or discourage the reading or purchase of a book, as well as give the book's author(s) valuable feedback (that they may not necessarily want but need to have). Book reviews are published in scholarly journals, LIS and literary magazines (such as *Library Journal*), and publications dedicated to book reviews such as "Choice Reviews" (published by the Association of College & Research Libraries [ACRL], a division of ALA).

If you think you would enjoy reviewing books on a regular basis, you might investigate the resources provided by the National Book Critics Circle, which provides helpful resources for critics of books. Rebecca Skloot also provides excellent advice about how to write and publish a book review. Publications such as *Choice* and *Library Journal* have online applications to become a reviewer. Many libraries provide lists of book review resources that you can explore, not only to identify publishing opportunities, but also to read book reviews before you begin writing your own.

Conference Proceedings

Chapter 4 discusses how conference presentations and posters often can lead to publications. Some conferences require or strongly encourage presenters of full presentations (rarely for posters) to write a paper before or contribute a paper after a conference to its proceedings. This is an excellent way to get more bang for the buck from your presentation. When choosing a conference, the "Library Conference Planner" will be very useful as it provides a robust list of library-related conferences. To identify conferences that require a contribution to the proceedings, look at individual conference websites for proposal/submission guidelines, or search an LIS literature database and limit your results to the appropriate document type (e.g., "Conference," "Conference Paper," "Conference Proceeding"), or talk to a colleague, mentor, or professor for recommendations. Some listings of proceedings from LIS conferences are compiled online by "The Researching Librarian" blog.

It is not necessarily advisable to seek out a conference just because it requires a paper, but it is a nice benefit to you if it does. Any conference that requires a paper will explain this in detail on the conference website or in the email communication in-forming you of your proposal acceptance. Although not as widespread in the LIS field as in other disciplines, some conferences require you to present your paper formally. You may be puzzled at a conference when someone is reading a paper in lieu of going through a PowerPoint, but this is standard in other disciplines. Although a conference proceedings paper is not considered scholarly as it is not peer reviewed, it can take a considerable amount of time to write, so be sure to examine the requirements carefully and carve out time accordingly.

Magazines and Trade Journals

Magazines and trade journals are yet other publication outlets in the non-scholarly category. Note that despite being called trade journals, such publications are not peer-reviewed academic journals. Many academic magazines and trade journals even have "journal" in the title, but an inspection of the content and of the submission guidelines page reveals that they are not peer reviewed.

Several trade journals are published in the field, including titles such as *American Libraries*, *College & Research Libraries News*, *Library Journal*, and *Public Libraries*. *Library Journal* is one of the most well known across all specializations in the field and is one of the longest running publications. Many of these publications provide news, features (sometimes called "stories"), book reviews, and more, so trade journals offer multiple avenues for publication. When you identify a publication that aligns with your topic or interests, you then need to determine what you want to write. A feature is the longest piece a trade journal publishes, with the length varying by publication. For example, *Library Journal* runs features that are 1,800–2,700 words, whereas *American Libraries* runs stories that are 600–1,500 words.

Scholarly Publications

Scholarly journals are the bread and butter of publication in the field of LIS. *Cabell's Directory of Publishing Opportunities* database lists 568 journals in the "Educational Technology & Library Science" discipline.[1] Although many of these titles fall outside the LIS literature (e.g., *Accountability in Research*), several hundred are relevant prospects in which you potentially could publish. In 2014 Judith Nixon[2] estimated more than 250 referred journals were in the field, and "The Informed Librarian Online"[3] lists 290 domestic and foreign library and information-related journals. So, any way that you slice it, a *lot* of possible publications await a librarian's scholarly article.

As you already may be aware, a scholarly publication requires that manuscripts go through a peer-review (also called "peer-referee") process to be accepted and eventually published. This process has many benefits, but with it comes a time-consuming effort on the part of the authors. The peer-review process will be covered in more depth in chapter 10. Writing a scholarly article can take several months and includes idea conception, identification of appropriate journals, research, writing, submission, rejection or acceptance, and editing. Writing a scholarly journal article takes commitment and focus, but it is a rewarding endeavor.

A scholarly article can take many forms, so again you need to consider your interest, topic, intended audience, and time when determining what type of contribution you wish to make. What follows is an alphabetical list of the most common article types found in LIS scholarly journals, along with brief descriptions.

Bibliographies

A bibliography published in a scholarly journal is exactly what it sounds like: a list of sources. It has a specific focus intended to walk the reader through the wealth of information available on a topic. Unlike a bibliography guide you might create for your library patrons, a published bibliography reaches a much wider audience and counts as a publication.

College & Research Libraries News publishes bibliographies on internet resources in nearly every issue; these provide an overview of a topic that might be of interest to academic librarians or their users followed by an annotated bibliography of helpful internet resources. Although most bibliographies are non-scholarly (such as those published in *College & Research Libraries News*), some bibliographies are included in peer-reviewed, scholarly journals. A bibliography published in a scholarly journal will be longer and summarize a far more expansive and important topic, as compared to a non-scholarly bibliography. Locating and reviewing examples of bibliographies before you start yours can be beneficial, particularly in helping you understand the variety of possible scopes and lengths.

Case Studies

Case studies are a staple in LIS scholarly journals and often are considered among the easier types of articles for a new author to write. Case studies examine, summarize, and pose questions about a project, service, event, program, or any other "real-world" issue that a library has grappled with. Writing and publishing a case study helps you and any coauthors reflect on what you have done to that point and raise questions that need further exploration. In addition, other libraries will be interested in how you tackled an issue they have not yet addressed.

Case studies still should include a brief literature review; however, the focus of the article is on describing the issue or question you faced and how you resolved it. It is also a best practice to include questions that linger and any future plans you have. As is the case (no pun intended) for other types of publications, review existing examples of case study articles before you write yours, particularly from the journal where you intend to submit yours. You can search for case studies as a "document type" in most subscription LIS databases.

Interviews

Like bibliographies, most interviews are published in non-scholarly publications. However, they may be published in a scholarly journal if timely enough or invited by the journal's editors; still, they rarely will be subjected to a full peer review. Interviews provide the opportunity for the author(s) to ask questions of someone who is considered an expert in an area and share that person's knowledge with the rest of the field. Although this may seem very informal, it requires careful crafting of questions, transcriptions of answers exactly as they are given, and a thoughtful summary of the answers for the introduction and conclusion of the manuscript. These articles should not be confused with a research article that uses formal interviews as a research method (research articles are discussed more below). You can search for interviews as a document type in most subscription LIS databases.

Perspective, Opinion, and Commentary Pieces

These are specific, short article types that (like interviews and bibliographies) may appear in scholarly journals but are not peer reviewed.

A perspective piece provides your personal perspective on a current trend or concept from the field. An opinion piece usually is written in response to a previous research article that presents your opinion about that article in terms of its research methodology or conclusions. Commentary pieces typically are very short (although longer than a letter to the editor) and present a criticism about a recently published article.[4]

In the LIS field, these pieces may have different names such as "Essay," "Column," "From Our Readers," "Notes," "Reflection," "Response," and others. Your motivation to write one of these brief articles likely will (and should) come after you read something in a recent publication. Reading recent literature is a great way to spark ideas for these and other publications for you to pursue as well as keep up in the profession.

Research Articles

Research articles, often called "original research" articles, include an introduction, literature review, methodology, the results of your research, the limitations of your research, a discussion about the research, the conclusions that were drawn, and suggestions for future research. The LIS field offers many opportunities for research. Research articles typically are intended for authors to generalize results that will be useful for others in the field. To get a sense of research articles that already have been written in the LIS field, use your information-seeking skills to look for research articles about your topic of interest or browse journals that you already have identified as being of interest.

Conducting original research is quite time consuming and often involves obtaining permission from your institution's institutional review board (IRB). This group also may be known as an independent ethics committee (IEC), ethical review board (ERB), or research ethics board (REB). These groups are federally mandated and serve to "protect the rights of human subjects used in research."[5] Obtaining approval from the IRB to proceed with your research can take days, weeks, or months, depending on your institution. Be sure to factor this in as you consider the amount of time you will need for this type of publication. More about conducting research is discussed in chapter 6.

Review Articles

Many types of review articles are published in scholarly journals in the LIS field. Maria Grant and Andrew Booth (2009) provide an excellent article that distinguishes between the various types. The most common of the review articles published in LIS journals is the literature review. Although a brief literature review is included in the beginning of other types of scholarly articles (e.g., original research article), an extensive literature review can stand alone as a scholarly article. Literature reviews take a lot of searching, reading, and writing because their aim is to sift through, examine, and summarize the existing research on a particular subject. Depending on the amount of research available and the purpose of the article, the review might cover a specific period, such as the preceding few years.

Theoretical Articles

A theoretical article, or a conceptual paper, presents a concept or an idea that at present merely is abstract. It might present a model that is not yet widely accepted, or a framework that needs to be explored. A theoretical article is not likely something you would publish without any other experience in publishing, but certainly you could serve as a coauthor with someone who does have experience in this type of writing. Although a literature review will be included, a real-world application of the model or framework may not be. If you are confused, Kumasi et al. (2013) provide an in-depth analysis of this article type.

Books

Books can fall anywhere along the spectrum from non-scholarly to scholarly, but they always allow the author the opportunity to explore a topic in more depth than does any other medium. Often you will have the opportunity to contribute a single chapter to a book, or you may decide to be bold and write an entire book yourself.

Chapters

You may already have seen the multitude of calls for proposals (CFPs) for book chapters on various professional listservs. Often a book in the LIS field will focus on a particular subject or theme, and within it will include various chapters that connect to that subject or theme. Editors of these books look for unique perspectives and well-written pieces for the chapters. Depending on the book, chapters can be fairly short and simple, or they can be lengthy, complex, and quite similar to a journal article. The CFP will provide explicit guidelines about chapter length, time line, a review process, and expected publication date. If you are interested in writing a book chapter, you should carefully monitor listservs for those calls, ask a colleague to forward calls that would be of interest to you, or monitor Web resources such as "A Library Writer's Blog," "Dolores' List of CFPs," and "Library Juice." It is crucial that you put time and effort into your proposal as these opportunities can be highly competitive. You even may be asked to provide a list of your previous publications. Because chapters can be written individually or with others, if you do not yet have any publications it can be helpful to partner with someone who has published; you will have a better chance of being accepted with the knowledge that you have someone to help guide you through the process.

Complete Books

The Rose Bowl game is nicknamed "The Granddaddy of Them All" because it was the first college football bowl game and has hosted many anticipated games. Publishing a book seems similar. It's the big Kahuna of LIS publications. Given that it is unrealistic to set out to publish a book without having published anything previously, and that the intended audience of this book is for those new to publishing, only a brief overview of books is provided here.

You can approach publishing a book two ways: as an editor (or coeditor) or as an author (or coauthor).

An editor collects, reviews, and edits book chapters (as described in the previous section) and provides additional material for the book. Many publishers require editors to contribute at least one chapter to the book. Being a book editor is a huge undertaking. It requires that you have excellent time-management skills; an ability to communicate (mostly through email) with lightning fast response times to your publisher and your contributing authors; and have excellent reading, writing, and editing skills. If this is the route you choose, it would be wise to reach out for advice from editors of books that you found very well organized and well written. You might review some of the tips that book editors provide freely on the Web or review helpful manuals such as Peter Ginna's book *What Editors Do* (2017). Often the first step in editing a book is making a proposal to a publisher. Large library publishers such as Rowman & Littlefield, ALA, ACRL, and others will be receptive to well-conceived, well-written, interesting, and timely proposals (often called the prospectus). Look for author resources or submission guidelines on these publishers' websites to get started.

Should you want to author or coauthor a book, know that the various types of books include textbooks, manuals, reference books, and more. Reread the questions at the start of this chapter as you consider what type of book you might author. Each publisher will ask for specific components, but at a minimum, you will need to submit a proposed table of contents and possibly one or more draft chapters to a publisher for consideration. You will need to supply a rationale for why the content is timely, relevant, unique, important, and so forth, as well as a complete résumé or a list of your publications. Should you not have any publications at the time, it is advisable to get some under your belt and return to the goal of writing a book later. Do not ever consider writing a book for the field of LIS without having a publisher agreement in place unless you are interested in self-publishing. Writing a book is an involved process that will take multiple months, if not years. You will need to have truly excellent time-management skills, good writing skills, time available to write, and a good relationship with your coauthor(s).

Exploring Your Options

Once you identify a *type* of publication, then you need to identify two or three specific publications to which you might submit. Identify journals that sound like they align with your topic, then review the articles they published in the past year or so to see if the publication really is a good fit for your project. Do not pin your hopes solely on one publication; just because one journal does not accept your manuscript does not preclude acceptance by another. It is important to remain hopeful—but realistic—about being accepted by your first choice.

The great news is that the LIS field has a wide variety of publications, but that same variety poses challenges. It allows for abundant opportunities for publishing, but it presents a large sea to wade through and requires you to think carefully about what most closely aligns with your needs and wants as an author based on your responses to the previously posed questions. Chapter 9 will go into more detail about picking the best scholarly journal for you in which to publish.

Key Points

The opportunities to publish in the LIS literature are equal to the many different types of publications. It is important to consider your motivation to publish, the amount of time you have for the process, whether you want to work alone or collaborate, and your intended audience. The LIS literature can be divided into three main categories: non-scholarly, scholarly, and books. Within each category is an array of publishing opportunities.

Activity 1: Starting the Process

Take at least ten minutes to reflect and record the answers to the following questions:

1. Are you writing because of a requirement for your position or institution?
   ____
   ____
2. How much time can you commit to writing?
   ____
   ____
3. Do you want (or need) to collaborate with a colleague(s), or to write alone?
   ____
   ____
4. Who is your intended audience?
   ____
   ____

Activity 2: Identifying the Best Fit

Considering your answers to the questions in Activity 1 as well as what you learned in this chapter about various types of publications, decide on the amount of time you can commit to a publication in the next six months, as well as the level of effort and energy it will take. Mark the appropriate spot on the continuum shown here:

Notes

1. *Cabell's Directory of Publishing Opportunities*. "Educational Technology & Library Science" discipline list. Accessed August 2018.
2. Nixon, Judith M. "Core Journals in Library and Information Science: Developing a Methodology for Ranking LIS Journals." *College & Research Libraries* 75, no. 1 (January 1, 2014): 66–90. doi.org/10.5860/crl12-387.
3. "Home." *Informed Librarian*. Accessed August 31, 2018. informedlibrarian.com/index.cfm.
4. "Perspective, Opinion, and Commentary Pieces." *Med Hub—University of Minnesota*, June 16, 2016. hub.med.umn.edu/administrative-services/administrative-centers/fod/family-medicine-and-community-health/research-and-scholarship/faculty-scholarship-support/manuscript-development-publishing/perspective-opinion-commentary.
5. UNCW. "Human Subjects Protection (IRB)." SPARC. uncw.edu/sparc/integrity/irb.html. Accessed August 31, 2018.

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"Perspective, Opinion, and Commentary Pieces." *Med Hub—University of Minnesota*, June 16, 2016. hub.med.umn.edu/administrative-services/administrative-centers/fod/family-medicine-and-community-health/research-and-scholarship/faculty-scholarship-support/manuscript-development-publishing/perspective-opinion-commentary.

UNCW. "Human Subjects Protection (IRB)." *SPARC*. uncw.edu/sparc/integrity/irb.html. Accessed August 31, 2018.

Resources

A Library Writer's Blog, librarywriting.blogspot.com.

ALA listservs, lists.ala.org/sympa/lists_categories.

ALA "United for Libraries" listserv, ala.org/united/authors_for_libraries/listserv.

Beall's List, beallslist.weebly.com.

Cabell's Directory of Publishing Opportunities subscription database.

Choice reviewer application, choiceconnect.org/apply.

Dolores' List of CFPs. sites.psu.edu/doloreslistofcfps.

Elsevier Library Connect, libraryconnect.elsevier.com/editorial-guidelines.

Ginna, Peter. *What Editors Do: The Art, Craft, and Business of Book Editing*. Chicago: University of Chicago Press, 2017.

Grant, Maria J., and Andrew Booth. "A Typology of Reviews: An Analysis of 14 Review Types and Associated Methodologies." *Health Information & Libraries Journal* 26, no. 2 (June 2009): 91–108. doi.org/10.1111/j.1471-1842.2009.00848.x.

Hahn, Trudi Bellardo, and Paul T. Jaeger. "From Practice to Publication: A Path for Academic Library Professionals." *College & Research Libraries News* 74, no. 5 (2013): 238–42.

Journal Evaluation Tool, digitalcommons.lmu.edu/librarian_pubs/40.

Kumasi, Kafi D., Deborah H. Charbonneau, and Dian Walster. "Theory Talk in the Library Science Scholarly Literature: An Exploratory Analysis." *Library & Information Science Research* 35, no. 3 (2013): 175–80.

Library Conference Planner, lcp.douglashasty.com.

Library Journal reviewer application, libraryjournal.com/?page=Submissions.

Library Juice: Calls for Papers, libraryjuicepress.com/blog/?cat=19.

National Book Critics Circle, bookcritics.org/membership/.

Rebecca Skloot. "Tips For Successful Book Reviewing." rebeccaskloot.com/tips-for-successful-book-reviewing.

SPARC, sparcopen.org.

Stop Predatory Journals, predatoryjournals.com/journals.

The Researching Librarian "Conference Proceedings, Papers, & Presentations," researchinglibrarian.com/proceedings.html.

UlrichsWeb, subscription database.

Getting Started through Conferences

IN THIS CHAPTER

Conference Posters and Presentations

TAKE YOUR PULSE AT THIS POINT (FIGURATIVELY, NOT LITERALLY). How are you feeling? Are you confident? Excited? Ready to get started on the publication process? If so, great! However, if chapter 3's questions left you feeling overwhelmed, confused, or scared, do not worry; a lower-stress way can help you build a bridge to a publication, add a wonderful line on your vita or résumé, and learn a lot in the process. The answer is to start by developing a presentation or a poster for a conference, rather than diving right into a writing project.

In fact, starting with a conference poster or presentation is an excellent first step for both budding and experienced authors before beginning the writing process. Conferences are excellent opportunities to present your ideas, get feedback, and find potential collaborators while also being able to learn from others (to improve your daily work and inspire future publications, as discussed in chapter 2). Usually, you have to submit a proposal for either a poster or presentation and be accepted, but as your career progresses, occasionally you will be asked by a colleague or someone familiar with your work to participate in a presentation. Say "yes" if it is at all feasible based on your time and professional development budget. Oftentimes in such a case, the inviter already has done most (if not all) of the application process, making it a relatively easy commitment.

Not only is giving a presentation or presenting a poster at a conference or meeting a step closer toward a publication, but these opportunities can also solidify your ideas. You may have an interest or passion you want to write about, but it is not well defined. Presenting on a related topic or even hearing others speak about your topic is an excellent way to get the creative juices flowing. You also will be able to network with and talk to people from other libraries and see if they are grappling with the same issues. Most people find that attending a conference or another event is invigorating; it generates a lot of practical and theoretical ideas. Another benefit is that conferences often are held in places you may never visit otherwise, so you can experience a new place while meeting new colleagues in the field.

Conference Types

Many conferences are held within the LIS field—in fact, so many that it is a bit overwhelming to think about and to choose one. A great way to see just how many is to scroll through the Library Conference Planner website, one of the best lists of library science national and international conferences available on the Web. Although the Library Conference Planner list is an excellent starting place, it is not exhaustive. Conferences, meetings, symposia, virtual conferences, webcasts, and workshops in the field pop up all the time. Monitor relevant listservs and get the advice of colleagues to find the most convenient and relevant conference for you.

As compared to meetings, symposia, and workshops, conferences are far bigger and have the largest in-person attendance. The biggest one in the library science field is the American Library Association (ALA) Annual Conference held every June. Typically, the total attendance is around 25,000; this includes 18,000 registrants, plus vendors, ALA staff, guests, and others (ALA, 2008). If you have not experienced an ALA conference, it certainly is a sight to behold. A huge conference such as this can be overwhelming to navigate both physically and when planning. Acceptance of posters and presentations is extremely competitive, and most applicants are not accepted. So, with those points in mind, many other options are available if ALA is not the conference for you.

Almost every state has a library association that hosts annual or biennial conferences. These are smaller than ALA and usually more conveniently located. Other conferences are geared toward academic libraries, public libraries, school libraries, and special libraries. Familiarize yourself with the conferences held for each library type. If you have a mentor or adviser who has been in the profession for long, he can tell you about some of the conference options. A Web search can also be fruitful (e.g., "academic library conference"). Many conferences are sponsored by an association for the library type, often divisions under ALA's umbrella. For example, the Association of College and Research Libraries (ACRL), the Public Library Association (PLA), and the American Association of School Librarians (AASL) each hosts a national conference every two years. The Special Libraries Association (not a division in ALA) holds a national conference every year.

Finally, some conferences focus on the type of work you do, regardless of your library type. Examples include Access Services Conference, Library Assessment Conference, the Charleston Conference (focused on serials, publishing, and collection development issues), LOEX (Library Orientation Exchange, focused on information literacy instruction), and many more. You certainly can find more conferences through posts to listservs or through colleagues, mentors, and professors. Never disregard the option of just asking the people who know! San José State University's School of Information has an excellent list of library-related associations that can lead you to association-hosted conferences.

In addition to conferences, other opportunities are available to give a presentation or present a poster at a smaller meeting or workshop. These may be hosted by large organization such as ALA, or by a smaller regional or citywide organization. Such smaller meetings rarely appear on lists such as Library Conference Planner, so explore the website of a relevant or local association/organization to see if it holds workshops or meetings throughout the year. If it doesn't, consider helping to start one. You could consider one-day workshops and symposia universities host that welcome speakers from outside their institution; a Web search for "library symposia" returns several examples. However, before you apply, make sure the symposium or workshop desires speakers from outside the hosting institution. If it is not obvious from the call for proposals (CFP) or the meeting website, contact the library or institution hosting the event to find out. State library associations often host workshops throughout the year that can serve as presentation opportunities. For example, the North Carolina Library Association holds several workshops or mini-conferences during the year including the "Help! I'm an Accidental Government Information Librarian" series.[1]

In addition, virtual conferences or blended conferences represent a growing trend; virtual conferences happen completely online whereas blended conferences combine in-person sessions with online sessions. A Web search for "library virtual conference" retrieves plenty of options for virtual conferences. Consider them if travel time or cost is prohibitive. ALA has a list of its virtual (e-learning) opportunities that includes a contact for questions or ideas.

Costs

Before applying to present at a conference, identify what, if any, financial support your current employer offers. You may have an individual travel allocation that you can use during the year, or your department may have a travel allocation for which you must apply. If you are not sure, ask your supervisor before you consider attending or presenting at a conference.

Virtual conferences are an excellent budget option, with minimal to zero cost. Some are completely free; others have a nominal cost for registration, which sometimes is waived for presenters. They have no costs associated with travel. Explore these options especially if cost is an issue.

Otherwise, conferences can be expensive, incurring a registration fee, travel, lodging, meals, and transportation. You may wish to attend associated special events, such as pre-conferences, that cost extra. The registration fee can range from the cost of one day to the entire length of the conference, so considering how long you want to attend the conference may save some money. You usually can save money by being a member of the hosting association/organization, by being a student, or by registering early. The least-expensive registration fee usually is referred to as early-bird pricing. You can find the registration rates on the conference website sometimes months or a year in advance. Here are examples of registration fees for a few conferences:

ALA 2018 Annual Conference: Ranged from the early-bird price for ALA members ($305 for full conference) to the nonmember, onsite registration price ($475 for full conference).[2]

ACRL 2019 Conference: Ranged from the early-bird price for ACRL members ($399 for full conference) to the nonmember, onsite registration price ($719 for full conference).[3]

PLA 2018 Conference: Ranged from the early-bird price for PLA members ($325 for full conference) to the nonmember, onsite registration price ($600 for full conference).[4]

Smaller conferences do not always mean a small registration fee. Conferences that limit the number of attendees and focus on a specific subject can have a higher registration cost compared to large national conferences. For example, the Library Assessment Conference sponsored by the Association of Research Libraries (held every two years) has an early-bird rate of $450.[5]

In addition to the registration fee, costs include travel, lodging, meals, and transportation. The total can be thousands of dollars. It may seem that attending a conference is impossible, but take comfort: you can save money in many ways. Here are some tips:

- Investigate scholarships and travel grants offered by the conference, as well as your own institution. You may have your registration cost and more covered.
- Determine if any portion of the registration fee is waived if you are a speaker (rarely do poster presenters get a discount, but a presentation speaker may).
- Know when the early-bird registration deadline is and plan accordingly.
- Investigate how much being a member would save you. It might be that if you plan to attend future conferences, want to be actively involved in the association, get the association's communications and/or publications, you might want to join. It adds another great line to your vita or résumé and often is an excellent way to engage in or provide service to that organization.
- Monitor airfare and jump on lower prices when you see them.
- Drive if it is feasible.
- Explore options for lodging outside of the venues the conference recommends. You might be comfortable staying at a hostel nearby, which would slash your lodging costs. Nonconference hotels may be close by but far less expensive. Perhaps you can share a room with another attendee; someone else from your library may be going, or search virtual conference bulletin boards or post a message to a listserv about sharing a room. Regardless of where you stay, reserve your room early as prices often go up closer to the conference. If a friend or family member lives in the conference host city, it might be feasible to stay with that person.
- Pack food or purchase food at a grocery store when you arrive that you can eat for breakfast, lunch, and dinner to save costs. Bring a water bottle so you do not have to purchase plastic bottles of water. Look for snacks the conference provides and consider taking extras to save for breakfast or lunch the next day.
- Explore transportation costs. Often a free shuttle is provided for attendees at conferences. If there is not, determine what is cost effective and what you are comfortable with. A bus or rapid transit (subway or rail) may be inexpensive, but always consider your safety and comfort level.
- If you have coauthored a presentation, can your coauthor afford to go and present on your behalf?
- Determine whether volunteering at the conference will provide you with a discount on the registration rate.

- Go for only one day if that is feasible and if your poster or presentation is the sole reason to attend.
- Eat less, drink less, and use transportation less when possible. You would be surprised how much money you can save by eating an appetizer for dinner every night compared to a full entrée at area restaurants, or walking when you can instead of taking transportation.

Despite cost-saving measures, it may not be feasible for you to attend, or perhaps attending a conference is not something you want to do. Instead, review the conference program before or after the conference to brainstorm for a publication. It is useful to see what colleagues in the profession are interested in and talking about and which proposals were accepted.

Poster and Presentation Types

If you are new to conferences, consider whether you want to submit a presentation proposal or a poster session proposal. The two have differences.

Posters

Poster sessions, for many, are less anxiety-provoking than presentations, especially if you are not ready to give a presentation to a potentially large audience. Poster sessions might be held at one specific time or during multiple days and times throughout a conference. If accepted, you will be assigned one date and time (usually spanning an hour or two) to present your poster. Each conference has its own guidelines for the size of your poster, so review them carefully. You do not want to create a poster that is larger than the board provided. By searching the internet, you often can find pre-created poster templates in the size you need; such templates make it easy to start designing your poster. Typically, a board and a table are provided for you, but some conferences require you to bring your own supplies such as thumbtacks to secure your poster. You may want to include candy or treats on your table to entice visitors, your business cards if you have them, handouts that summarize your poster, or slips of paper that contain a URL where your poster can be viewed or more information is available.

Presenting your poster simply means that as people approach you, either individually or in groups, you share a summary of your poster and answer any questions. Not everyone will want to talk to you, and you should not take that personally. Some simply want to review your poster and move on. Having an organized poster with clear visuals, minimal text, and large fonts is best for these viewers, who may not get closer than three feet. Always stand to one side of your table if possible so you do not obstruct your poster. Poster sessions are great for showcasing how you addressed a problem or issue, how you used technology, a program you created and delivered, and other real-world information that might be useful to someone in the profession. You can review the titles, abstracts, and in some cases the entire poster from the conference website from the previous years. This will give you a sense of what topics that conference typically seeks. If you can see the entire poster, note what you find appealing and not appealing. Some conferences give awards to the "best" posters, so look for those when available.

Presentations

Conferences showcase different types of presentations, and certainly meetings, symposia, virtual conferences, workshops, and webcasts have their own types of presentations. Review the CFP and/or visit the conference website to identify the presentation formats available at a particular conference or meeting. The following list represents and describes the most common types of conference presentations.

Lightning Talks

A lightning talk is very short, lasting between three and fifteen minutes. Most lightning talks average about five minutes and briefly cover a topic, issue, project, or theory. The coverage is cursory and does not go into detail. Follow the guidelines for timing and practice your talk multiple times; when you are nervous, it is easy to slow down or speed up unless you have practiced several times. Typically someone from the conference is keeping time. He will let you know when your allotted time is almost up and stop you if you exceed it. Often lightning talks revolve around a particular theme. For example, one lightning talk might have eight presenters who discuss how they have implemented ACRL's "Framework for Information Literacy for Higher Education" at their institutions. Lightning talks are growing in popularity because it can be difficult for one or two presenters to keep an audience's attention for a full hour. Lightning talks also allow for multiple perspectives. Typically, presenters do have a visual (e.g., PowerPoint or Prezi) and usually time is allotted at the end for questions.

Panel Presentations

Panel presentations are similar to lightning talks in that you are not the only presenter. Panel presentations always center on a theme and showcase brief presentations or statements from multiple presenters; questions and discussion follow. The themes are similar to lightning talks and can focus on practical or theoretical concepts. Panel presentations typically last an hour with three to four panelists (or pairs of panelists), often lined up at one table at the front of the room. Panels can vary in format: some include a brief presentation by each panelist; others are more free form and have panelists answer questions about a topic. This varies by conference, so examine the guidelines carefully. You may not know how much time you have or how many people will serve on the panel until your proposal is accepted, and the conference organizers assign people to panels.

Papers and Presentations

This category can include several subcategories such as plenary (also known as opening or keynote sessions), featured or lunch presentations, and concurrent sessions. At this stage of your career, you likely will be considering concurrent sessions. Plenary sessions feature an invited speaker, usually with many years of professional experience, presenting to the entire body of attendees. Some conferences have only one of these sessions, whereas others might spread them across the conference. A featured or lunch presentation is similar, but the audience is much smaller. Typically, attendees must sign up for these sessions in advance. Many lunch presentations feature a vendor, but some feature an LIS professional.

Concurrent presentations are the bread and butter of conferences. At nearly all conferences, as an attendee you must choose between multiple sessions at a particular time. They usually last thirty minutes to an hour depending on how the conference is organized. A concurrent session typically features one or multiple presenters all delivering one presentation. Nearly always accompanied by a visual (e.g., PowerPoint or Prezi), the presentation should allow for the delivery of content plus time for questions. Some of these sessions engage the audience, with less emphasis on lecture and more focus on active learning or discussion. Again, these vary widely by conference, so if you do not get a sense of how a conference has organized these, ask a colleague who has attended the conference or review a past conference program.

Some conferences require you to write a paper to present or that will be published in proceedings after the conference. Although this is much more work than putting together a PowerPoint, it puts you much closer to publication. Determine what your copyrights are in this case, as you might be able to use the same paper as a draft for an article. If the conference permits, this is an excellent time-saving measure that allows you to get a presentation, published conference proceeding, *and* a draft for a future article all at the same time.

Preparing Your Poster or Presentation

Once you have picked your conference and presentation type, it is time to apply and plan your project.

Writing Your Proposal

Before you write your proposal, find a CFP. One option is to identify three to five conferences that are of interest; investigate when those conferences are held and when their CFPs go out. Another option is to wait for a CFP to come to you through listservs, colleagues, and so forth. Doing both will raise your chances of finding multiple options. When considering whether to propose a poster or a presentation, first look at the submission form. Some conferences allow you to select all possible formats, and the conference will assign you the presentation format best suited for your topic. Do not unnecessarily pigeonhole yourself. Getting a poster accepted will get you to the conference, talking to people, and finding focus on your topic, as will a presentation. Either one is a good avenue on the path to publishing. If you have to choose a format when applying (or if you strongly prefer a particular format), then review the guidelines for your proposal carefully. Here is an example of a CFP for a conference found on "A Library Writer's Blog":[6]

Wednesday, July 18, 2018

CFP: Libraries, Archives, Museums, and Popular Culture area at Popular Culture Association Annual Conference (April 2019, Washington, D.C.).

The Popular Culture Association annual conference will be held April 17–20, 2019, at the Washington Marriott Wardman Park in Washington, D.C. Scholars from a wide variety of disciplines will meet to share their Popular Culture research and interests.

The Libraries, Archives, Museums, and Popular Culture area is soliciting papers dealing with any aspect of Popular Culture as it pertains to libraries, archives, museums, or research. Possible topics include:

- Descriptions of research collections or exhibits
- Studies of popular images of libraries, librarians, archives, or museums
- Analyses of social networking or web resources
- Popular Culture in library education/information literacy
- The future of libraries and librarians
- Developments in technical services for collecting/preserving Popular Culture materials

Papers from graduate students are welcome. The deadline for submitting a proposal is October 1, 2018. Proposals may be submitted on the conference website (https://pcaaca.org/conference).

Please direct any questions to the area chair or cochair for Libraries, Archives, Museums, and Popular Culture.

Here is another example from "A Library Writer's Blog":[7]

Monday, July 16, 2018

CFP: The Collective 2019 (Knoxville, TN, March 6th–8th, 2019)/URL: http://www.thelibrarycollective.org/libcol/

Can a library conference be equal parts affordable, fun, and useful? Past attendees of The Collective think so!

If you're looking for fantastic, hands-on professional development without the intimidating size or inflated price tag, we're the event for you.

Wanna find out more virtually? Check out our 2019 Conference Theme and CFP (www.thelibrarycollective.org/program), which is open for ideas, voting, and comments now until August 3! To submit, include these five things:

1. Short Session Description (~100 words).
2. Session Format & Style. Is it a hands-on workshop, series of lightning talks, discussion roundtable, *pecha kucha*, small group breakout, interactive panel, make/hack/play session, a tool or demo that you'd like to showcase in our TinkerLab, or some other innovative format? No "sage on stage" allowed! Hint: Check out the Past Programs to see some formats that worked well and to see what fit last year's theme!
3. Takeaways. Describe tangible takeaways, skills, or interactive elements that participants will glean from your session (e.g., are there handouts? are you making something during the session? what will they learn? etc.)
4. Organization. Let us know here if you have a formed group of organizers or if you plan to post a CFP if selected. We encourage sessions that are not yet fully formed—there will be opportunities to post CFPs on our website after Round One selections are made and we can also help you make connections!
5. Contact Information. Include the name of the primary organizer(s) with contact information. Don't forget to add your email! We need this to get in touch with you again if your idea is selected for Round Two.

Then use the green Submit widget button on the right or visit the 2019 forum directly to submit your idea! (https://libcol.userecho.com/)

As you can see, these CFPs are similar but have enough differences that your applications cannot be the same for both. Read each CFP carefully and visit the event's website for more information. Here are a few general tips for a successful proposal:

- First, make sure the conference aligns with your interests and topic and that you can afford to go.
- Read the proposal guidelines carefully and note the theme of the conference. Often conferences held on an annual basis will have a theme, and if you align your proposal with that theme your chance for a successful proposal is much greater.
- Draw in the proposal reviewer by demonstrating your enthusiasm for the topic. Giving a brief overview of the topic is good, but do not assume that your reader has no clue about the topic. Most reviewers reading conference proposals have a general sense, if not expertise, in the subject matter.
- Craft a catchy title. Ask a colleague to help you if you do not feel creative. Reviewing titles of posters and presentations from past conferences will help.
- Stay organized. Send your proposal ahead of the deadline. If you are submitting to multiple conferences, keep track of where and when you submitted your proposal.

Creating Your Presentation Visuals

Your proposal has been accepted! Savor this accomplishment and celebrate, then get to work. First, remind yourself of the presentation type that you proposed or was assigned to you by the conference. A poster? A lightning talk? A panel? A presentation? Carefully read the guidelines for the format. Look for information: How much time do you have? Do you need to write a paper? Will you have access to technology, or must you supply your own? If you have other questions, scour the website, then contact the person who sent your acceptance if you cannot find the information. Always check the website first; not doing so is a bit like a student asking the instructor a question that is clearly answered on the course syllabus.

Often the conference website will have suggestions for successful and effective presentations; these are important tips to consider as they represent best practices established over several successful presentations at that specific conference. And consider the following factors when creating your poster or presentation:

- Always keep copyright in mind (particularly if the presentation will be hosted online) and properly cite images or other sources. Consider using only Creative Commons licensed images or even paying for clipart through sources such as the Noun Project.
- Many poster templates are available online that you can find with a Web search. Many people use PowerPoint slides sized to the specific guidelines given by the conference organizers.
- It may not occur to you until the day you leave for a conference that you need a sturdy tube in which to carry your poster. Your library may have a communal poster carrier, or if you have a government documents collection, those staff often can spare an empty poster tube. You can also buy one at most office supply stores or online.

- Save your presentation (e.g., PowerPoint) in *multiple* locations, such as on a flash drive, the cloud, or in your email. At least one location should be off the cloud, in case the internet crashes at the conference.
- Create a shortened URL (using TinyURL or similar tool) for your poster or presentation for others to view after the conference. The link should go to a cloud-hosted (e.g., OneDrive, Dropbox, or Google Drive) folder that contains your presentation, any handouts, your contact information, and other relevant information.
- Keep it simple: Do not spend a lot of time on fancy transitions or sounds or unnecessary "fluff" in a presentation. It often does not work the same way on a different computer and can be a distraction to you and the audience if it does not work.
- Make the font bigger and use less text than you think you need. Slides are extremely hard to read even for able-bodied audience members at the back of the room, so make the font much bigger than you think you need. Never use a font smaller than 24 point. Make space to do this by including minimal text, instead highlighting your points with key phrases and strong images.

Presenting and Afterward

Once you have created your presentation or your poster, have at least one more set of eyes review the product (i.e., the PowerPoint or the poster) and be open to feedback. It is helpful to have multiple people do this careful review. You *will* have errors (everyone is human), and only another person will be able to spot them. Consider setting up a mock version of your poster or presentation with colleagues. This will help you build confidence in your delivery, make changes based on feedback, receive and answer questions that may come up during your presentation, and perfect your timing for a presentation.

Next Stop on the Publication Train

Once you have given a presentation or presented a poster at a face-to-face or virtual conference, meeting, symposia, webcast, workshop, or other venue, what are your next steps? How does this lead to the next step?

As previously mentioned, use your time during the conference to gauge the level of interest on your topic, identify potential collaborators, sense how other people are addressing the topic, or even pitch your idea to a journal editor if you have opportunity. Use your poster or presentation to construct either an outline for a manuscript or write a draft of a manuscript. You probably created an outline before making your poster or presentation, and that outline can serve as a basis for a publication.

Refer back to chapter 3 to consider what publication would be the best next step for your project. If you plan to write for a non-peer–reviewed publication (i.e., a newsletter, trade journal, or magazine), you will be well on your way toward drafting an article. If you want to turn your project into an article worthy of a peer-reviewed journal, refer to chapter 9.

Presenting at a conference is an excellent way to gain clarity, motivation, and the text of your publication proposal. It is also an amazing experience in and of itself. Happy conferencing!

Key Points

Creating and delivering a poster or a presentation is a great way to start the publication process. It is a major stepping-stone on the path to publication. Consider the many conferences; attending one does not have to break the bank or take a lot of time. Look for CFPs and carefully design your proposal. Several types of presentations are offered at conferences including concurrent sessions, lightning talks, and panel presentations. If your proposal is accepted, follow the guidelines given to you and take advantage of advice about creating and delivering the best poster or presentation.

Activity: Identifying Conferences

Turn to the "Identifying Conferences" Worksheet, appendix 2 at the back of the book. It will prompt you to research up to five conferences that pique your interest and align with your potential publication topic.

Notes

1. NCLA (North Carolina Library Association). "Help! I'm an Accidental Government Information Librarian Webinars." *North Carolina Library Association*. nclaonline.org/government-resources/help-im-accidental-government-information-librarian-webinars. Accessed August 31, 2018.
2. ALA (American Library Association). "Rates." *ALA Annual 2018*, June 15, 2018. 2018.alaannual.org/registration/rates.
3. ACRL (Association of College and Research Libraries). "Registration." *ACRL 2019 Conference*. conference.acrl.org/registration. Accessed September 2, 2018.
4. PLA (Public Library Association). "Registration." PLA 2018 Conference. placonference.org/registration. Accessed September 2, 2018.
5. ACRL (Association of College and Research Libraries). "Registration Rates." *Library Assessment Conference*. libraryassessment.org/registration/registration-rates/. Accessed September 2, 2018.
6. "CFP: Libraries, Archives, Museums, and Popular Culture Area at Popular Culture Association Annual Conference (April 2019—Washington, DC)." *A Library Writer's Blog*. librarywriting.blogspot.com/2018/07/cfp-libraries-archives-museums-and.html. Accessed July 2018.
7. "CFP: The Collective 2019 (Knoxville, TN, March 6th–8th, 2019)." *A Library Writer's Blog*. librarywriting.blogspot.com/2018/07/cfp-collective-2019-knoxville-tn-march.html. Accessed July 2018.

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ACRL (Association of College and Research Libraries). "Registration." *ACRL 2019 Conference*. conference.acrl.org/registration/. Accessed September 2, 2018.

ACRL (Association of College and Research Libraries). "Registration Rates." *Library Assessment Conference*. libraryassessment.org/registration/registration-rates/. Accessed September 2, 2018.

ALA (American Library Association). "Rates." *ALA Annual 2018*, June 15, 2018. 2018.alaannual.org/registration/rates.

"CFP: Libraries, Archives, Museums, and Popular Culture Area at Popular Culture Association Annual Conference (April 2019—Washington, DC)." *A Library Writer's Blog*. librarywriting.blogspot.com/2018/07/cfp-libraries-archives-museums-and.html. Accessed July 2018.
"CFP: The Collective 2019 (Knoxville, TN, March 6th–8th, 2019)." *A Library Writer's Blog*. librarywriting.blogspot.com/2018/07/cfp-collective-2019-knoxville-tn-march.html. Accessed July 2018.
NCLA (North Carolina Library Association). "Help! I'm an Accidental Government Information Librarian Webinars." *North Carolina Library Association*. nclaonline.org/government-resources/help-im-accidental-government-information-librarian-webinars. Accessed August 31, 2018.
PLA (Public Library Association). "Registration." PLA 2018 Conference. placonference.org/registration. Accessed September 2, 2018.

Resources

ALA e-learning opportunities, ala.org/educationcareers/elearning.
Creative Commons Search, search.creativecommons.org.
Library Conference Planner, lcp.douglashasty.com.
Noun Project, thenounproject.com.
San José State University, "Professional Associations," ischool.sjsu.edu/professional-associations.
TinyURL, Tinyurl.com.

Part 2

OKAY, I'M READY TO TRY WRITING

Getting Organized

IN THIS CHAPTER

- ▷ Corralling Coauthors
- ▷ Managing Your Stuff
- ▷ Creating a Project Plan

Corralling Coauthors

COAUTHORING IS A FANTASTIC OPTION FOR WRITERS, both new and experienced. Collaborating on a project reduces the workload for any one individual, allows you to bring double (or more) expertise to the project, and provides built-in motivation and accountability. However, it is not necessarily straightforward or easy. Before you commit to coauthoring a project, you will need to have several serious conversations with the other author(s).

It is important to have open discussions with a potential coauthor to ensure that you have the same level of interest on a topic and to determine how much time you each can dedicate to the process. If your potential coauthor(s) have interest but no time, you likely will be frustrated. Whatever you do, do not enter a publishing collaboration partnership with anyone who is not just as committed and enthusiastic as you are.

It is also important to identify and agree upon leadership roles as early as possible. You could rock-paper-scissor your way to this decision point, or you could consider these factors instead: Who has more time to devote to the project? Who is willing or wanting to take the lead? Who needs the first author credit more in terms of tenure or promotion? Who is willing to write more? Who is willing to hold you and any other coauthors accountable? Who has more experience in writing? Consider the answers in totality; one question alone will not help in identifying a lead. You may be in a situation where the writing project is small, and you might choose to list the authors alphabetically. However, if you are writing a scholarly journal article, book chapter, or a book, it is customary for the order of the authors' names to reflect the contribution of their work. This is the common practice in nearly all fields including library science, and author sequence is rarely arbitrary or random.[1]

These initial conversations with potential coauthors should establish a shared vision for the project. This includes agreeing on the intent/purpose, the desired learning outcomes for the reader, the scope of the topic, the format (e.g., book chapter, scholarly article, or editorial), and more. It can be extremely easy to get lost in our own internal vision of a project and to develop expectations and assumptions that your coauthors never agreed to. Do not neglect these conversations, even if you are coauthoring with someone you know and/or work with. In fact, that familiarity will make it even more likely that at least one of you will have unfounded assumptions. Your conversations should include everyone's preferred communication style, familiarity with any technology and tools necessary to the project, and task preferences.

Communication Style

Establishing everyone's communication preferences can be extremely important in preventing misunderstandings throughout the project. Just because one of your coauthors prefers a communication method or tone does not mean you have to agree to it, but it certainly bears talking out. It also is important to consider carefully whether your coauthor prefers something at the extreme opposite end of your own style (such as daily check-ins when you prefer monthly meetings, or terse one-word emails when you think things through by talking). Extreme differences may be hard to overcome and can indicate a larger professional incompatibility between the two of you.

In addition, it may be a good idea to *not* connect with your coauthors on recreational social media platforms (e.g., Twitter, Facebook, Instagram). If you already are connected, consider temporarily "unfollowing" them. Why? You may not be able to separate their personal lives that you see on social media from their professional commitment to you. Consider whether their contributions for the week have excessive typos or were submitted late. Can you promise yourself that you will not be concerned about their commitment to the project if they have spent every night one week at a music festival (as seen through social media), which may have affected their work? If you do not have complete and utter confidence in your ability to keep personal lives separate from your mutual work, do not put yourself in that position.

When collaborating with coauthors who are geographically diverse, it is important to keep in touch. We strongly recommend meetings at regular intervals; if that is not possible, then never end your meeting without scheduling the next one. Excellent software options for synchronous meetings include Skype, Google Hangouts, and Zoom. All three of these tools allow you to talk live, even face-to-face if webcams are available, and to collaborate easily and discuss items by screen sharing. They also allow participants to dial in and attend via telephone, an excellent solution if a coauthor is in an area with limited internet capabilities.

Because it can be hard to align schedules, most of your conversations with coauthors may take place asynchronously, over email, or by commenting on shared documents. Even if you are unable to meet, consider making videos to share with each other to supplement emails. Using free tools such as Jing, you can record audio and your screen (and webcam, if you choose) quickly and easily. These videos can be sent as easily as an email, but they allow you to convey tone (which can be misread so easily in email) and to illustrate what you are describing.

Tech Skills

In your early conversations, do not neglect checking on everyone's familiarity with any technology and tools necessary to the project. These can include data collection tools (e.g., Google Forms), collaborative writing tools (e.g., Google Docs), and more. Try not just to ask questions such as "are you familiar with this tool?" or "do you know ___?" It is far too easy for people to answer quickly, "yes, sure." Often, they do not mean to deceive or mislead—they simply have such a rudimentary understanding of the tool that they don't understand the scope of what they do not know. This can cause them to get in over their heads during the project. Ask probing questions such as "how have you used ____ in your work before?" to gain an accurate assessment of your coauthor's familiarity with a tool.

Task Preferences

Just because someone is unfamiliar with a tool is not a deal breaker for working together. You simply need to know that to make informed decisions about how best to divide responsibility for project tasks (breaking your project into parts is discussed later in this chapter, under "Creating a Project Plan"). On collaborative projects, the first instinct often is simply to divide responsibilities equally, because it is the most straightforward solution and the easiest way to ensure that everything is "fair." This can work, but often taking a slightly more sophisticated approach to dividing work is beneficial. First consider people's training and experience with various tasks. Next, consider their natural inclinations and skill sets (e.g., if one member of your team is exceptionally detail oriented, he probably should do quality control on data collection). Finally, consider people's interests and desires. Someone may have less experience in one area but a strong desire to learn more and a willingness to work at gaining new skills. Sometimes you can arrange work so that a coauthor can avoid a type of work she truly loathes, but that is not always possible. It is called "work" for a reason, and sometimes a member of your team (including yourself) may have to suck it up and help with a boring task.

Finally, although many of these conversations may be best during synchronous meetings, keep a written record of agreements. After conversations with your coauthor(s), type up notes from the conversation. Send them via email and save them in a shared folder. These notes will not only provide you with documentation if a coauthor neglects his responsibility, but as a valuable reminder of what you have agreed to do.

Written Agreements

If you do not have an established professional relationship with your coauthors, and if the project is sizable, you may want to have a legally binding contract drawn up that outlines the rights and obligations of all coauthors; sources such as *The Legal Guide for Writers, Artists and Other Creative People* can provide examples of such contracts. If you are familiar with your coauthors, you can create a more informal agreement that outlines the project goals, each coauthor's responsibilities, communication plans, rights of each coauthor, and plans for making changes to this agreement. One activity at the end of this chapter will be to develop an agreement with a coauthor. The National Institutes of Health provides an easy "Sample Partnering Agreement Template" with twenty questions that can serve as a starting place for you and your coauthors to create a written, documented agreement.

Managing Your Stuff

You will be collecting a lot of stuff as you write, including primary sources (original research results and data), secondary sources (existing published research), and drafts of your own writing. Develop a solid plan for storing, organizing, and using these documents as you collect them.

Managing Research Results and Data

If you are receiving funding for your project, you almost certainly will be required to have a formal research data management (RDM) plan. Even if you are not getting funding, your employer and/or institution may require that you have such a plan (particularly if you need institutional review board (IRB) approval for your research, discussed in the next chapter). Even if you are not required to have one, making an RDM plan is a really good idea. Whether it is stored in a file on your computer or a notebook on your bookshelf, data is a fragile thing. It can be easily lost, damaged, or shuffled. Without an RDM plan, you risk losing vast amounts of work or casting doubt on the validity of your findings.

If you do have to create a formal plan, the article "Ten Simple Rules for Creating a Good Data Management Plan" (by William Michener, published in *Computational Biology* in 2015) is an excellent guide. Also, using software such as DMPTools (a free, open-source, online application that helps researchers create data management plans) to make sure you create a comprehensive polished plan can be useful. Consider the following key elements when creating a plan.

Organizing

Choose a naming schema for your files and stick with it. Consistency is key! The file names should be meaningful to you and others in a few weeks (when your memory has faded). Include the project name, version of the file (often by giving the date it is revised), and its place in the project. You should be able to determine the file's role in your project by the file name alone, independent of its place in a folder hierarchy;[2] files get moved easily, so do not count on the folder it is in to provide context.

Avoid using special characters (other than an underscore) and spaces, even if your system allows you to do so. Some programs and systems reject such file names, and you do not want to run into a situation where your file cannot be read on a computer or opened in a certain piece of software. For example, a good project file name might be writing-book_appendix_chapter1_Ivins_2018March20.docx.

In addition to keeping track of versions of the file name, save old versions of files. Hopefully, you never will need to look at them, but if one of your files randomly becomes corrupted, you'll be grateful to retrieve an old version. Some cloud-storage/backup software will retain old versions (discussed later in this chapter), or you can manually make copies before editing a file. If you are creating a collection of old versions manually, consider making them read-only or turning them into zip files to prevent accidentally making changes to them.

Saving and Backing Up

Choose open formats for your files, ones that are accessible by a wide range of software and operating systems. You will want a format that is resistant to digital degradation (e.g., jpg files degrade image quality every time they are saved, so they are a *bad* choice). Courtesy of the Library of Congress, here are some recommended file types arranged by the type of data you may be saving:[3]

- Text: xml, pdf, text
- Tabular: csv
- Database: xml, sqlite
- Visual: pdf, tiff, jpeg2000
- Moving images: mpeg, move
- Audio: wav, aiff

Always have backups. An archival standard is the 3-2-1 rule: at least three backups, in at least two different formats, and at least one of those backups should be off-site or in the cloud. Do not be that person who uses three different external hard drives but stores them all in the same building; that will not do you much good if there is a fire or similar disaster.

Fortunately, this is easier than ever, because numerous cloud-storage options exist nowadays. When choosing a backup system, consider the size of your data needs and security (if you are required to have a formal RDM plan, security will be a priority). Google Drive likely will not be sufficiently secure for holding any data related to human subjects, including identifying information. Your institution/workplace may have secure and approved cloud storage options in place, so start with them.

Managing Secondary Sources

You have completed your thorough literature review and are staring triumphantly at either a massive pile of printouts or huge number of PDF files on your computer. That is when doubt might set in. Wait a moment. . . . Which one had the good example of style? And which one had that great data table? Oh, no, this is a mess! Avoid this issue by organizing your secondary sources early in the process.

Even if you are a fan of printing out your sources (No shame! Some people read and retain better when reading from paper), at least use folders to organize your sources based on their use for your project. If you have time, it is even better to put them into a binder, so the pages do not slip out all over the place; many printers can automatically punch holes in the pages for you. As you read, use colored Post-it notes or stickers to indicate pages of interest.

Electronic Citation Managers

If you are capable of reading on a computer and/or are working with coworkers, you will greatly benefit from using electronic citation managers. These tools allow you to organize sources you collect and support automatic creation of citations when you write. Many writers start using them to save time on citations, but their greatest potential use is in helping you wrangle with and keep track of your sources. Three popular free citation managers are EndNote Basic, Mendeley, and Zotero.

EndNote Basic is a free, limited-feature version of the popular Endnote citation manager software from Clarivate Analytics. A benefit to EndNote Basic is that it exists entirely on the cloud (outside of the plugin you install for citations), so you can access it easily from anywhere. You can organize your library in folders, attach files (such as full text PDFs) with 2 GB of storage, and automatically create citations with an optional plugin for Word. However, it does not allow you to share files with other users in a group (a feature of the full EndNote software) to organize your sources using keywords, tags, or notes; nor to easily import citation information from sources outside of other Clarivate Analytics products, such as the Web of Science platform. Despite these limitations, EndNote Basic is a very popular tool, particularly in the science fields.

Mendeley, by Elsevier, is another option. Unlike EndNote Basic, you must install Mendeley on your computer (Mac or PC), but you can access a limited version of your library through the website. Like EndNote, a plugin is available to create citations when you write in Word or LibreOffice, you can organize your sources into folders, and you can use it to store full-text files. Unlike EndNote, you can easily add notes to your sources, which are then searchable. If you have Adobe Pro (or another PDF editor) on your computer, you can annotate and add notes directly to attached files. Mendeley supports importing citation information directly from the Web browser via plugins for Chrome and Firefox, and a bookmarklet for Internet Explorer and other Web browsers. It also has a unique "watch folder" feature, which will import the citation information for any PDFs you place in a particular folder on your computer. Another unique feature of Mendeley is the ability to search for sources from directly within the software; both Elsevier's indexing and Mendeley's evaluation of your research interests (based on scanning what is in your Mendeley library) inform results. You can create public or private groups; the ability to share sources in your library is invaluable when working with coauthors. Users receive 2 GB of free cloud storage, with the option to pay monthly for more space. You could choose to disable cloud storage to avoid the limit, though you would want to be sure to make other backup plans for the sources stored on your computer; this would also mean you could neither access your library through the Mendeley website nor synchronize your library between computers.

Your final option is Zotero, an open-source software coordinated by George Mason University. Unlike the previous two options, a large provider of library databases does not own Zotero. Like Mendeley, it is a program you must download onto your Mac or PC, but also is available for Linux. Like the other options, you can view your library online. The Zotero download automatically includes citation plugins for either Word or LibreOffice, and you can automatically import citation information with its browser plugin (available for Chrome, Firefox, or Safari) or a bookmarklet (for Internet Explorer and mobile Web browsers). Groups can be formed with other Zotero members to share sources. Inside the software, you can organize your citations with folders and tags. You can also add notes, which are fully searchable along with the tags and citation information; like Mendeley, you can use Adobe Pro to annotate and add notes directly to attached files. Full text files can be stored in the software, with 300 MB of free cloud-storage backup. Although that is less free storage than either EndNote Basic or Mendeley, Zotero's additional storage is considerably cheaper than either of its competitors. As with Mendeley, you could choose to turn off the cloud sync. Zotero comes with fewer preinstalled citation styles than the other options, but you can easily download a needed style from the thousands of options in the style repository on its website.

Which of these three (or others) you choose, a citation manager easily will allow you to track all of the published sources you use in your project. You will be able to see at a glance what you have and never again have to scramble for a lost printout.

Technology for Writing

When it is time to start writing, choose both a word–processing tool (software that lets you type, such as Microsoft Word, Microsoft Word Online, LibreOffice, or Google

Docs) and a backup/cloud-storage system (software that backs up your work and lets you easily share it with others, such as Microsoft OneDrive, Google Drive, Box.com, or DropBox).

Considering the rapidity with which new features are announced for these existing options (and with which brand-new software options are released), any recommendation made here likely will be outdated by publication. Instead, we offer an ideal features list for your writing and backup systems. Currently, no option supports all of these ideal features, but look at this list, consider which options are most important to you, and use that to inform your choices.

Automatic backups while you write. Ideally, your work will be saved automatically as you type, so in case of a power outage or a tragic event, your work is safe. Currently, this occurs automatically on most cloud-based word–processing tools (e.g., Google Docs). It is available for Microsoft Word but must be turned on manually (under "Options") unless you are using OneDrive.

Backups to cloud storage. As with your data, you want your writing to be backed up regularly in more than one location and ideally to cloud storage. Backing up to an external hard drive or another computer locally will be of little use in case of a regional disaster such as a hurricane. Any of the popular cloud-storage tools (e.g., Microsoft OneDrive, Google Drive, Box.com, or DropBox) will provide this, though depending on which word processor you use, you may have to remember to upload your backup to the cloud manually (e.g., if you use Microsoft Word to edit a document but back it up using Google Drive).

Allows retrieval of old versions. You may want to look at previous versions. Maybe you liked an old draft better or accidentally deleted several pages and did not notice before saving (it happens). Currently, any of the popular cloud-storage tools (e.g., Microsoft OneDrive, Google Drive, Box.com, or DropBox) will allow you to look at the past few versions of your document.

Allows all coauthors secure sharing/access. Again, any of the popular cloud-storage tools (e.g., Microsoft OneDrive, Google Drive, Box.com, or DropBox) will allow this, though sometimes the people with whom you share the document have more limited ways of accessing it. For example, people with whom you share OneDrive documents can *only* access those shared documents through the OneDrive Web application, not through the desktop app.

Allows synchronous editing and chatting. If you are collaborating with coauthors, it may be immensely useful to be able to write and edit a document together in real time. Otherwise, you need to alert each other when someone is editing the document, so you do not generate multiple versions. Microsoft Word documents shared through OneDrive, Box.com, or Dropbox.com can be edited in Word online by multiple people at once, as can Google Docs. For all of these options, you also have a live chat feature so you can communicate with your coauthors in real time.

Integration with your citation manager (EndNote, Mendeley, and Zotero) to allow for automatic citation generation within the word processor. Currently, no cloud-based word processing supports citation manager plugins, so if that is crucial avoid Microsoft Word Online and Google Docs. You will strictly want to use a desktop word–processing tool, which will limit your options as far as backup/cloud storage.

Use this feature list, along with any list of needs and desires you may have, to pick the best writing tool and backup system for you and your coauthors. Before beginning, check with your coauthors about their technological comfort and familiarity with such tools.

Creating a Project Plan

Managing your project will be key to your success, and the key to that is breaking your project into manageable parts. Tackling your project in smaller bits and pieces will not only keep you from being overwhelmed, but you will remain nimble and able to adjust your project easier as changes are needed (because changes *always* come up as you work). All of the steps covered in this chapter should be included in your project plan, along with those outlined in the next few chapters: collecting the various types of evidence and sources you need, getting IRB approval (if applicable), drafting, creating figures and tables, editing, and more.

Start Breaking It Down

In addition to breaking down your project by tasks, look ahead at the scope of your project and start breaking the writing process into bits and pieces (chunks) that can become the steps of your project plan. As discussed in chapter 7, many conventions apply to formal, peer-reviewed articles, including dividing the content into sections. Common sections in a scholarly article include the introduction, literature review, methodology, results, limitations, discussion, conclusions, and more. These sections not only make it easier for the reader to absorb the article's content, but also make it easier for the author to write. Rather than writing a 4,000-word article, you can deal with much more manageable 500–1,000-word chunks.

Other lengthy writing projects, such as book chapters, do not have the conventional, rigid structure of a scholarly article. Therefore, it is incumbent upon the author to apply her own organizational schema and break the work into smaller parts. To do so, the author first should consider the intended audience, then her intended and desired learning outcomes for the reader. The intended audience's background and familiarity with the topic in question will guide the author in how best to arrange and present the material for the reader's optimal understanding and retention. An outline then can begin to take shape, starting with introductory materials (tailored for the intended audience) followed by two to three large concepts, each supported by accompanying smaller points. Finally, the conclusion summarizes the large concepts and leaves the reader with a clear understanding of the author's intent.

Whether you follow the conventions of scholarly writing or develop your own outline, breaking your work into smaller parts allows you to develop a solid time line for your project and use project management tools to keep yourself organized and on track.

Project Time Line

The next step is to take all of the tasks and sections of your project and set up a time line with reasonable expectations for deliverables and benchmarks. *Deliverables* are concrete steps that can be completed; for example, you can complete your literature review or write your methodology. *Benchmarks* are points of reference for a larger project; for example, you can plan to complete 50 percent of your data collection or 20 percent of your book chapters by a particular date.

Usually it is preferable to use deliverables rather than benchmarks as they are more concrete and measurable (depending on the project, sometimes it can be hard to determine what 20 percent of complete is). However, the downside to planning around deliverables alone is that it does not consider the relative size of the deliverable to the overall project. Writing your introduction is one deliverable and collecting data is another, yet the latter is far more work. Try to apply some measure of relative value to each deliverable in your project, so you can track your overall progress toward completion as you check off items on your to-do list.

That relative value also should come into play as you plan your time line. Give the appropriate amount of time to each part of your project. This includes allotting enough time for complicated parts but not too much time to complete simpler deliverables. Humans tend to fill the amount of time we are given to work on something, so simple projects may be stretched or we may procrastinate if we allot too much time to complete them.

Also, note the word *reasonable* in the instruction to "set up a time line with reasonable expectations for deliverables and benchmarks." This is a fluid concept, and you must determine a reasonable and manageable production rate. This will depend on your experience writing, your level of expertise with the topic, professional workloads, and personal commitments. Consider the ebb and flow of your employment; academic instruction librarians may be swamped at the start of every fall semester, public librarians usually are crazy busy in the summer, and collection development librarians often have their rush at the end of the fiscal year. These obligations will affect the amount of time you have available to write and should be accounted for. Similarly, be realistic about your personal commitments and consider them for your time line as well.

As a side note, do not forget that the work does not end when you submit your manuscript for publication. The extensive process of review and editing will be covered in chapter 9.

Project Management Tools

Once you have broken down your project and are beginning to develop a time line, you are well on your way toward managing your project. Project management is "the application of knowledge, skills, tools, and techniques to project activities" to a unique, time-limited project.[4] Although this book does not strictly follow the five steps outlined by the Project Management Institute (initiating, planning, executing, monitoring and controlling, and closing), those steps served as inspiration for the practical, get-it-done advice throughout this book. Even without studying the five steps formally or being certified as a project manager, the average person can apply good project management to writing projects.

Managing projects without formal training is easier than ever with the advent of new technologies. Numerous free or "freemium" (meaning that a limited set of tools can be used freely, with more available at a cost) project management tools are available now. A good project management tool always allows you

- to access on multiple devices as it is hosted in the cloud;
- to break your project into specific tasks and deliverables;
- to assign specific coauthors responsibility for certain deliverables;
- to track progress toward goals and indicate project statuses;
- to organize and view those deliverables by multiple variables, including coauthor, category, due date; and
- to remain nimble and quickly rearrange, reassign, and change the due dates for project tasks (because, as mentioned before, changes *always* happen).

Two of the most popular project management tools are Asana and Trello. Both include all of the features listed above and more. They are of the freemium model, with comparable costs for accessing advanced features. However, the free features of both offer more than enough for a small writing project. (Not to minimize the complications possible with a writing project, of course. We only say "small" as compared to launching a rocket into orbit.)

Although mastering a new piece of software may be the last thing you want to do when thinking about a writing project, these tools will be of massive assistance in keeping you on track and are particularly indispensable if you are working with coauthors. If you are working on a project by yourself, you may want to use simpler to-do list tools such as Microsoft Outlook Tasks or Google Calendar Reminders and Tasks:

- Outlook Tasks can be assigned due dates and categories. You can attach documents easily and even create Tasks from emails. You can add them to your desktop Outlook Calendar (displaying on the day they are due), or you can see them in a list in the dedicated Task tab in your desktop or Web (Office 365) versions of Outlook.
- Google supports two different task management tools, so you will have to decide whether to use "Reminders" or "Tasks." These two Google tools function as very simple checklists but without the ability to attach documents. You are able only to add a title, a short note, a deadline, and (in Tasks only) a category. You may want to make your decision based on how you check your email; at time of printing, Tasks are visible in the gmail.com alongside your email, whereas Reminders are integrated into the inbox.google.com email interface. Both Tasks and Reminders can be viewed in your Google Calendar (displaying on the day that they are due), though only one of them at a time. To view a list of your Reminders, you'll have to go to inbox.google.com. Tasks, on the other hand, can be seen in a list not only at gmail.com, but also in their own dedicated smartphone apps for iOS and Android devices. Reminders can be set via a Google Home smart device; Tasks cannot.

No matter which tool you decide to use to manage your project, whether it is a more elaborate project management tool such as Asana or Trello, or a simpler task-based tool such as Google Tasks/Reminders or Outlook Tasks, technology will make it easier than ever to stay on top of the various steps in your project plan. You can keep all of your project "ducks" in a row easily, allowing you to spend less time worrying and more time writing.

Key Points

Even though we get excited about starting to write, it is important not to skip the important first step of getting organized. Corral your coauthors with some serious conversations to create a communication and collaboration plan, figure out the tools and strategies you need to organize the plethora of documents you will be collecting and creating, and finally create a solid project time line and plan to keep yourself on track. Taking these steps early in your project will pay off later, allowing you to focus on your writing.

Activity: Project Time Line

Before completing this activity, you might want to skim, if not fully read, the next few chapters on collecting sources and writing.

This activity requires you to think about when you want your project published and to work backward from there to establish your project time line. Write in pencil, as you may need to start over at the beginning and adjust your target completion date.

1. When do you want to have your project **published**? ____________________
2. So, by what date should you **submit** it? ____________________
   - Scholarly articles: submit 3–6 months prior to desired publication
   - Non-scholarly articles and reviews: submit 2–4 months (look at the publication's frequency) prior to desired publication
   - Books and book chapters: submit 6–12 months prior to desired publication
3. So, by what date should your **second-to-final draft** be completed? ____________
   - Before you submit it, your manuscript will need one final, very thorough review to ensure that there are no typos, grammatical errors, and so forth.
   - Depending on the length of your project, this can take a few hours or a few days.
   - If you wish to have someone else do a final review of your manuscript, be kind and plan to give her 1–2 weeks.
4. So, by what date should your **first rough draft** be completed? ________________
   - The amount of time it takes you to write will depend on your wiring skills, level of preparation, level of polish you want in your first draft, and amount of time per day you can dedicate.
   - Professional, full-time writers may set a target of 1,500–2,000 words (roughly 6–8 double-spaced typed pages) a day.
   - Consider your past experiences writing (look at graduate school as needed) and set a realistic goal for yourself.
   - You may want to break this into smaller targets to help calculate your goal (see the "Break It Down" section in this chapter).
5. So, by what date should you finish collecting **original data** for your project, if applicable? (see chapter 6) ________________
   - Consider how long it will take to collect and analyze the data.
   - The amount of time this will take will vary widely depending on your methodology and the availability of your research subjects.
   - If IRB approval is needed, tack on an extra 2–4 months.
6. So, by what date should you finish collecting **published literature** related to your topic? (see chapter 6) ________________
   - Depending on how much time you can dedicate to this and the scope of your topic, this can take a few days to a few weeks.
   - Allow time for the interlibrary loan of any hard-to-find sources.
7. So, by what date should you **start** your project? ________________

Notes

1. Hagen, Niles T. "Harmonic Coauthor Credit: A Parsimonious Quantification of the Byline Hierarchy." *Journal of Informetrics* 7, no. 4 (October 2013). doi.org/10.1016/j.joi.2013.06.005.
2. Darragh, Jen. "Organization and File Names." *Duke University LibGuides: Research Data Management.* guides.library.duke.edu/c.php?g=633433& p=4429283. Accessed July 7, 2018.
3. Library of Congress. "Recommended Formats." *Preservation.* loc.gov/preservation/resources/rfs/TOC.html. Accessed July 7, 2018.

4. Project Management Institute. "What Is Project Management?," 2018. pmi.org/about/learn-about-pmi/what-is-project-management.

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Library of Congress. "Recommended Formats." *Preservation*. loc.gov/preservation/resources/rfs/TOC.html. Accessed July 7, 2018.

Resources

Asana, asana.com.

Digital Research Tools, dirtdirectory.org.

DMPTool, dmptool.org.

DropBox, dropbox.com.

EndNote Basic, endnote.com/product-details/basic.

Google Drive, google.com/drive.

Google Hangouts, hangouts.google.com.

Google Reminders, support.google.com/calendar/answer/6285327.

Google Tasks, support.google.com/tasks/answer/7675772.

Mendeley, mendeley.com.

Michener, William K. "Ten Simple Rules for Creating a Good Data Management Plan." *PLOS Computational Biology* 11, no. 10 (October 22, 2015): e1004525. doi.org/10.1371/journal. pcbi.1004525.

Microsoft OneDrive, onedrive.live.com/about/en-us.

Norwick, Kenneth. *The Legal Guide for Writers, Artists and Other Creative People: Protect Your Work and Understand the Law*. Salem, Mass.: Page Street Publishing, 2017.

Outlook Tasks, support.office.com/en-us/article/Create-tasks-and-to-do-items-45A94E7B-A4EE-46EA-9823-C3423C0EAB8E.

Sample Partnering Agreement Template, ombudsman.nih.gov/partnerAgree.

Skype, skype.com.

Trello, trello.com.

Zoom, zoom.us.

Zotero, zotero.org.

Collecting Sources

IN THIS CHAPTER

- ▷ Planning: The BEAM Model
- ▷ Finding Existing Data
- ▷ Conducting Research

Planning: The BEAM Model

FOR MOST WRITING PROJECTS, you need to find, review, and incorporate a variety of sources of information. Most forms of professional writing require you to use secondary sources to inform the reader, support your ideas, or strengthen your argument. When writing a scholarly peer-reviewed article, you always need to present some form of original research (even if you base that research on existing data or sources).

Often when authors think about their needed sources, they put them into one of three categories:

Primary sources: These are original sources, commonly firsthand accounts, original records, or research results.

Secondary sources: These are the analyses of primary sources, commonly in the form of scholarly books or articles.

Tertiary sources: These are consolidations of secondary sources, commonly in the form of encyclopedias or other reference sources.

Equally often, authors find themselves hyper-focused on the source's format: for example, original research, scholarly articles, books, blog articles. Although this categorization can help in the searching and gathering process (because materials often are discoverable based on their format), often format is used to inform decisions about what sources to use.

Selecting your sources around type or format is inherently anti-rhetorical. It focuses on the structure and identity of the sources in an abstract vacuum, rather than on the context of their intended use: in your writing. Instead, select your sources by first determining what information you need and then considering the format and type most likely to provide that information.

A recommended model for this approach is Joseph Bizup's "BEAM" model of research.[1] Bizup steers away from traditional classification of materials and instead categorizes them in the context of their rhetorical usefulness. Under this model, all sources can fit into one of four broad categories: "Background," "Exhibit," "Argument," and "Method" (hence, the acronym BEAM).

Sources in the first category, "Background," provide general information and/or context to the reader. In order to determine what background information is needed, the author must have a firm idea of the intended audience (e.g., the general public or other librarians) and their level of expertise in the topic. Examples of likely background sources include dictionary definitions, books and scholarly articles that establish agreed-upon facts, or editorials and opinion pieces that demonstrate professionals' interests in a topic. During the early stages of exploring a potential writing topic, authors very likely will discover many sources that fill this category. When examining the feasibility and need for your project, save the sources you look at so they can be reused as background. You often will feature these background sources in the introduction and literature review (if writing a scholarly research article).

Sources used as "Exhibits" (or "Evidence") in your writing exist for your professional analysis, interpretation, and discussion. Examples of likely exhibit/evidence sources include primary sources, field observations, usage data, and survey responses. These sources serve as the "meat" of a scholarly, peer-reviewed research article. Lay out the information in these sources clearly for the reader, but do not merely summarize; instead, contextualize and examine them for meaning. As our college professors would tell us, "Don't just tell me; tell me what it means."

Argument sources demonstrate the width and breadth of previous scholarly discourse on the topic at hand. These sources typically are in the form of scholarly articles and books but also can include opinion articles from trade magazines or similar publications. They can include sources from outside the discipline, if other fields of study have examined your topic (such as education or sociology research). You very likely already have collected some sources for this category during your early topic development and exploration. Because of the wide amount of scholarship available on any topic, it likely will be necessary to establish boundaries to the scope of your research. You may choose to limit the scope of your argument to sources published in a particular time period, to a particular discipline, to journals with a certain level of prominence, or to journals indexed in a particular database. In a scholarly, peer-reviewed research article, you mostly use these to form the "literature review," but they can appear as part of the analysis of the results.

The final category, "Method" (or "Model"), includes sources that provide a methodology for gathering original exhibits/evidence or that provide an established model of analysis for examining exhibits/evidence. For example, you may identify an effective survey methodology, a statistical method for analyzing data, or even a philosophical model for contextualizing results (e.g., feminist pedagogy). Method/model sources could be research methodology books (several of which will be recommended later in this chapter) and existing scholarly literature (books and articles). In a scholarly, peer-reviewed research article, you often reference these sources in your "methodology" section.

Together, these four categories cover all of the existing and new information that you need for any writing project. It is typical to find that one source will fit into multiple categories and could be cited several times (in different ways) throughout your manuscript. Once you know what information you need, it is much easier to search databases and catalogs to find it. Because we are all librarians, this chapter will not include an in-depth description of how to search library databases to find sources, but it will address a topic many librarians are less familiar with: conducting original research to use as exhibit/evidence sources in a scholarly, peer-reviewed research article.

Finding Existing Data

Once you decide which exhibits/evidence you need, do not go straight to conducting your own research. Instead, see if another researcher already has collected the data you need. If a researcher received U.S. federal funding in support of his research, he very likely must make at *least* their publications freely and publicly available. Increasingly, researchers must make their research data available as well. Many international and U.S. private funders are following suit,[2] and therefore an increasing amount of publicly available data is available for reuse.

Start by looking at published scholarly journal articles. Oftentimes you can mine enough data presented in the research and results sections to reuse. Alternatively, you can reach out to the author directly to request access to her larger data set. It never hurts to ask! Researchers are making their original research data sets publicly available through hundreds of university and discipline-specific data repositories. Two extensive (and growing) repositories attempting to collect and index that multitude of data are the Open Access Directory (with a "data repositories" list) and the Registry of Research Data Repositories. Although a large, open database repository for library and information science research does not exist yet, you may be able to find relevant data in social science data repositories.

When reusing someone else's research data, do not just replicate the goals and analysis of the previous study, even if that is what you intended from the beginning. If you find that someone else already has done the study you wanted to do, that probably is a sign that you need to find a new idea. It is not an excuse to plagiarize that work. When reusing existing research data, put your own spin on it, use the data in a new way, or study something different from the original researcher. Particularly if you combine it with other research data, doing so is the natural evolution of research, not intellectual theft.

Of course, you must give attribution to the original researcher. If you retrieve the data from a scholarly article or other published source, use your preferred citation style (or the citation style dictated by your publisher). However, most citation styles have not kept pace with the times and do not describe how to cite a data set alone. Exceptions include the American Psychological Association style guide, sixth edition (see pages 210–11), 2006 edition of the American Political Science Association style manual (see pages 30–31), and the American Sociological Association style guide, fifth edition (see page 118). For other styles, follow the basic conventions of your citation style as closely as possible while including the following information:[3]

- Author(s)
- Date of publication (and version or edition if applicable)
- Title
- Publisher and/or distributor

- Persistent identifier (e.g., DOI) or electronic location (e.g., repository or URL)
- Resource type (e.g., database, data set), if a standard part of the citation style

Conducting Research

Sometimes the data you need just does not exist, and you must collect it yourself. Welcome to the wonderful world of conducting research! Research methods is an extensive field, far bigger than could possibly be included in this book. What follows are some tips and suggested resources to get you started. It is possible to be a self-taught researcher, but if a formal research methods class is available to you, take advantage of it.

Choice of a Research Method

No one expects you to design a research method from scratch, nor should you. Professionals have spent years refining the art of collecting data, so you can draw from their expertise. One of the best ways to choose a research method is by looking at existing published literature for effective methodologies—the "M" of the BEAM model described earlier in the chapter. Like reusing research data, put your own twist on the methodology (using it in a new way or to study something different) and give attribution to the original researcher and publication.

You can review collections of research methods. Here are four popular research methods guides, which will walk you through the multitude of options available to you:

"Research Methods" from ALA-LARKS

This website provides a brief definition of ten fundamental research methods and provides links to both more information and examples of those methods in action. This is a great place to start.

Research Design by John and J. David Creswell

Although not written specifically for LIS research, the Creswells' book has been a very popular social science research text for years, warranting a recent fifth edition. It is neither as exhaustive as the next two sources on this list, nor nearly as intimidating. It is an accurate, succinct introduction to research design and methods.

Research Methods in Library and Information Science by Lynn Connaway and Marie Radford

The sixth edition, published in 2016, is one of the more recent publications dedicated to LIS research. The book has a huge scope, outlining many different research methodologies, as well as how to write formal research proposals and reports.

Applications of Social Research Methods to Questions in Information and Library Science by Barbara Wildemuth

Although it is almost ten years old, Wildemuth's book is still incredibly useful due to its careful arrangement. Each chapter ends with examples of how LIS research has used the particular research design or method.

As you review these sources notice two major categories of research methods: quantitative techniques (which focus on generating conclusive, statistical results) and qualitative techniques (which are exploratory and generate nongeneralizable, nonstatistical results). The former is best when testing a theory (as you need to know conclusively if it works), whereas the latter is better when studying a little-known or new topic. When considering methods, do not necessarily limit yourself to one. Mixed-methods research, integrating qualitative and quantitative methods, historically has not been common in information and library science research,[4] but it results in more accurate and robust findings.

IRB Permission

Ready to research? Wait, there's more! After you pick a research method, you may need to get permission to do your research. Due to a long history in the United States of abusive and inappropriate research on unwilling or misled subjects, federal law demands institutional review boards (IRB) to protect the rights and welfare of subjects in any research that involves human subjects. This group may be known as an independent ethics committee (IEC), ethical review board (ERB), or research ethics board (REB). Colleges and universities mandate IRB approval. If your research involves people in any way, even if you are just asking them questions, you may need your institution's IRB to approve your research plan before you collect *any* data.

The IRB is not concerned with the validity of your study; for example, it will not tell you if a survey question is unclear. However, it will make sure that you are not coercing subjects into participating and that you will not harm anyone by the study. "Harm" includes leaking any personal information about participants. For example, a teenager might answer your survey by saying he reads books containing explicit material, but if his parents found it, he would face consequences. That counts as a risk to the participant, so you may be required to keep the contact information of participants secure and separate from survey responses. That is a small example, but what if a stalker obtained a victim's address? Or if an abusive spouse found out about the partner's secret book club? We do not know the lives of our research participants, so we must protect them and their privacy vigorously.

Most IRBs have three levels of approval: exempt, expedited, and full. As the names indicate, "Full" is the most extensive; IRB applies it when research carries the greatest chance of risk to the subject (such as when blood is drawn). Most LIS research will not require a full IRB approval process, unless it involves a particularly vulnerable population such as pregnant women, prisoners, children, or the terminally ill. An expedited review is shorter, and an exempted project does not have to go through an IRB approval process at all.

A researcher *cannot* decide that her human subjects' research qualifies for either an expedited review or exemption; only the IRB can do so. Even if you are fairly certain your project is exempt (to be discussed next), you still have to submit brief paperwork to the IRB to get approval to be exempted *before* you begin data collection. If you work for a college or university, the only way to avoid submitting any paperwork to the IRB is if your research in *no way whatsoever* involves interacting with human beings.

Although Americans tend to use the word "research" as shorthand anytime we are looking into something (this book certainly does), according to the IRB, "research" specifically means generalizable knowledge or research that is replicable. That means low-risk data collection for local assessment purposes usually is exempt from IRB approval. However, some IRBs consider any published data to be generalizable knowledge. Again, you are not in a position to determine whether your work is truly assessment (and thus exempt); only the IRB is.

The IRB may require you to complete mandatory ethics training prior to obtaining IRB approval. This training usually is online and provided by your institution at no cost to you. Again, it must be completed before you conduct any research. If you are collaborating with coauthors at other institutions, all of you likely will have to take the ethics training through your home institution, but often only one institution's IRB needs to approve your research; check with everyone's IRBs to be safe, though.

The IRB process can be challenging, but it is important to remember that it exists for a reason: to protect participants. We all should be doing research at least in part because we want to make the world a better place, not to cause harm. The IRB process is just another way of helping us do that.

Data Analysis

Once you have collected your raw data through an approved IRB process (whether it be statistics or audio recordings from focus groups), you have to decide how to parse and analyze it. Deploy careful consideration here, as faulty analysis can corrupt and invalidate even the most carefully collected data. The sources given previously in this chapter for research methods all include advice for common data analysis techniques. If you will be doing in-depth statistical analysis and do not know a chi-square from a regression analysis, you should investigate either formal statistics training or collaborating with someone more familiar with it.

No matter what type of research you conduct, thoroughly investigate ways technology can make the analysis stage easier. From data visualization to text analysis, a multitude of amazing software is available to automate at least parts of the process. An excellent place to learn about such tools is the Digital Research Tools directory (DiRT), an open directory of digital research tools for scholarly use. Not all of the tools indexed are free (and some are quite expensive), but you can filter your results by cost, as well as by topic, platform (e.g., Windows, Mac, or Android), license (e.g., open source or creative commons), and type of object it works with (e.g., photos, audio, or Twitter).

Key Points

When assembling the sources to make an articulate, compelling argument in your writing, it helps to work systematically based on what you need. If research data is needed (but not already available from another research study), carefully consider all relevant methodologies, follow the IRB process of your college (if you work at one), and use technology to make the analysis process as easy as possible.

Activity 1: "BEAM Planning" Worksheet

Turn to appendix 3 at the back of the book. This worksheet will help you plan what sources you need for your writing project, based on the four categories of the BEAM model.

Activity 2: IRB Training

If you work at a college or university, review your institution's policies and procedures regarding IRB approval. If it offers training or a certification, register for it; it will not be terribly time-consuming and will be of future value even if your immediate project does not require IRB approval.

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Writing It

IN THIS CHAPTER

- ▷ Logical Organization
- ▷ Awesome Verbiage
- ▷ Strong Supporting Materials

Logical Organization

In chapter 5, we recommended that you develop an outline of your project and then revise that outline based on your secondary and primary research (chapter 6). When you start writing, dust off the outline again and use that as the structure around which you build your manuscript. Conventional sections for a scholarly article include the introduction, literature review, methodology, results, limitations, discussion, and conclusions. If you are at all unsure of what sections you should include, look at published examples of the same type (e.g., literature review, mixed methods research, or editorial).

Headings

Most substantive manuscripts should be subdivided into sections using headings. Short, concise headings throughout your work allow the reader to better absorb and comprehend your writing, because the information is presented in a clear organization and pattern. A reader should be able to describe the key content of your article (or chapter or book) simply by skimming the headings. Some citation styles, such as APA, have prescribed standards for formatting your headings, or the journal in which you publish may have instructions in its author guidelines. Most commonly, styles call for you to bold the headings and to center the top-level headings on the page. The labels of these top-level headings usually are prescribed by either the journal (which may want consistent section labels for all articles) or by the common conventions of your article type (as discussed at the start of this chapter). Under these top-level headings, you can (and often should) apply one to three layers of subheadings to break up and organize the content.

These subheadings can come from your initial outline, or you may develop them during the drafting process. Consider using a subheading at any point if you have several paragraphs on a singular topic within a larger, more complex, or multifaceted discussion. By using headings to separate the text, you can communicate more clearly to the reader that several issues/topics are discussed under one larger umbrella, along with how those ideas fit together.

Headings do not replace topic sentences or transitions; sections delineated by headings still should be cohesive and readable on their own. However, they also must make sense within the context of the entire article/chapter. For this reason, we recommend that you apply headings in the drafting stage, instead of writing your entire piece and adding headings at the end. Adding the headings at the start allows you consciously to construct paragraphs that work with the headings. If you wait until after you complete your draft to add headings, different topics often will be tangled together, so your work will require a significant amount of editing and rewriting to organize under headings.

As you write, it is tempting simply to use the formatting tools in your word processor to boldface, center, and otherwise indicate the headings. However, we strongly recommend that you familiarize yourself with using "text styles" tools to create headings instead. Using the text styles to create headings is a best practice for the Americans with Disabilities Act (ADA) Standards for Accessible Design. It is much easier for screen readers to navigate your document and allows you to view a navigable outline of your work along the left-hand side of your document. In Microsoft Word, this outline is called the "navigation pane"; in Google Docs it is the "Outline." Whichever word processor you use, such an outline allows you to see the shape of your overall work at a glance and navigate easily between sections. Quickly being able to find a specific section is extremely useful when writing longer works and will save you mindless scrolling through the document, trying to find a section. In recent versions of Word, the styles tool is under the "Home" ribbon and is labeled "Styles"; in Google Docs, the heading styles can be found by clicking the arrow next to "Normal Text" in the format bar. You can chose Heading 1 for top-level headings, and then Headings 2 and 3 for further nested headings. Both Word and Docs have preselected formatting for each heading level (such as text color and size), but you can change that easily. Simply create one example of each heading style you want using the standard formatting tools, then change the associated heading style to match (in Word, do so by right clicking on the heading in the ribbon; in Google Docs, click the arrow next to each heading).

Parallel Structure

"Parallel structure" (or parallelism) is a simple concept you can master easily, but it has the potential to transform your writing. Have you ever read something that just made sense? It was easy to follow, you understood all of the steps described, and you could see how the pieces fit together? Odds are the writer used parallel structure throughout. Parallel structure is the repetition of a particular sentence structure, paragraph organization, and/or vocabulary when describing topics you want the reader to compare, whether they are related, similar, or contradictory ideas. Using parallel structure between the sentences and paragraphs that discuss each topic makes it easier for the reader to see how the ideas relate.

Nonparallel structure: Red is a vibrant, exciting color, and our students overwhelmingly voted to use it in our study rooms. People were not excited about the idea of decorating the walls with blue, even though it is a relaxing color.

Parallel structure: Red is a vibrant, exciting color, and our students overwhelmingly voted to use it in our study rooms. Blue would be a more relaxing color for the rooms, but fewer students voted for it.

In the examples above, both paragraphs convey the same information, but the second uses a similar sentence structure (a description of the color, followed by a description of student preference) and some of the same vocabulary in both sentences (such as "students" and "vote"). That allows the reader to compare/contrast the two ideas instantly while reading.

Oftentimes writers do not use parallel structure because they want to sound fancy and think that similar sentences are less impressive. For example, someone who thinks he should not use the words "voting" and "students" two sentences in a row might have written the first example above. It is true that you do not want every sentence in your writing to be structured identically, nor do you want to use the exact same language all the time. However, when similar concepts are described, embracing parallel structure allows the writer to display greater precision and accuracy in language.

In our first example, "voting" is a very different data collection tool than generic impressions of student opinions, and "people" and "students" might refer to different sets of patrons. After reading the nonparallel sentences, the reader is unclear whether voting was used to determine interest (or lack thereof) for each color. By avoiding the use of the same word, the author has made things more confusing than necessary. Demonstrate a robust vocabulary and ability to write complex sentences, but do not let that desire get in the way of communicating clearly.

You can use parallel structure even in the layout of your manuscript. Throughout this book, the layout of each chapter is parallel: title, topic list, content, key points, activity, references, and resources. At every level of your writing, consider using parallel structure to help the reader consume information more efficiently.

Openings and Closings

Make sure that the opening of your manuscript very clearly lays out both the purpose of the paper and its implications (i.e., the "so what?"). Make sure your conclusion aligns with your opening. Not doing so is a common rookie mistake. They should not be identical, but the goals, purpose, and implications laid out at the beginning must be the same at the conclusion. Otherwise, that is like forecasting that the dog is alive at the movie's end, only to have him die instead. The reader not only will be frustrated that your work is not as the introduction promised, but also confused and skeptical of anything else you have to say. For this reason, you may want to wait until your manuscript is complete to write your introduction, or at least return to and revise the introduction after drafting is complete.

In both your introduction and conclusion, you are the advocate for your manuscript; you tell the reader what and why he should read it and what he can expect to learn or should have learned from it. Therefore, be passionate and excited about your work and allow that excitement to come through to the reader. However, it is equally important to avoid large leaps of logic or unfounded grand statements. It can be tempting to boast that the "data clearly disproves the need for any information literacy instruction to freshmen," "because of the survey results, we can easily assume that all seniors want computer classes," or offer other grandiose declarations. However, if these statements are not 100 percent supported by your research data, then you have just told the reader not to believe what you said. Furthermore, the reader *always* will catch you in these circumstances; even a reader who normally skips the methodology and results section will become suspicious at sweeping generalizations (with clue words such as "always," "never," and "all") and go back to check your data. Be proud. Confidently present what you had proven and learned. But do not attempt to generalize your results beyond what they can be reasonably associated with; doing so undermines the validity of all of your hard work.

Abstracts vs. Introductions

Sometimes new authors are confused by the differences between an introduction and an abstract (a formal summary most scholarly publications require). An introduction sets the stage for the manuscript, highlighting the value, purpose, and impact (the "so what?") of the research and/or argument. It does not, however, outline individual points raised through the manuscript; that is the role of the abstract. The abstract is a neutral, unbiased summary of your article. The abstract quickly summarizes the key points of the article, versus the introduction, which sets the tone for your piece. Below are the abstract and introduction from a peer-reviewed article written by one of the authors.[1] Note the similarities and differences between them.

Abstract: "New librarians face a variety of barriers to publication, such as time constraints, lack of priority given to scholarship, and lack of experience. This article proposes that new librarians can more rapidly generate publishable material by exploiting a rich mine of their own high-quality writing: their MSLS coursework. Writing with intention can help library students plan assignments for publication, while a careful revision process will ensure successful upcycling. By leveraging the research and writing effort exerted while studying for the master's degree, new librarians can quickly build a strong foundation for their early-career publications."

Introduction: "New librarians have historically published the least of all librarians yet publishing early in one's career is crucial for establishing a professional reputation, supporting promotions and tenure, and contributing new perspectives into the library literature. New librarians have an advantage over more experienced librarians: a stack of recently completed homework and papers that they completed during their master's degree studies in library science. Based on research, recent firsthand experience in an MSLS program, and observations of successfully published new librarians, this article recommends that new librarians leverage their academic work into publication opportunities. By upcycling existing writing, new librarians can create publishable content and establish a habit of scholarship more quickly."

The abstract includes the two major points of the article's body (writing with intention and careful revision), which are not included in the introduction. Meanwhile, the introduction includes arguments for the value of the article ("publishing early in one's career is crucial"); such value statements would be inappropriate in the unbiased abstract.

This is an example of an "unstructured abstract," but many scholarly journals require you to create a "structured abstract." A structured abstract has established sections such as background, methods, and results that your abstract must follow precisely. This structure ensures that every abstract in the journal is arranged the same way, making it easier for regular readers quickly to skim for interesting content. Carefully review the author guidelines when submitting a manuscript to a journal and note whether a structured abstract is required.

Awesome Verbiage

Let's get real for a moment: grammar and sentence mechanics are boring. Hardly anyone in the universe gets excited about analyzing the difference between "then" and "than." However, if you can master professional vocabulary and learn to avoid just a handful of common errors, the quality of your writing will increase sharply. With improved writing come increased respect and attention from your readers.

Correct Vocabulary

When writing, use correct, precise, and professional vocabulary. Correct vocabulary means using proper words that mean what we want them to mean (later in this section we will discuss troublesome words that writers often misuse or mix up). Precise vocabulary means using the best word for the exact meaning we want to convey. English is a rich language, and often synonyms exist for what we want to say, but each has its own shade of meaning. For example, "ego" and "hubris" may appear interchangeable, but "hubris" will indicate to the reader excessive or arrogant self-pride, whereas "ego" merely indicates the presence of self-pride, without applying judgment.

Use professional vocabulary. In part, that means mastering the technical terminology of your discipline and using it accurately in your writing to construct effective and precise descriptions. At the same time, avoid using words your discipline has not adopted universally; this is "jargon." Jargon often arises in a specific geographical region or subdiscipline (including areas of librarianship such as public, academic, and law). If you cannot avoid using jargon, offer the reader a definition. It can be tricky to know whether a word is common professional language or jargon; when in doubt, ask a mentor or colleague for input. If you are submitting your work to a peer-reviewed journal, the peer reviewers usually comment if they find a word that lacks a needed definition.

A final element of professional vocabulary: your writing should be at the correct level of sophistication. Use juvenile language sparingly. It may be appropriate for humorous impact in some writing (for example, in chapter 8 of this book, we intend the reader to laugh at the image of a "gooey frog entrée"), but it never belongs in a scholarly article. Instead, consider a more elevated equivalent. For example, instead of saying "the library squished its supplies together," you might say, "the library compacted its supply storage." At the other end of the spectrum, avoid gratuitous ostentatious locutions (i.e., unnecessary, overly fancy words). No one wants repeatedly to reach for the dictionary while reading. Besides alienating and annoying your readers, using unnecessarily obscure vocabulary impedes reader comprehension. You want people to understand what you write, right?

Troublesome Words

Casual conversations and written communications commonly feature misused words, and writers can easily misuse or accidentally interchange these words when writing professionally. Here is a humble list of some of the most common errors. Familiarize yourself with them, as spell check usually will not alert you if you use the wrong word (only if you spell a word wrong). Newer versions of Microsoft Word have improved the intelligence engine behind its spelling and grammar check, and sometimes it will alert you if it thinks you have used the wrong word. However, it does not catch everything.

Two/Too/To

Each of these words means something different even though their pronunciation is the same. "Two" is the spelling of the numeral 2, whereas "too" is an adverb meaning "additionally." "To" is an extremely versatile preposition that can be used in a wide variety of ways, though never as a substitute for two or too. For example: *Two librarians crossed the campus to the beach, though they had to cross the street, too.*

Then/Than

"Then" is an adverb (usually) used to indicate time. Note the "e" in both the words "time" and "then"; it can help you remember the difference. "Than" is a preposition and conjunction that suggests a comparison. For example: *Then it was time for my announcement: I'd rather shelve books than go to lunch.*

I.e./e.g.

Both are abbreviations of Latin phrases. "I.e." stands for "id est" and is used to indicate "that is" or "in other words." Note the "i" in the phrases "that is" or "in other words," which can help you remember that they mean "i.e." "E.g.," on the other hand, stands for "exempli gratia" and is used to indicate "for example." I.e. means the things being compared are the same, whereas e.g. means that one is a part or mere example of the other. For example: *The library welcomes canines (i.e., dogs), so long as all of the rules are followed (e.g., the dog is on a leash).*

Fewer/less

"Fewer" and "less" are used similarly, but the quantity of things being described influences which to use. "Fewer" is used when individual things are being considered, such as grains of sugar, individual staff members, or drops of rain. "Less" is used when describing a singular word representing a whole unit, such as the sugar, the staff, or the rain. For example: *The library has fewer librarians than usual, as well as less staff.* (In this example "librarians" is plural and so requires "fewer" whereas "staff" is a singular noun.)

It's/Its

"It's" is a contraction of the words "it is." It may help you to remember that it is a combination of two separate words, so it makes sense that an apostrophe is between the words. In formal academic writing, you likely will want to avoid contractions (which some view as vulgar vocabulary) and so will write "it is" instead. Meanwhile, "its" is the possessive form of "it," and it is used to indicate when something belongs to something else (or someone, if "it" is being used as a gender-neutral pronoun). For example: *It's clear to everyone that the book needs its dust jacket.*

Accept/Except

"Accept" means to agree to take something, whether a physical object or an idea. "Except" means to exclude someone or something from a group. For example: *We accept all donated books except those that are damaged.*

Affect/Effect

These two words have similar meaning, but "affect" is a transitive verb (meaning it requires an object) that means an impact or influence. Meanwhile, "effect" is a noun that refers to the outcome of an action. For example: *Our time travel affected world history, with the effect of eliminating all books.*

Lay/Lie

Both of these words are verbs that mean essentially the same thing: reclining/sitting down/setting. (Please note that "lie" is also a noun and verb meaning falsehood). However, "lay" requires an object whereas "lie" does not. For example: *I mutter "now I lay me down to sleep" before I lie down.* (In this example, "me" is the object of "lay," but "lie" has no object.)

Since/For

"Since" is used to indicate time when the author only provides the starting point, making the reader calculate the period of time past. "For" should be used if the author indicates the amount of time. For example: *Since the dawn of time dogs have been cute, but for three years they were banned from the library*.

Who/Which/That

Each of these pronouns has a slightly different application. "Who" (along with "whom") is used exclusively for people; "which" is used exclusively for things. "That" is used with both people and things; it can be substituted for both "who" and "which," or it can be used to show more information about a person or thing. For example: *Who moved the books that were bound, and which cart did he or she use?*

Discreet/Discrete

Americans pronounce these two words the same, making it hard to remember which is which. To be "discreet" is to be unobtrusive, hard to notice, or careful in one's speech; to be "discrete" is to be separate and distinct. For example: *We were all quiet and discreet about the secret: the graphic novels would be in a discrete area.*

Disinterested/Uninterested

These two adjectives have very different meanings. "Disinterested" is an adjective meaning impartial or unbiased, whereas "uninterested" means bored and indifferent. For example: *The visiting library director is a disinterested judge of the librarian, who is uninterested in her work.*

Invariably/Frequently

"Invariably" means that something happens on every occasion, without change. Only use it when something always happens. If something merely happens often (but not always), use "frequently" instead. For example: *Rufus invariably is late every day; Joe frequently is late but occasionally early.*

"Literally"

Finally, consider the word "literally." This adverb means something is exactly true. For example: *He picked up a knife and literally stabbed the wall.* However, in informal speech it has begun to be used merely for emphasis. For example: *He made a joke, and we all literally died of laughter before walking home.* This informal meaning of "literally" should never be used in professional writing, as it is too easy for the reader to misunderstand without hearing the speaker's tone.

Mechanics and Grammar

Equally important as using the correct word is arranging words properly. Review the basics of English grammar before you start writing (it is amazing how much you will find you have forgotten since twelfth grade). Below are five of the most important grammar and writing mechanics rules for professional writing.

Avoid the Passive Voice

When authors make the object of a sentence into the subject, that is the passive voice. For example, the active voice would be: *She read the book in one day.* The passive voice would be: *The book was read in one day.* In these examples, the "book" is the thing being read, and so it should be the object. Novice writers often slip into the passive voice while trying to sound formal or avoid the use of personal pronouns. Avoid the passive voice because it obscures information and makes it difficult to determine cause and effect in a sentence. The passive voice example makes it sound like the "book" was read all on its own; the correct (active) sentence makes it clear that someone chose to read the book. Many writing purists tell you never, ever to use the passive voice, which is not strictly true. Sometimes using the passive voice is the most effective and accurate way to articulate something. However, authors should use it only sparingly and with care, like a strong spice when cooking.

Ensure Subject-Verb Agreement

Subject and verbs must always agree in tense. If your subject is singular and the verb is plural (or vice versa), the sentence will not make sense. For example: *The books is on the shelf, but the DVD are in the box.* "Books" is plural and therefore should have the plural verb ("are" instead of "is"); "DVD" is singular and therefore should have the singular verb ("is" instead of "are"). The good news is that although this error is easy to make when writing, particularly when writing complex sentences, it usually is very easy to spot the subject/verb disagreement if you read your draft aloud.

Craft Complete Sentences

Avoid both run-on sentences and sentence fragments. "Run-on sentences" have two full independent clauses (e.g., clauses that could be full sentences) without a semicolon or conjunction between them. For example: *The library ran out of folders, the main branch sent some envelopes.* In that example, the author could have used a conjunction (such as "but" or "and") or a semicolon between the two clauses, or broken them into two sentences.

On the opposite side of the spectrum are "sentence fragments"—sentences that lack an essential element and are not full clauses. For example: *In the library overnight, the librarian.* This sentence lacks a verb and therefore is not a full clause. To make it a full sentence, the author needs to add an intransitive verb (i.e., one that does not require an object) such as "slept" or "worked." Here's a second example: *In the library overnight, the librarian worked.* Although this example includes both a subject ("librarian") and a verb ("worked"), the verb is transitive and requires another noun to serve as the object of the verb. The good news is that although this may sound complicated, you can easily notice both run-on sentences and sentence fragments if you read your draft aloud.

Avoid Vague Pronouns

A pronoun refers to a person, place, or thing mentioned elsewhere; examples include he, she, it, who, them, and this. Writers use them to reduce redundancy and add variety. A "vague pronoun" is any pronoun without a clear antecedent (i.e., original word for which the pronoun is being substituted). For example: *The book's jacket was lying on the floor, and it was dirty.* In this example, the word "it" is the pronoun, and it is vague because it is unclear to the reader what is dirty: the book, the jacket, or the floor. To fix the confusion, you could reuse the correct noun instead of the pronoun or combine the two sentences (e.g.: "The dirty book's jacket was lying on the floor"). Spotting vague pronouns in your own writing can be hard because you know what the antecedent is and therefore are not confused. It is a good idea to ask someone else to read your work, specifically looking for vague pronouns.

Take Care with Commas

Commas can be tricky. New writers both overuse and underuse them. It can be tempting to sprinkle commas in a sentence wherever you pause when you read the sentence aloud. For example: *The librarian found it easy to browse, and even shop, online nowadays*. The commas surround "and even shop" are unnecessary and grammatically incorrect. In most cases (including in this example), a writer can drop pause commas completely or replace them with parentheses.

Regarding underuse, one place where writers often forget to add a comma is after introductory clauses. For example: *Walking into the hall the librarian saw the dog*. In this example, the sentence should have a comma after "hall" to separate the introductory phrase from the rest of the sentence.

Another common place commas are underused is in lists of three or more items. For example: *The librarian grabbed the drink, book and dog.* In this example, a comma belongs after "book." This comma use is known as the "Oxford comma." The Oxford comma is quite controversial, as many writers passionately believe that the final comma in such a list is superfluous; their argument is that the "and" is sufficient to indicate to the reader that the final word or phrase is part of the list. However, sometimes lack of the Oxford comma changes the meaning. For example: *We invited the librarians, Doug and John.* That indicates two librarians are invited (Doug and John). If the sentence reads "the librarians, Doug, and John," the reader knows the gathering is larger. In the end, including the Oxford comma avoids potential misunderstanding.

Strong Supporting Materials

To make your case and convince your readers, you must present evidence and supporting material (see chapter 6 for collecting sources) throughout your manuscript. This usually takes the form either of citations to published material or of figures and tables presenting original data. Sloppy citations, figures, and tables shake the reader's confidence in the author's authority and reliability. Present these supporting materials correctly and clearly to gain the reader's trust.

Assembling Citations

The two most common citation styles used by LIS publications are the Modern Language Association (MLA) and American Psychological Association (APA). Some journals use other styles (e.g., *Chicago Manual of Style* or one designed by Kate Turabian), custom variations on a citation style, or even have their own citation style. This variety can be frustrating, but once you master one or two styles, it becomes easier to adapt the same citation information to a new-to-you style.

In-text Citations

It is not enough to cite your sources at the end of the manuscript; you also need to include them in an abbreviated fashion throughout the text. Both APA and MLA use parenthetical citations located in the text. MLA in-text citations are author-page style, with no punctuation. For example: (Ivins 154). APA in-text citations include the publication year and punctuation. Example: (Ivins, 2011, p. 154). If the source is not dated, place n.d. (for "no date") where the date should go. Three common situations require you to tweak those usual forms:

1. Business as the author. If the author is a business or corporation, put that in place of the author, abbreviating as needed. Example: (Megacorp 112).
2. No author. Give a short title of the source instead of the author. Books, films, and reports are italicized, whereas articles, book chapters, and websites are in quotation marks. Example: ("A Brief History" 112).
3. Multiple authors.
   - In MLA: With two authors, list both of them. Example: (Ivins and Pemberton 112). With more than two authors, list the first followed by et al. (based on a Latin phrase that roughly translates to "and all the rest"). Example: (Ivins et al. 112).
   - In APA: With two authors, list both every time you use the source. Example: (Ivins & Pemberton, 2019, p. 112). With three to six authors, list all authors the first time that you use the source, then use only the first author plus "et al." in subsequent citations. Examples: (Ivins, Copenhaver, & Koclanes, 2011, p. 245) and (Ivins et al., 2011, p. 245). With six authors or more, list the first author and "et al." every time the source is used.

In both citation styles, do not include the page number in the in-text citation if you are referencing the entire work (i.e., if you don't have a specific page number or page range to indicate). Some authors only give page numbers for direct quotes, but we recommend providing them even if you are paraphrasing; it is better to give the reader too much information and the author too much credit, rather than too little. If you have more questions about constructing in-text citations, refer to the resources mentioned in the MLA and APA style sections below.

MLA Style, Eighth Edition

The eighth edition of the MLA citation style has an ambitious goal: one single citation method that applies to all format types. MLA largely succeeds, though it has not eliminated all variation. Central to the new universal citation style is the idea of identifying the one or more "containers" in which your source is located. Some sources, such as a print book, might have no container. Others may have several. For example, a magazine article republished in a book, which was accessed via a database, has three nested containers: the database, the book, and the original magazine.

Below are the ten core elements of all MLA 8 citations,[2] to which we have added notes and examples. If an element is not relevant to your source, skip it. If you have more than one container, repeat elements 3 through 9 for each container.

1. Author. For example: Smith, John, Susie Cue, and Mac Donald.
2. Title of source. Books, films, and reports are italicized, whereas articles, book chapters, and websites are in quotation marks. The first letter of every word is capitalized, except for prepositions, articles, and conjunctions (unless they are the first word). For example: *The Joy of Cooking*.
3. Title of container. Optional, only use if applicable. For example: Jstor, *The Catalog of Cookies*.
4. Other contributors (of the container). For example: edited by Mickey Dee.
5. Version (of the container). For example: 7th ed.
6. Number (of the container). For example: vol. 5, no. 3.
7. Publisher (of the container). Do not use for periodicals such as newspapers or magazines.
8. Publication date (of the container). For example: 28 July 1997.
9. Location (of/within the container). This may be a page number range, website URL, or a DOI (i.e., digital object identifier). Note that if a URL and a DOI both are available, use the DOI. For example 1: pp. 56–57, https://rowman .com.
10. Optional elements. Optional elements include date of original publication, city of publication, and date of access. Only include these for a particular reason, such as that a website may change depending on the day it is viewed.

Combine these elements to make your citation. Here is an example of a multiauthor journal article found in a database (includes two containers: the journal and the database):

Ivins, Tammy, et al. "Adult Transitional Theory and Transfer Shock in Higher Education: Practices from the Literature." *Reference Services Review,* vol. 45, no. 2, 2017, pp. 244–57. *Proquest*, doi: 10.1108/RSR-08-2016-0048.

For additional help, consult a copy of the MLA publication manual, the "MLA Style: A Quick Guide" website, and/or the popular Purdue University Online Writing Lab (OWL) website.

APA Style, Sixth Edition

All APA citations generally include the author name, date of publication, title of the work, and publication data,[3] but the exact citation will vary based upon the format. For detailed help, consult a copy of the APA publication manual and/or the popular Purdue University Online Writing Lab (OWL) website. It can also be extremely helpful to consult the "Frequently Asked Questions About APA Style" page on the APA website, as it addresses several common issues (such as citing websites) not covered either by the OWL or the APA manual itself. Here is an example of a multiauthor journal article found in a database:

Ivins, T., Copenhaver, K., & Koclanes, A. (2017). Adult transitional theory and transfer shock in higher education: practices from the literature. *Reference Services Review, 45*(2), 244–257. https://doi.org/10.1108/RSR-08-2016-0048.

Two crucial differences from MLA often trip up authors who use both styles. In APA, only the first word in the source title is capitalized, except for proper nouns (which are also capitalized). APA also only displays the first initial of the authors' first names, not the whole name. If you use a citation manager (discussed below), it may not adjust capitalization automatically or name spelling automatically, so you may have to adjust that manually.

Citation Managers

Citation managers (e.g., Mendeley, Zotero, and EndNote Basic) were mentioned in chapter 5 as tools for source management, but they also can be used to generate citations automatically. (However, *always* double-check the citations created, as computers often make mistakes.) All three citation managers have plugins for Microsoft Word and LibreOffice, allowing you seamlessly to search your collection of sources and generate in-text citations and bibliographies on the fly while writing. Zotero's plugin is included in its software installation; Mendeley's ("citation plugin") and EndNote Basic's ("cite while you write") must be installed separately. Mendeley and EndNote Basic have more citation styles preinstalled. Zotero has a massive repository holding almost ten thousand citation styles, including thousands of journal-specific citation styles. A major advantage of using these plugins is the ability to change your entire citation style with just a few clicks. This can be immensely helpful if you are unsure to which journal you want to submit, or if you change your mind and must shift to a new citation style.

However, if you prefer to use Google Docs or another cloud-based word-processing tool to write, do not despair. You will not have the truly automatic citation experience the LibreOffice and Microsoft Office plugins offer, but you still can create fully formatted bibliographies directly from the manager itself. You will be able to copy the bibliography and paste it into your manuscript directly, but you will have to create the in-text citations yourself.

Crafting Figures and Tables

In academic writing, a "table" is an orderly arrangement of basic facts or numbers, displayed so that the arrangement of information along horizontal and vertical axes is significant. "Figures" are any other type of illustrative material (e.g., diagrams, graphs, charts, and photos) used to support your argument. The most common tools used to create these are Microsoft Excel or Google Sheets. Both tools make it easy to format easy-to-read tables and automatically generate professional charts and graphs to represent your data visually. In fact, it is so easy nowadays to create snazzy tables and figures that authors frequently include them unnecessarily. Writers may get so excited thinking about all of the nifty imagery they can make, they do not think about the purpose of these illustrations. The *only* reason to include a figure or a table is if a concept is so complicated, large, or difficult to understand that it cannot be comprehended easily by reading it in text. If you have several dozen data points from several different populations, they may warrant creating a table that outlines the information. However, if your results simply state that "45 percent of students prefer blue to maroon," don't waste the reader's time or the page space with a chart.

When creating figures and tables, make them effective and easy to read. They must be clearly labeled, neatly organized, and uncluttered (lacking extraneous material and decoration that might distract the eye). Use minimal color and design so they can be interpreted even if in black and white (e.g., use shading in addition to color to indicate differences). Not only does this allow readers with color blindness to understand the figure, but it also means that it will be readable if photocopied. The APA citation style offers excellent style advice for sharp figures and tables, such as refraining from including unneeded vertical lines in your table. We recommend that you consult chapter 5 of the APA citation manual for its good advice.

Frequently, you will not include your figures and tables in your manuscript when you submit it; most periodicals instead ask that you indicate where in the manuscript the graphics will go and submit them as separate files along with your manuscript. Even though you likely will use Microsoft Excel or Google Sheets to create the tables and graphs, you should turn them into image files before submission. Doing so makes it easier for the editors and peer reviewers to insert the images into your document as appropriate and ensures against corruption or accidental edits to the graphics. The two easiest ways to save an Excel or Sheets file as an image are to use copy/paste or take a screenshot. To do the former, simply highlight the cells (if a table) or right-click on the figure (if a chart/graph) and copy it; then, paste it into your preferred photo-editing tool (such as Microsoft Paint). You also may use a screenshot tool, such as the Microsoft Snipping Tool, to capture a cropped screenshot of the table, graph, or chart. Whichever method you chose, submit the images in a commonly used, universal, lossless format such as .png or .bmp as recommended by the publication's guidelines.

Key Points

The process of writing can be tedious and challenging, but you can lead the reader skillfully through even the most complicated manuscript by careful organization (including headings, parallel structure, and strong openings/closings). The use of fitting vocabulary and grammar (lacking any of the most common errors) along with strong supporting materials will imbue your readers with a sense of confidence in your conclusions. You will be a writer people want to read.

Activity 1: Spot the Errors

Each of the examples below includes two of the common writing errors discussed in this chapter. Circle the errors and decide how you would fix them. The answer key is in appendix 4.

1. "The librarian was literally ripped apart by the sad news." Correct and rewrite:

2. "The library could not except the books at the boxes, as they were wet." Correct and rewrite:

3. "Since the past two years the library has been under construction." Correct and rewrite:

4. "What is the librarian the dogs likes so much?" Correct and rewrite:

5. "To dogs walked into the stacks, and they were very quiet." Correct and rewrite:

6. "The library marketed its books, DVDs and VHS tapes and magazines." Correct and rewrite:

Activity 2: Spot the Citation Errors

The MLA and APA citations below each contain two errors. Circle the errors and decide how you would fix them. The answer key is in appendix 4.

MLA Style Citation

Ivins, Tammy, et all. "Adult Transitional Theory and Transfer Shock in Higher Education: Practices from the Literature." *Reference services review,* vol. 45, no. 2, 2017, pp. 244–57. *Proquest*, doi: 10.1108/RSR-08-2016-0048

Correct and rewrite:

APA Style Citation

Ivins, T, Copenhaver, K., & Koclanes, A. (2017). Adult Transitional Theory and Transfer Shock in Higher Education: Practices From the Literature. *Reference Services Review, 45*(2), pp. 244–257. https://doi.org/10.1108/RSR-08-2016-0048

Correct and rewrite:

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Notes

1. Ivins, Tammy. "Upcycling MSLS Coursework into Publishable Content." *Endnotes: The Journal of the New Members Round Table* 5, no. 1 (June 2014). ala.org/nmrt/oversightgroups/comm/schres/endnotesvol5no1/endnotesvol5.
2. MLA (Modern Language Association of America), ed. *MLA Handbook*. 8th ed. (New York: Modern Language Association of America, 2016).
3. APA (American Psychological Association), ed. *Publication Manual of the American Psychological Association*. 6th ed. (Washington, D.C.: American Psychological Association, 2010).

References

Ivins, Tammy. "Upcycling MSLS Coursework into Publishable Content." *Endnotes: The Journal of the New Members Round Table* 5, no. 1 (June 2014). ala.org/nmrt/oversightgroups/comm/schres/endnotesvol5no1/endnotesvol5.

APA (American Psychological Association), ed. *Publication Manual of the American Psychological Association*. 6th ed. Washington, D.C.: American Psychological Association, 2010.

MLA (Modern Language Association of America), ed. *MLA Handbook*. 8th ed. New York: Modern Language Association of America, 2016.

Resources

American Psychological Association, ed. *Publication Manual of the American Psychological Association*. 6th ed. Washington, D.C.: American Psychological Association, 2010.

Endnote "Cite While You Write," support.clarivate.com/Endnote/s/article/EndNote-X7X8-Windows-Install-Word-CWYW-Toolbar.

FAQ about APA Style, apastyle.org/learn/faqs/index.aspx.

Mendeley Citation Plugin, mendeley.com/guides/using-citation-editor.

MLA Style: A Quick Guide, style.mla.org/works-cited-a-quick-guide.

Purdue Online Writing Lab, owl.purdue.edu/owl/purdue_owl.html.

Zotero Style Repository, zotero.org/styles.

Zotero Word Processor Plugins, zotero.org/support/word_processor_integration.

CHAPTER 8

Maintaining Motivation

IN THIS CHAPTER

- ▷ Support from Within
- ▷ Support from Without

Support from Within

WHEN IT COMES TO MOTIVATION AND SUPPORT FOR WRITING, the first and best place to turn is to yourself. This can seem counterintuitive at first, because if often feels like we are an obstacle to writing. Every writer deals with internal questions and reservations about her competence, the worthiness of what she has to share, and the looming threat of failure.

Yet, within ourselves is also the knowledge that we are qualified and that we have something worthwhile to contribute to the literature. In chapter 2, you reflected on your interests and strengths. Refer to that chapter's activity as often as you need to, reassuring yourself of the value of your work and your competence to write about it.

Overcoming Writer's Block: Just Start

Sometimes, despite having a strong sense of your goals and values for a project, you feel frozen, incapable of working. At those moments, it can be tempting to do something else, to take your mind off the problem, but that prolongs your nonproductivity. That ten-second YouTube video turns into ten hours, and you still have not started your manuscript. What began as writer's block quickly becomes procrastination. Instead, without a doubt the best way to overcome writer's block is simply to *write*. Do not worry about the quality of your work at that moment; you can easily revisit it to revise or even delete as needed. The key is to start putting down something, anything. Newton's First Law is that an "object in motion stays in motion." This law of the physical universe also applies astonishingly well to the act of writing a manuscript!

Three principles support the just-get-started approach to overcoming writer's block: the five-second rule, eating your frog, and the 80/20 rule.

Five-Second Rule

The principle of the "five-second rule," created by Mel Robbins,[1] begins with a heavy dose of self-awareness. Procrastinators pretend procrastination is something else: a natural avoidance response to a stressful situation. Our fear of failure or insufficiency can simply overwhelm us (particularly when it includes writer's block). Even worse, we then blame ourselves and mentally self-flagellate for procrastinating. Robbins asks us to start by simply acknowledging the reality of stress, that procrastination is a natural result of that stress and fear. Recognize the situation for what it is and forgive yourself. *Immediately* after this acknowledgment, however, spend five seconds counting down to doing the exact opposite of the natural fear response (procrastination) and dive headlong into the writing process. 5-4-3-2-1-WRITE! Of course, this is terrifying, but be courageous. Act with your heart instead of your doubting brain.

Eat That Frog

What if you are not afraid? You have full and complete confidence in your ability to do something, but you just do not want to do it. The act of writing is dull and uninteresting compared to the multitude of other projects and responsibilities before you (no librarian who ever lived lacked an abundance of tasks to work on instead), or perhaps it is just so large and difficult that you are loath to start. Brian Tracy[2] says if you have to eat a frog at dinner, make it the first thing you eat. Otherwise, you will spoil your fine meal with the looming threat of the gooey frog entrée, and that frog will be the last thing on your tongue at the end of the meal. It makes far more sense to get the deed over with, then put it out of your mind and move on to better things. For the writer, this means you should start with your biggest, most imposing task. After you swallow that personal frog, the rest of the process will flow much more smoothly, and you will feel unburdened as you continue writing.

80/20 Rule

What if you are not afraid, nor repulsed by the task? What if, instead, you are caught in that particular hell of ennui, which tells us that nothing matters. What we write in the next hour will neither be important nor contribute meaningfully to the project. Why even bother? Au contraire! Richard Koch[3] says 80 percent of effects come from 20 percent of the causes. Unfortunately, we never know which 20 percent will be the meaningful part, so we must throw ourselves enthusiastically into each section of our project. Banish the voice of ennui and tell yourself that *this* section that you are working on *right now* is "that important 20 percent" of your project that will have the major impact on the whole. Who knows? You might be right.

Tools for Overcoming Writer's Block

What if you *are* courageous? You will step up and swallow that frog for five seconds and start writing what you *know* is the most important 20 percent of your project. Yet, sometimes when your fingers hit the keyboard, still nothing comes out. It just is not working. Two useful tools for overcoming the most stubborn cases of writer's block are dictation and mind mapping.

Dictation

Dictation is the process of speaking into a recording device instead of typing. Many people find it significantly easier to talk about something than to write about it, and dictation allows you to do just that. In days past, recordings would have been handed off to a transcriptionist to type up, and even today you can hire transcriptionists.

However, an increasing number of software options exist for automatically transcribing dictation. These tools are not perfect, but they are instantaneous (versus sending a recording to a transcription service), making them perfect for getting a first draft written quickly. Many authors achieve satisfactory results using the free tools already built into their computers, tablets, or smartphones. Microsoft computers have the "Windows Speech Recognition" (found under the "ease of use" settings), Microsoft Office has an optional dictation add-in (download from the Microsoft website), Android devices have "voice to text" (found in the on-screen keyboard), and iOS devices have "keyboard dictation" (found in the on-screen keyboard). Although these free tools may lack features such as advanced document formatting, they allow a user to dictate text without the pressures of consciously choosing keys and reading one's own words while typing. However, these free tools do make mistakes in translating speech to text, so keep this in mind.

The reigning champion of the automatic transcription world is the Nuance Dragon software, which is available as a one-time purchase for computers and as a subscription for Android and iOS devices. Dragon software is foremost in accuracy and features, but for many users it is overkill.

Mind Mapping

A different technique for breaking through writer's block is mind mapping. This is the process of taking single ideas, words, and phrases and arranging them in a very loose pattern, using arrows and lines to indicate connections and relationships. Similar to outlining, mind mapping offers greater opportunities for spurring creative ideas rather than the rigid structure of an outline.

You can create a mind map on any piece of paper, but many electronic tools are available for you to use. These programs and apps allow easier creation and rearrangement of your map than paper; after all, you want to spur your creativity, not stifle it. When choosing mind-mapping software, keep these points in mind:

Cost: Some mind-mapping tools are free, some are not, and an increasing number have the "freemium" model. The freemium model means you can only create a limited number of maps (or use a limited set of tools) for free. To make more maps or to use advanced/premium features, you must pay.

Online/offline access: Some mind-mapping tools are solely Web-based; access is only through the internet. If you have intermittent internet access, you may want to seek a downloadable software that can be used when offline.

Device compatibility: Many apps and programs only work on a particular device (i.e., Windows, Mac, Android, or iOS). Consider which device(s) you will need to access the mind map from and the cross-platform capability of the tool you choose. If you will be collaborating with other writers, the tool you select needs to work on everyone's devices.

Two excellent Web-based mind-mapping tools are MindMeister and Coggle. These tools have cross-platform usability (in addition to the Web interface, they have both Android and iOS apps), are easy to use, and have generous freemium pricing models.

Regardless of which mind-mapping tool you choose (including pen and paper), use it without hesitation, self-censoring, or judgment. Get your ideas down on the map, no matter how inconsequential they may seem. It is far, far easier to ignore an idea later if it does not fit than to try frantically to remember an idea that was lost because you did not think it was worthy of a note at the time.

Building Your Writing Habit

The abilities to write and do research do not come easily to all people. Many people exclaim that they are "no good at writing," or that writing "just doesn't come naturally" to them. These attempts at self-deprecation are absurd. You do not need to feel insecure about your writing and research skills, as every author feels this way at times. Sometimes even the most successful and experienced writers do not feel like their work comes naturally, but only from years of hard work. Very little is natural about the act of painstakingly gathering research and putting words on the page in the particular order that best presents that information to others, and because it is not natural, it is rarely instinctual.

Instead, writing takes a lot of practice. Like stretching and building a muscle, writing gets easier the more you do it. The key, therefore, is to build a strong habit of writing.

Designated Writing Time

One way to make sure you build a strong writing habit is to designate a certain period each day or week for writing practice. Life can interfere, but it is important to prioritize writing during this time and resist temptation (internal and external) to subvert the time to do something else. One way to do this is to be part of a writing group, which will be discussed later in this chapter.

If you have trouble with the initial commitment, try having a designated writing time for a single month. A successful model for this is NaNoWriMo (National Novel Writing Month). This annual event occurs every November and inspires hundreds of thousands of aspiring writers to pledge to write fifty thousand words that month. The initiative even includes a website where participants can post their daily word counts/progress. Whether you choose to participate in NaNoWriMo (it has no rule against writing nonfiction) or simply to mimic the model on your own, try committing just one month to a regular writing pattern.

Pomodoro Your Writing Time

Of course, to write fifty thousand words in a single month as part of NaNoWriMo is a huge commitment. It requires long stretches of writing. Some authors thrive by writing for several hours at a stretch, but others burn out quickly. If you find yourself burning out after a period of working, set shorter writing goals and commit to writing in shorter bursts. The Pomodoro technique4 is the premier tool for scheduling work in brief, productive sprints.

The Pomodoro technique (named after its creator's tomato-shaped timer) is an efficient means of scheduling work in two-hour blocks of four "Pomodoros." Each Pomodoro includes twenty-five minutes of work and ends with a five-minute break. After four Pomodoros (two hours of work), take a longer break. This technique helps to prevent burnout (thanks to its built-in breaks and short work periods) and is a low-stress entry point that couples wonderfully with the "just get started" advice given earlier in this chapter.

Another benefit of the Pomodoro technique is that because you are working in set increments, it is very easy to track how much time you spend writing. This, in turn, helps you plan your project because it gives you a stronger sense of how long different writing projects take to complete. A simple egg timer or timer app is all it takes to get started with the Pomodoro technique. The biggest challenge is to prevent interruptions. Each Pomodoro should be an uninterrupted period of work, so if you are interrupted and unable to defer the interaction, start over and do not count the incomplete Pomodoro. The good news is that using the Pomodoro system makes it very easy to put off a distraction, because you can provide an exact time when you will be able to respond to someone. Unless the need is urgent (or if the interrupter is your boss), few people object to hearing, "I'm in the middle of something, but I can help you in twelve minutes."

Get Hooked on Writing

It can be hard to continue building a writing habit without losing steam from time to time. One way to stay on track: train your brain with a cue-routine-reward model.[5] With this system, you train yourself to associate a particular sensory *cue* (e.g., physical or auditory) with beginning a *routine* task, then train yourself with a unique, identifiable *reward* after completing the task. In this way, you rewire your brain to associate the reward with the cue, making it easier to complete the routine task. In this system, the cue must be distinct and separate from the task. With a distinct cue in place, you can very easily swap out which task you work on.

Although the idea of programming yourself might sound disconcerting, it is an incredibly effective technique. For example, while writing this book, one author had trouble motivating herself to write every day. Using the cue-routine-reward model, she used three rapid finger snaps as her cue before writing, then rewarded herself after writing with a particular peppermint candy. Before every writing session, she made sure to snap her fingers three times in rapid succession, write, and then promptly enjoy the reward. It did not take long for the finger snaps themselves to assume the same pleasurable sensations as the reward, as the author's body began anticipating the treats. Rather than being something to avoid, designated writing time quickly became highly desirable.

Because the cue (three snaps) was unique and unrelated to the task of writing, the author could use that same cue and reward to motivate work on other tasks such as revising and editing. For those authors who use the Pomodoro technique, the act of setting a timer (particularly a manual egg timer) could be the perfect physical cue.

Another useful technique to help build a writing habit is taken from the comedian Jerry Seinfeld.[6] Called "don't break the chain," this system has the benefit of being analog. This technique requires the use of a paper calendar and is perfect for those who avoid electronic tools (which will be outlined next in this chapter). The technique is simple:

1. Hang a calendar on the wall.
2. Every day that you write, draw a large and visible X across that day.
3. Keep it going so you do not break the chain of Xs.

This technique relies on the emotional reward the unbroken line of Xs brings, the self-disappointment of breaking the chain, and the increasing sense of ownership and responsibility the chain creates the longer that it gets.

Tech Tools for Habit Building

For authors who prefer a more high-tech approach to building strong habits, a multitude of free smartphone and tablet apps is available. A simple search for "habit" in either the Apple App Store (for iOS devices) or Google Play (for Android devices) reveals hundreds of apps. Three apps are highlighted here; explore the options available and choose which works best for you. If you have a project plan and/or are using a project management tool (chapter 5), it should be straightforward to transfer those steps into one of these tech tools for habit building.

Loop Habit Tracker is a free app available only for Android phones, but it stands out for its extremely simple interface. It takes only seconds to create a list of habits you want to maintain. When you perform the habit, you simply tap a button and a check mark appears for that day.

Habitbull, a slightly more complex app, is available for both iOS and Android devices. This a freemium app, meaning it is free to use, but you can pay for premium advanced features. Both Habit Loop Tracker and Habitbull feature a calendar view, allowing you to see your chain of successes, making them an electronic version of the paper "don't break the chain" method described above.

Habitica is available for iOS and Android devices, as well as through a Web interface. Habitica has an RPG (role-playing game) theme and seeks to "gamify" your habit building. Simply enter the habits you want to maintain and associate difficulties with those habits. When you mark the habits as complete, your RPG character gains items (e.g., virtual coins, clothing, weapons) and becomes more powerful. If you team up with other players in Habitica, your successful habits help you complete "quests"; these team quests help you gain "special" items. For those who enjoy gaming or simply want to bring some fun to their to-do lists, Habitica is a great option.

Support from Without

No matter how effectively you use tools and techniques to overcome writer's block and build your writing habit, you can do only so much on your own. At some point, you need the aid of those around you. Peers, supervisors, coauthors, and mentors can support your work in different ways, allowing you to create the best work you can.

Peers

The role of a peer is invaluable. These professional colleagues (whether you work with them or meet them through professional organizations such as ALA) can provide objective feedback about the structure, content, and writing of your drafts. Detail-oriented colleagues will be particularly useful for editing work, such as proofreading and checking for grammatical errors. These informal peer reviews can help you refine your manuscript before submitting for publication, as well as relieving some of your stress. If you know that someone you trust will review the work, then you can focus on the writing, rather than self-editing and judging the work as you write. However, keep in mind three considerations when asking peers for assistance with your writing project.

First, be prepared to receive thorough, honest feedback about your work. Simply asking, "Is it okay?" indicates you are looking for validation, not real analysis. Such validation is useless to you and a waste of your colleague's time. Instead, make it clear that you want real, substantive feedback. Tell the reader about concerns you have with the work or describe how you intend to use the feedback to fuel revisions. When that feedback comes, receive it calmly, unemotionally, and nondefensively. Keep in mind that even if the reader misunderstood or misread what you wrote, that is an indication that the work is unclear. Not every criticism or suggestion will have merit, but carefully consider each before dismissing it. Even if you dismiss feedback, do not do so in your colleague's presence if you intend to ask her for feedback again.

Second, respect the time and effort of those who read, give feedback, and help edit. Honoring and listening to their feedback is part of that respect as is being judicious in asking for help. When you ask, consider your peer's current schedule and workload. If he is swamped by other projects, perhaps it is not the best time to ask for help. Give your peer sufficient time to review your work and a clear deadline when you need it back. Consider the number and frequency of your requests, particularly with colleagues who are willing to do in-depth editing for you. If you take advantage of your peer's generosity and time, the best-case scenario is that he will refuse to help you. The worst-case scenario is that he continues to agree to help, but his burnout and/or resentment at being abused will cause him to do an inferior job providing feedback on your work.

Finally, if a peer is willing to help you, you should be willing to help in return. The Golden Rule ("treat others like you would want to be treated") applies just as well here as it did in preschool. Writers not wanting to return the proofreading favor sometimes offer the common excuse that they "just aren't any *good* at that sort of thing." However, practice is exactly how you *get good* at editorial reviews and providing feedback. In addition, the best writers know that the more you read (particularly if you engage with the work actively, taking notes and offering suggestions), the better your own writing becomes.

Writing Groups as Peer Support

One way of getting and giving peer-to-peer writing support is to form a writing group. Many times, these groups simply take the form of a regularly reserved classroom or conference room in which members agree to meet regularly and work on their own projects for a designated period. Peer-support programs can help create a supportive culture of scholarship,[7] providing a structured venue for writers to come together to get work done alongside each other.

In addition, these meetings can serve as an excellent venue for soliciting peer feedback and copyediting. One method is to designate certain meetings as peer-review meetings. Alternatively, members can indicate (most easily by writing their names on a whiteboard in the meeting space) during a meeting if they are willing to read work for others. If a writer feels close to burnout, or is between projects, reviewing others' work is a way to take a break but still be productive and helpful.

Sometimes a peer-support group will focus on providing feedback and revision, or on another aspect of the process (such as methodology). The interests and needs of the members determine the goals and purposes of the group. Depending on how many or how few members of your library are interested in the group, it may make sense to open the group to the community (if a public librarian) or other faculty on campus (if an academic librarian). Doing so increases the diversity of perspectives and experience in the group, leading to more robust advice and support.

If a synchronous writing group is not possible, you can create a virtual asynchronous group (in fact, such a group can complement a face-to-face group). Writers who participate in NaNoWriMo experience a robust, international online community that supports all of the participating writers, but your virtual group can be as small or as large as you desire. It can welcome individuals from far and wide connected by a shared topic, or you may limit to local authors or even just to coworkers (just because we work at the same place, does not mean we have time to meet face-to-face). You can run an online writing group through a listserv or a social media platform (such as Facebook Groups). Participants can post requests for review and editing (or offers to do the same), commiserate on writing challenges, seek advice for solutions, and post progress reports.

Supervisors

Supervisors are very powerful external motivators for writers. They can hold you accountable for your writing goals by making scholarship an annual goal in your performance reviews. Required publication is one of the biggest factors in establishing a lifelong professional habit of scholarship (Fennewald, 2008: 107). Your supervisor also can be your ally in having dedicated time to write and habit building.

When interviewing for a job, inquire about potential publishing requirements and the level of support you can expect from the library (and your future supervisor) for those requirements. Unfortunately, just because publishing is required (or highly encouraged), you will not necessarily be given the time or the support to complete it.

Supervisors can also be very powerful demotivators if they do not support your writing efforts or endorse you spending time away from other responsibilities. If scholarship is part of your library's promotion or retention guidelines, use that to your advantage when working with an unsupportive supervisor. If it is not, your best bet is to highlight how scholarship and writing will improve library operations and/or your job. You can do this by describing the initiative or assessment tool you intend to write about. If you are an academic librarian, you can argue that going through the writing and publishing process makes you much more capable of assisting faculty (and students) with their own research and publications.

Mentors

A writing mentor is an experienced author who volunteers to keep you on track with your publication goals. This mentorship can be invaluable.[8] A mentor's goal is to help you create the best work you can. The best ones will not sugarcoat their feedback. With writing experience comes familiarity with what makes quality, as well as what editors are looking for; such experienced writers can steer you in the right direction and give helpful suggestions.

A writing mentor can be your supervisor, which makes communication convenient. However, having a nonsupervisory mentor has real advantages. First, it allows you to be completely open to the mentor about the project and your work without fear or worry of judgment. In addition, as discussed above, your supervisor can be an obstacle to your writing, and an objective mentor can be extremely helpful to talk to about that issue.

Finally, the goals of a supervisor and a mentor are fundamentally different. The former is concerned primarily with your job performance and the success of the organization to which you belong. The latter is concerned primarily with nurturing your writing and research skills.

For many of those same reasons, sometimes it can be helpful to find a mentor who does not work at your library. Sometimes former MLIS instructors or former supervisors are willing to serve as mentors, or you may connect with potential mentors at conferences and other networking events. Numerous formal mentoring programs are available through national organizations, including the "Your Research Coach" Program from the Association of College & Research Libraries (ACRL).

When working with a mentor, establish expectations early regarding what the mentor expects and what you expect from her. Most mentors are willing to help out of the goodness of their hearts, but others want recognition through coauthorship. One author of this book experienced an awkward moment when a librarian, who had offered to read a manuscript draft and provide suggestions, afterward suddenly requested coauthorship of the final article. In that case, his mere handful of minor suggestions were clearly not worthy of coauthorship, and the author was able to decline. However, sometimes a mentor contributes enough that a coauthorship is not only acceptable but is indeed fair. So establish exactly what a mentor is willing to do with or without credit; confirming that level of willingness can keep your mentor from burning out with too many requests.

Collaboration and Coauthorship

Collaboration and coauthorship can be a very effective means of support for both new and experienced writers.[9] They reduce the burden and stress of publication, and decrease the workload. Studies suggest that collaboration also increases an article's overall quality and its odds of being published.[10] So, even if you started a project solo, consider adding a coauthor if the project's stress and workload start to get to you.

Coauthors may be mentors, supervisors, or peers. You may have disparate or similar writing or professional experiences. You may know each other beforehand or have just met. It is important that you share an enthusiasm for your writing project. You will be working closely together for weeks, months, or maybe years. In that time, you likely will get frustrated with your coauthor, but if you share the same passion for the project, you will push through.

Thanks to the advent of technology, it is easier than ever for coauthors to collaborate over great distances. Electronic tools for collaboration (such as Google Drive) and project management (such as Asana) were discussed in chapter 5. No matter how complex or simple a system you establish, some form of project management tool is essential to ensure an efficient process. If the process is not efficient, then your collaboration hinders, rather than supports, your work.

Key Points

Numerous tricks, techniques, and tools can motivate and support flailing authors. These tools can help authors start writing, overcome writer's block, and build a strong writing habit. Authors can find support from peers, supervisors, professional mentors, as well as through collaboration and coauthorship.

Activity 1: Resource Audit

Sometimes we focus so much on problems and nifty new solutions to them that we forget to appreciate the positive resources we already have. Slow down and be mindful of what already is available to us and within us.

The following questions will guide you through an audit of the resources you have in your life that could be used to support your writing. When you answer, consider your professional environment and hobbies as well as everyday life.

- What mind-sets and habits do you have that could be useful to the writing process, such as time-management skills, personal attributes, and good habits you have established?
- What tricks and strategies do you use to achieve your goals, professionally and personally?
- What mentors, colleagues, and professional allies do you have? What skills and expertise do they have? What is one way each of them can help or support you with your scholarly writing?
- Looking over the habits, strategies, and network that you outlined above, what gaps exist? Where do you need to develop new solutions and strategies?

Activity 2: "Jump over Those Hurdles" Worksheet

Turn to appendix 5 at the back of the book. This worksheet will help you overcome your personal writing hurdles, as well as assess and reflect on how well your plan works.

Notes

1. Robbins, Mel. *The 5 Second Rule: Transform Your Life, Work, and Confidence with Everyday Courage*. (Savio Republic, 2017).

2. Tracy, Brian. *Eat That Frog! 21 Great Ways to Stop Procrastinating and Get More Done in Less Time*. 1st pbk. ed. (San Francisco: Berrett-Koehler Publishers, 2002), 89–92.

3. Koch, Richard. *The 80/20 Principle: The Secret to Achieving More with Less*. Reprint ed. (New York: Currency, 1999).

4. Cirillo, Francesco. *The Pomodoro Technique*. 3rd ed. (Berlin: FC Garage GmbH, 2013).

5. Duhigg, Charles. *The Power of Habit: Why We Do What We Do in Life and Business*. (New York: Random House, 2012).

6. Trapani, Gina. "Jerry Seinfeld's Productivity Secret." *Lifehacker,* 2007. lifehacker.com/281626/jerry-seinfelds-productivity-secret.

7. Palmer, Pamela, and Chris Matz. "Promoting Writing among Nontenured Faculty: Seven Up, Seven Down." *College & Research Libraries News* 67, no. 6 (2006): 372–73.

8. Tysick, Cynthia, and Nancy Babb. "Perspectives On . . . Writing Support for Junior Faculty Librarians: A Case Study." *Journal of Academic Librarianship* 32, no. 1 (2006): 95–96.

9. Nall, Clark, and Amy Gustavson. "Surviving the Tenure Process: A Model for Collaborative Research." *Endnotes* 1, no. 1 (2010).

10. Lamothe, Alain R. "The Importance of Encouraging Librarians to Publish in Peer-Reviewed Publications." *Journal of Scholarly Publishing* 43, no. 2 (January 1, 2012): 160–61. doi.org/10.3138/jsp.43.2.156.

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Trapani, Gina. "Jerry Seinfeld's Productivity Secret." *Lifehacker*, 2007. lifehacker.com/281626/jerry-seinfelds-productivity-secret.

Tysick, Cynthia, and Nancy Babb. "Perspectives On . . . Writing Support for Junior Faculty Librarians: A Case Study." *Journal of Academic Librarianship* 32, no. 1 (2006): 94–100.

Resources

Coggle, coggle.it.

Dictate add-in for Microsoft Office, microsoft.com/en-us/garage/profiles/dictate.

Dragon Nuance, nuance.com/dragon.html.

Habitbull, habitbull.com.

Habitica, habitica.com.

Loop Habit tracker, github.com/iSoron/uhabits.

Lucidchart, lucidchart.com.

MindMeister, mindmeister.com.

National Novel Writing Month, Nanowrimo.org.

"Your Research Coach" Program, ala.org/acrl/aboutacrl/directoryofleadership/sections/cls/clswebsite/collprogdisc/researchcoach.

OH, MY GOSH, I'VE REALLY WRITTEN SOMETHING!

Choosing a Scholarly Journal

IN THIS CHAPTER

Selecting a Journal

IF YOU HAVE READ THE PREVIOUS CHAPTERS and completed the associated activities, you likely have a sense of what publication type you are aiming for. Now it is time to focus on finding the specific scholarly journal that is best for your manuscript. Although this chapter is dedicated to scholarly journals, the absence of a chapter devoted to selecting a non-scholarly publication (e.g., a magazine, trade journal, or newsletter) does not imply that publishing in a popular (non-scholarly) publication is easy or a noncompetitive process. Often, popular LIS publications have a high readership, because a perk of membership in a professional organization is receiving a copy of its signature publication(s). However, these publications tend to be much more straightforward to find and submit to, as compared to scholarly journals, which were covered sufficiently in chapter 3. If publishing in a scholarly journal is your goal, this chapter can guide you through the process of picking the best one (aka: the highest caliber and most appropriate).

Some authors choose to write a draft manuscript first, then pick a journal that aligns with the subject matter and length. This is one approach. However, it is not advisable to spend a tremendous amount of time writing a manuscript, editing it, having others read it, and formatting it (e.g., APA or MLA) before you have identified potential journals. Each journal has its own guidelines and specifications for writing including length, headings, required sections, and citation style, so don't create a fully polished manuscript until you know the guidelines you need to follow.

Some potential authors choose to identify a journal they hope to publish in before writing anything to ensure that the manuscript is a fit. This approach has an advantage: you can tailor your manuscript to the specifications of the journal as you write, so it will require less editing along the way. It also has a disadvantage: the journal you submit to could reject your manuscript. In this case, you might feel like you have put so much time and energy into your manuscript that you cannot imagine reformatting it and submitting it to another for fear of another rejection. Choose a happy medium: write initial notes (in the form of an outline or abstract) before you identify your short list of potential journals, but only start writing in earnest after you have decided on a few possible journals.

No choice is right or wrong, but the hybrid approach will keep your time and energy at the appropriate level. Nothing is more frustrating than assuming a journal will want to publish your manuscript, writing a full manuscript to the journals's exact specifications, and then receiving a rejection. Don't put yourself through that. Create an outline, start to draft, and look for at least three journals that seem like the best fit for you.

A side note here: Plenty of bibliographic management applications (such as EndNote or Zotero) allow you to change easily from one citation style to another. Using one of these will keep you organized and save you a lot of time if you are considering journals with different citation styles. See chapters 6 and 7 for more discussion of citation managers and how to use them.

Calls for Proposals

Find "your" journal essentially through one of two approaches. Seek one out (described later in this chapter), or wait until you see a call for proposals (CFP), often for a theme issue of a scholarly journal. In chapter 2, CFPs are mentioned as a way to get inspired about a topic, but they also can help you find a publication outlet for an idea you already have. As you read CFPs, it is easy to get excited, but make sure that the call is a good fit for your topic. Often CFPs give examples of the types of topics they are looking for, but you can contact the editors with an informal query about your topic before submitting a formal proposal. Do not shy away from a CFP that does not seem to align exactly with your topic and/or outline. It may be easier than you think to tweak your draft's focus.

CFPs are sent almost daily to various LIS listservs. If you are not on any listservs, we recommend that you subscribe to the ones that relate to your topic. Because listserv emails can be overwhelming and hard to keep up with, consider either creating a folder to which your listserv messages automatically go or subscribing to the digest version of the listserv. Let your colleagues, supervisor, mentor, adviser, or a professor know what you are working on and ask them to forward to you CFPs they see on their listservs. This way you are not subscribing to every listserv, only the ones that are most relevant to you.

You also can find CFPs through websites and blogs such as "A Library Writer's Blog," "Dolores' List of CFPs," and "Library Juice." Look carefully for the submission deadline rather than the date the CFP was posted on the blog; the blog posting may be recent, but the CFP is old. Look at the time line for submission before you get too excited about a CFP. It can be for conference presentations, book chapters, newsletters, and other publications, so be sure it is for a journal article if that is what you intend to write. Here is an example of a CFP for a journal article found on "A Library Writer's Blog:"[1]

Monday, July 16, 2018 / CFP: Code4Lib Journal (C4LJ)

The Code4Lib Journal (C4LJ) exists to foster community and share information among those interested in the intersection of libraries, technology, and the future.

We are now accepting proposals for publication in our 42nd issue. Don't miss out on this opportunity to share your ideas and experiences. To be included in the 42nd issue, which is scheduled for publication in early November 2018, please submit proposals to http://journal.code4lib.org/submit-proposal by Friday, August 3, 2018. The editorial committee will review all proposals and notify those accepted by Friday, August 10, 2018. Please note that submissions are subject to rejection or postponement at any point in the publication process as determined by the Code4Lib Journal's editorial committee.

C4LJ encourages creativity and flexibility, and the editors welcome submissions across a broad variety of topics that support the mission of the journal. Possible topics include, but are not limited to:

- Practical applications of library technology (both actual and hypothetical)
- Technology projects (failed, successful, or proposed), including how they were done and challenges faced
- Case studies
- Best practices
- Reviews
- Comparisons of third-party software or libraries
- Analyses of library metadata for use with technology
- Project management and communication within the library environment
- Assessment and user studies

C4LJ strives to promote professional communication by minimizing the barriers to publication. While articles should be of a high quality, they need not follow any formal structure. Writers should aim for the middle ground between blog posts and articles in traditional refereed journals. Where appropriate, we encourage authors to submit code samples, algorithms, and pseudo-code. For more information, visit C4LJ's Article Guidelines or browse articles from the earlier issues published on our website: http://journal.code4lib.org. Send in a submission. Your peers would like to hear what you are doing.

This is a typical CFP. It gives the name and description of the journal. It provides a specific time line as well as a list of potential topics and article types accepted. Notice the caveat that the list provided is not exhaustive and that the editor will be interested in other topics that fit the journal's purpose and subject matter. The description indicates that there is no formal structure, and peer review is not mentioned. What does that signal? If you said, "Hmmmm. It might not be scholarly journal," you are right! *Code4Lib Journal* is a trade journal, not a peer-reviewed journal. Over time you will pick up on those clues immediately; for now, you may need to verify whether a journal is peer reviewed. Here is an example of a CFP for a peer-reviewed journal, listed on "Dolores' List of CFPs":[2]

Performance Measurement and Metrics (PMM) / Posted on June 28, 2018

Performance Measurement and Metrics (PMM) is a leading double-blind refereed, international journal, charting new qualitative and quantitative developments and techniques for measurement and metrics in information environments.

The journal is concerned with planning and development in libraries and the organizations of which they are part. We invite authors to submit their original research papers related (but not limited) to the following topics:

- Measurement, assessment, and evaluation in libraries and other information environments
- Uses of StatsQual, IT metrics, and informetrics to measure and then inform the management of libraries
- Library and information service value
- The library's role in the measurement of learning and in organizational accreditation
- The impact and value of using social media in information services.
- Infonomics
- The value and impact of information/content/learning objects in education
- The measurement and assessment of learning
- Performance measurement and management in higher education, museums, and archives
- The use of "business" and web analytics

Issue submissions should be made through ScholarOne Manuscripts, the online submission and peer-review system. Registration and access is available at http://mc.manuscriptcentral.com/pmm.

Submissions are accepted anytime.

What you do not see in this CFP is a specific time line; this call indicates that submissions are accepted at any time. In this case, the editor is sending out a general call for submissions rather than encouraging submissions for a specific issue.

These two examples of CFPs demonstrate that not all CFPs are the same; use caution and your research skills to determine whether a CFP is for a peer-reviewed journal. CFPs might be open calls for submission at any point, or they may be for a specific issue, in which case an associated time line is provided. Read carefully and do additional research if needed.

If you find a CFP that aligns with your topic, carefully reread the CFP for the deadline and the requirements. Neither of the example CFPs *requires a proposal*. Oftentimes editors use the abbreviation CFP erroneously to mean "Call for Submissions," rather than truly calling for proposals.

However, submitting a brief proposal often is part of the submission process. When *Library Trends* (a peer-reviewed journal) issued a call for a special issue, the call included, "Abstracts and proposals should be no more than 500 words. Please include a brief author biography with contact details as well."[3]

As discussed in chapter 3, be wary of predatory journals. Be cautious of emails sent directly to you that "invite" you to publish in their journal and may even include a salutation such as "Dear esteemed author." The Society of Teachers of Family Medicine provides an excellent blog post listing the red flags to watch for with email invitations that seem too good to be true ("Dear Esteemed Author": Spotting a Predatory Publisher in 10 Easy Steps, by Christopher Morley in 2016).

Finding a Journal

Given that CFPs are coming to you irregularly, you might seek out the "perfect" journal rather than wait to get lucky with the perfect CFP. With this strategy, identify at least three and rank them in the order in which you plan to submit. Make the journal you are most interested in your first choice, but line up good second and third choices in case your article is rejected (see chapter 10 for advice on that matter).

As you identify your potential journals, consider their intended audience, subject focus, and scope. You also may wish to consider impact factor and open-access (OA) status.

Intended Audience

Hopefully you answered the questions posed in chapter 3 and already have a sense of your intended audience. This is one of the most straightforward factors to consider to identify potential journals for a future publication. As you likely already know, the LIS field is broadly categorized into four "types" of libraries: academic, public, school, and special, and each category can be further subdivided (e.g., "special" includes medical libraries, corporate libraries, law libraries, and others). If you have not identified an intended audience, think about it now by answering these questions: In which type of library do you currently work? Where have you spent the most time in your career? Perhaps you are an LIS student who has not picked a concentration or future career path but has an interest in one of these types of libraries.

Often it makes the most sense to try to reach the audience most closely aligned with your current work environment or your intended work environment. You are most familiar with this environment, you know the lingo, and you understand the issues this audience faces. Rarely does an academic librarian closely keep up with or publish in the literature from the public library field, and vice versa. The sheer fact that each field has so many journals makes it difficult to keep up with your own specialization, much less with additional literature. If this is your first journal article, you likely will feel most confident and most comfortable in writing for a journal whose audience is similar to your current work environment, the one in which you have spent the most time, or the one in which you have the most interest. After you have some publications under your belt, consider writing for a journal outside your field or even outside LIS literature, but for now, it is best to stick with what you know.

Subject Focus

Multiple journals are published for/about each type of library. Within these, many journals focus on a specific subject. For example, many journals are intended for academic librarians; within that set of journals, some are written for catalogers, managers, information literacy instruction librarians, those who focus on technology, and those who focus on specific issues such as intellectual freedom or diversity, and much more. The list is long. Either think about your topic and search for journals that cover this topic, or browse through journals to find three that align with your topic. Unfortunately, no easy-to-get-to, comprehensive list of peer-reviewed journals exists, but you are an LIS professional with super research skills. You can do this! Use those research skills to find the journals that align both with your intended audience and subject.

Scope

The scope of a journal is a factor to consider. Think of restaurant menus as a way to help understand scope: Some restaurants specialize in just a few things. Perhaps you are eating at a Puerto Rican restaurant, where you expect classic Puerto Rican dishes on the menu and not much else. Other restaurants, such as national chain restaurants, serve anything and everything from seafood to salads to burgers to milkshakes. The menu could be multiple pages and serve food from around the world. This is a good way to think about scope.

Some journals are very specific and focus on one area (e.g., *Slavic & East European Information Resources*); others are very broad and cover a wide range of topics and issues within a particular library type (e.g., *College and Research Libraries*). Where might your topic fit best? How specific is your topic? Has a journal previously published articles about your topic? Browse lists of journals in the LIS field to brainstorm about your best option. Every journal should have a scope and/or "purpose and aims" statement on its website (if it doesn't, it might be a red flag of an unprofessional or predatory journal). Those statements help you determine the scope if it is not obvious from the title.

Impact Factor

Impact factor might be a consideration. The most basic definition of impact factor is a measure of how high an impact (aka reach) a journal has. Impact factors reflect the frequency with which the journal's articles are cited. No universal standard impact factor exists; instead, impact has various measures. Johns Hopkins University's Sheridan Libraries has an excellent guide (see the Resources as the end of this chapter) that outlines the many, many possible metrics, but the two most famous and renowned are Web of Science and Scopus. Web of Science defines its "Journal Impact Factor" as

> all citations to the journal in the current JCR [Journal Citation Reports] year to items published in the previous two years, divided by the total number of scholarly items (these comprise articles, reviews, and proceedings papers) published in the journal in the previous two years. . . . Though not a strict mathematical average, the Journal Impact Factor provides a functional approximation of the mean citation rate per citable item. A Journal Impact Factor of 1.0 means that, on average, the articles published one or two years ago have been cited one time. A Journal Impact Factor of 2.5 means that, on average, the articles published one or two years ago have been cited two and a half times. The citing works may be articles published in the same journal. However, most citing works are from different journals, proceedings, or books indexed in Web of Science.[4]

Scopus defines its "CiteScore" as

> a simple way of measuring the citation impact of serial titles such as journals. Serial titles are defined as titles which publish on a regular basis (i.e. one or more volumes per year). CiteScore calculates the average number of citations received in a calendar year by all items published in that journal in the preceding three years. The calendar year to which a

serial title's issues are assigned is determined by their cover dates, and not the dates that the serial issues were made available online.[5]

Find the impact factor for a journal by searching for the journal name in Scopus or Web of Science, if either you or a colleague has access to one of these subscription databases. If you don't have access, the local university or college library might have access. Or go directly to the journal's website to see if the impact factor is listed, or do a Google search for the name of the journal and "impact factor." Scholarly articles sometimes discuss impact factors for journals in the field; usually these articles list the "top" journals for a specific span of time.

Use these metrics to determine which journals have the most impact in the field. For example, if you search Google Scholar Metrics for LIS journals,[6] based on its metrics, the "top" LIS journal is the *Journal of the Association for Information Science and Technology.* Other metrics may have a different "top" journal. If this is your first publication and publishing in a scholarly journal is a requirement, you might be required to publish in a journal with a high impact factor.

Acceptance/Rejection Rates

If impact is not a requirement for you, at least be loosely familiar with the concept of impact factor (after all, everyone wants to publish in a high-quality journal), but it should not be the primary rationale for picking a journal. If this is your first foray into publishing, instead prioritize considering acceptance/rejection rates. The acceptance/rejection rates typically can be found on the publication's website in the "information for authors" section. Or consult resources such as *Cabell's Directory of Publishing Opportunities*, *UlrichsWeb*, and various online guides produced by academic libraries that outline how to find acceptance and rejection rates. The LIS literature and the Web serve as rich resources for identifying core journals in the field.

Open-Access Status

OA was discussed briefly in chapter 3 and is defined by the Scholarly Publishing and Academic Resources Coalition (SPARC) as "the free, immediate, online availability of research articles combined with the rights to use these articles fully in the digital environment."[7] You already may be quite familiar with OA and be thinking, "Of course I want my article to be in an open-access journal!" Unfortunately, not all journals, even within the LIS profession, are OA. If you are required to publish in a particular journal, a journal with a certain impact factor, a journal in a particular field, you might not be able to publish in an OA journal. Talk this over with your supervisor, mentor, or a professor to help you make this decision. The "Directory of Open Access Journals" and "OAIster" will help you determine if a journal is OA. You also can visit individual journal websites.

In addition, put a copy of your manuscript (preprint or post-review copy) in your Institutional Repository (IR) if you have one. Many colleges and universities have an IR, and they are almost always OA to the public. Including your work in an IR has many benefits: the work is permanently archived, is discoverable through search engines, will reach more readers (which might result in higher citation counts), and allows you to showcase your work as a member of your university.

The journal publication process is outlined in chapter 10, and one part of the process is to examine closely the author agreement that indicates what you can do with your work. You can also use the SHERPA/RoMEO database to determine your author rights for a journal. Even if an author agreement does not stipulate that you can put a copy of your publication in an IR, you can negotiate with the publisher to add an addendum to your author agreement; the Scholar's Copyright Addendum Engine can help you craft such an addendum.

If you still are not sure where to publish, try using publishers' tools such as Elsevier's "Journal Finder." Keep in mind that this tool is only matching your query to Elsevier's journals, not other publishers. Springer Nature also has a "Journal Suggester" for its journals.

When in Doubt, Ask

If all of these suggestions fail, you can always send ideas to editors to see if your idea aligns with their journal, a common practice in all fields. It is completely appropriate to send the editor a concise email with your topic idea and any questions you have about the journal. Whether you find a CFP or pick a journal yourself, your manuscript is sure to fit several perfect journals. If you already have one drafted, chapter 10 outlines the submission and revision process for your article. You are well on your way.

Key Points

If publishing in a scholarly journal is your goal, select your potential journal by one of several methods. Some choose to draft a manuscript and look for a journal; others identify a journal before writing. A middle ground is to do some writing, including an outline, before identifying a journal. And identify more than one journal in case of rejection. Using CFPs is an excellent way to identify a potential journal. Factors to consider in the selection of a potential journal include intended audience, subject focus, scope, impact factor, and OA.

Activity: Identifying Journals

Turn to the "Identifying Journals" Worksheet, appendix 6 at the back of the book. It will prompt you to examine carefully three scholarly journals to decide if they are a good fit for your manuscript.

Notes

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Surviving the Publication Process

IN THIS CHAPTER

The Publication Process

FROM CHAPTER 9 you have the information you need to decide on potential publications for your manuscript. Publishing for the first time can be stressful and often seems mysterious. The great news is that for nearly all publications, the process is pretty much the same: submit > get a response > edit based on feedback > resubmit > wait a little while > get published. Let the confetti fly!

Your first contact with the editors might be a proposal, which may or may not include an author biography or vita or outline of the proposed manuscript. You will be looking closely at the CFP or the instructions on the journal's website for what information to include. If you are not submitting a proposal, you will be submitting your manuscript itself (note that writers often use the words manuscript, paper, and submission interchangeably). You will submit your manuscript either through email or through the publisher's author portal; the publisher's website will tell you how. Do follow those guidelines. Sometimes authors decide to email the editors their manuscript, even though an author portal is provided, thinking that will bring them special attention. It will, but not the good kind; instead, the editors will label you as someone who cannot bother to follow directions. You should then get a confirmation response through email, though some publications will not confirm your submission but wait to contact you when editors make a decision.

When editors receive your manuscript, they will personally review it. Sometimes this happens shortly after they receive the submission; other times editors will save submissions until they have a certain number and then handle them as a batch. Therefore, it is possible that the publisher will delay reviewing your manuscript. Depending on the type of venue to which you have submitted your work, the editors alone may review it, or it may be subject to a full peer review (discussed in more depth later in this chapter) by one or more readers. The time it takes to conduct this review varies widely; typically, the CFP or author guidelines indicate the review time line and a specific date by which they will communicate decisions. A typical turnaround time from deadline for proposal or draft to a communicated decision is 30–45 days. Some journals take more time, some less.

Potential frustrations may arise during your publication and revision process. Every journal has different guidelines, so even if you have published successfully before, you still may struggle to keep track of all of them. Potential delays may result from the editor's schedule, the process for handling submissions (again, some like to handle submissions in batches), and late peer-reviewer submissions. These delays largely are invisible to you, the author, but can result in a "hurry up and then wait" sensation; after a long period of silence, you may be asked to provide something (such as a revision) on short notice. However, you can judge the quality of a publication in part by the level of professionalism its editors present, including how effectively they handle new submissions in a timely and communicative manner.

Submitting to a Peer-Reviewed Journal

Most "scholarly" journals are peer reviewed; in fact, many academics consider the two terms to be synonymous. As already mentioned in chapter 2, peer-reviewed articles are among the most laudable and rigorous forms of writing you can undertake, partly due to the challenge involved in conducting and writing about the necessary original research, partly due to the challenge of the peer-review process itself.

If a journal is "peer reviewed," its articles (peer review is usually not applied to letters to the editor and editorials) have gone through the peer-review process. After you submit your article, the journal's editors will review it, along with one to three practitioners in your field (though many peer-reviewed journals reserve the right to reject your article based solely on the editor's initial reading, without peer review). The best scholarly journals have a wide pool of volunteer peer reviewers who are established in the field and have publication experience. Ideally, editors will assign peer reviewers to articles that align with their professional and research interests and/or expertise.

The peer reviewer(s) will examine your article and provide an evaluation to the editors. Although peer reviewer(s) consider issues such as flow and readability, they will not review in-depth for spelling and grammar issues, nor will the journal editors. Editors expect you to polish your writing before submission. The best peer reviewers include commentary and examples to support their evaluation, as well as suggestions for improvement. The editors review the evaluation(s) and reach one of three conclusions: accept as is (rare), request revisions before reconsideration, or reject. Even though the peer reviewers' feedback is valued, the editors alone make the final decision regarding your submission.

Although peer review is the backbone of the definition of "scholarly," it does have its detractors. Peer review has no consistent standard across all journals, even within the LIS field. The prestigious science magazine *Nature* has dedicated a section of its website to the debate surrounding the application of peer review. The peer-review process has developed a reputation for intimidating authors: send off a beloved manuscript and receive a slew of criticisms in return. Although a few editors and peer reviewers seem to take pride in being overly critical, the peer-review process is neither punitive nor personal in rejecting manuscripts that lack scholarly rigor. Peer review is meant to be constructive, providing guidance and advice to authors to elevate their work from a polished draft into a work of scholarship. It always will be necessary to reject some manuscripts, but this is not the journals' goal. Instead, the goal of peer review is to identify quality submissions.

Double Blind

The most common types of peer review are "single blind," "double blind," and "open review." Single blind is the most common review process: you will not know who the peer reviewers are, but they know who you are. Open review, which is used minimally, features authors and reviewers who are aware of each other's identity. In double-blind review, the author(s) never know who the peer reviewers are, and the reviewers do not know who wrote the manuscript (though they obviously will learn the author's identity if the article is published). Double blind is ideal because it protects both parties. It allows the peer reviewers to be completely objective in their assessment. It also ensures that no favoritism occurs and that reviewers cannot prejudge a manuscript based on notoriety of the authors or their institutions. To ensure anonymity, your submitted manuscript should have no identifying information in it anywhere, such as name or workplace.

Every journal has a different procedure for ensuring anonymity of submissions, but most request that you do so before submitting (rather than having the editors do it). Editors may ask you to substitute fake names (e.g., "Han Solo, Reference Librarian at Corellian University in The Outer Rim") or blank them out (e.g., "XXnameXXX, Reference Librarian at XXuninversityXX University in XXstatenameXX"). Obviously, this can be a lot of work if your manuscript is a case study or similar project that mentions the institution name often, so use the "Find & Replace" tool in your word processor to make replacements quickly throughout your manuscript. Before submitting, strip all identifying information and metadata (such as your computer name) from the manuscript file you send. On a PC computer, you can right-click on the file and choose properties; in Windows and other platforms, that option is under your word processor properties.

Peer Review: What Editors *Really* Want from Your Manuscript

A common lament of authors going through the peer-review process is that it is hard to know what the journal editors "really want" in the manuscript. Our years of experience serving as editors on peer-reviewed journals and publishing in them has brought us some insight into the editorial mind. Here are some of the tangibles and intangibles that editors *really* want in your manuscript, many of which apply to other types of writing.

Passion

The editors want to see that you are passionate enough about this project to have dedicated time to it and that you are willing to put in more effort if needed. If the manuscript seems carelessly put together at the start, it can indicate to the editor that you do not care, may be reluctant to put work into revisions, and thus may not be worth the editor's time. On the other hand, having true passion for your project will make your manuscript shine to the editors, even if it needs revision. They will feel your energy and see that this is a project worth supporting and spending time on.

Original Contribution

Editors will want to see an original, strong contribution to scholarship, making sure that the manuscript has a clear and meaningful "so what?" Quite often editors receive well-written submissions that are boring, simply restating known facts. Peer-reviewed journals would have no readership if these manuscripts passed muster. Make your submission unique and original, with potential impact and usefulness for others in the profession. Even if you are revisiting an older study, demonstrate why the field needed new data or a new twist on existing research. Even if your manuscript is a case study, argue that the findings are applicable elsewhere.

Appropriate Style and Method

Editors look for a manuscript with the style and methodology that match their goals. Sometimes editors receive a submission that is well written, well researched, and will be useful to readers but is simply the wrong type of article. As discussed in chapters 3 and 6, peer-reviewed articles and research methodologies include a literature review, case study, interview, qualitative methods, quantitative methods, mixed methods, and so forth. Do not match your research to an inappropriate methodology just because you used it in the past. Let the nature of your topic determine the type of article you create. The best way to do this is by being familiar with the types of research out there through keeping up with new library science articles and books.

Polished Content

Editors want a polished manuscript that clearly identifies its research methodology and accurately uses the selected research methodology. It does not matter if it is a case study, formal research study, or even just research in progress. No matter the type, the manuscript should meet the expectations of the level it claims to reach. For example, a literature review should clearly state its scope and be comprehensive within that scope; no literature review can ever be truly comprehensive, and no review should claim to be. That is, not everything has to be a peer-reviewed article right away. If your work is in the early stages, you may not have enough evidence to warrant publishing in a peer-reviewed journal. That is OK. Recognize the current level of your work, publish in a smaller venue, keep refining your research, and try publishing in a peer-reviewed journal later.

Grounded in the Literature

Any respectable scholarly manuscript must have a solid literature review (see chapter 6) that demonstrates where the manuscript fits with existing literature on the topic. Writers sometimes treat the literature review like a hurried afterthought, but it is crucial for demonstrating "so what?" and the true originality of your work. The quality of the literature review can make or break the validity of your entire manuscript. This includes citing correctly; if you cannot be bothered to cite other scholars properly, the rest of your work will come under scrutiny for other forms of sloppiness.

Strong Evidence

Editors will want to see strong, clear, and effective evidence laid out through the manuscript that clearly supports its point. Sometimes superfluous information is included in a manuscript because the author finds it interesting, but an editor will simply circle it and ask, "Why is this here? It doesn't relate to the topic." This includes tables and figures, whose purpose should be clear to the reader immediately. The paper needs an obvious through line from introduction to conclusion:

- thesis
- evidence to be presented
- evidence
- how the evidence supports the thesis
- repetition of the thesis

Your submission should read like a professional article and be understandable and clear. The flow and transitions between sections should make sense. All of the rules of English grammar and spelling should be followed, with care to avoid run-on sentences and jargon (see chapter 6). The manuscript you submit should *not* be the first draft that you finished last night and have not even reread. Make sure it is coherent and well written so the editors can focus on your content instead of trying to understand your writing.

Peer Review: Common Mistakes Authors Make

In addition to making sure that your manuscript is in top shape, avoid these common mistakes authors make when submitting to a peer-reviewed journal. You will make the editors' lives much easier, which allows them to focus on shepherding your manuscript through the review and publication process, and hence more likely to be published in a timely manner. Help the editors to help you.

Not Reading Author Guidelines

This sounds like a joke, but it is not. Every journal has its own guidelines and rules, such as citation style, methods of making the paper anonymous for double-blind peer review, handling image files, and so forth. Even two journals from the same publisher will have differences in their guidelines. These instructions usually are available publicly on the journal's website, and a sample of how they may be labeled includes:

- Author Guidelines
- Guide for Authors
- For Authors
- Instructions for Authors
- Author Instructions
- Publish
- Submissions

- Submission Guidelines
- Manuscript Submission
- Submit a Manuscript

Author guidelines are for your benefit; they allow you to prepare your manuscript in the journal's style without painstakingly examining previously published articles and mimicking their style. Having all articles in a publication conform to the same overall style is not just an aesthetic choice; it benefits readers, who can quickly parse and absorb the content. During the review process prior to publication, having all of the submissions in a universal format helps the editors and peer reviewers fairly compare and evaluate submissions based on the quality of the writing, without bias toward correctly formatted documents. If you do not comply with the author guidelines, the editors may reject your submission automatically without review. This may seem harsh. But the guidelines are not only for your benefit; they represent a litmus test for your attention to detail. However, your submission usually will not be rejected out of hand for a tiny mistake or missing one item. If the author guidelines are unclear or do not address an issue, editors should be glad to answer your emailed questions at any time.

Not Asking Questions with Obvious Answers

Editors want authors who are willing to ask questions when they have them, so long as the authors made a good faith effort to find the answer in the author guidelines. The idea of emailing a journal's editors can be intimidating, but editors are people too, and they are working hard to make a great journal. You might need to ask about anonymizing your manuscript, what the open-access policies are, or how to cite data. Your question may make an editor realize that the author guidelines are unclear on a point or do not address your issue at all (common with the rapid advance of technologies). Therefore, by asking questions not only are you helping yourself, but you may make it easier for future applicants. However, asking questions that have clear answers frustrates editors, so do your due diligence. Try to find the answer before reaching out.

Not Understanding the Peer-Review Process

As discussed earlier in this chapter, it is very likely that the editors will ask you to complete at least some revisions, and it is possible the revisions will be extensive. Successful authors must be capable of receiving the peer-review feedback objectively as intended: to improve the work and make it the best possible. Authors sometimes fail to understand the nature of the publication process and inherent possible delays. This includes having unreasonable expectations of the publication time line, which often is delayed:

- Editors receive and review the article. Depending on how many other submissions they have received, and the editors' process (e.g., whether they hold submissions for batch processing), it may take several weeks for the editors to select and recruit an appropriate peer reviewer for your submission.
- Once the editors assign your article to peer reviewers, they typically are given two to three weeks to do a thorough review.
- Reviewers might miss the deadline; editors may need to remind them or send the manuscript to a new reviewer (which could add an additional two to three weeks).

- After the editors collect the feedback from the peer reviewers, they still must do their own review (to evaluate the accuracy and validity of the peer review) before making a decision.

This entire process can take months, leaving potential authors uncertain. They wonder how long it possibly could take to look over the manuscript and make a decision. Without being aware of all of the steps, authors unfairly blame editors for being slow and/or incompetent. They may trash-talk editors in the profession, send angry emails to the editors, or even withdraw their submissions, none of which makes the editors' job easier or faster or does anything positive for you as a would-be author (it is a small world after all). Editors would love to get things done faster, but every step of the review process ensures that manuscripts receive fair and thorough review to make sure the best research is published and high-quality work is presented to the readers. Editors, therefore, have a constant internal conflict between their responsibility to readers (which means a longer, more complicated review system) and their responsibility to authors (which includes a timely review). Ideally, a happy medium exists between those two responsibilities, and often editors do find that balance. But when a delay happens, editors appreciate and value authors who understand the process and why delays can occur (though that does not remove editors' responsibility to treat authors with respect and to communicate updates in a timely fashion).

The Revision Process

No matter what type of manuscript you have written (newsletter article, scholarly article, book chapter, or book review), you are very likely to get feedback and suggested revisions. This is *normal*, so do not freak out. It is unusual for anyone to have work published without some revisions needed, no matter how small. (If that happens to be you, pat yourself on the back. You did well.) You may receive one of two decisions: "Revise and resubmit" or "Accept with revisions." Accept with revisions means that your manuscript will be published if you make all of the changes the reviewers ask for, whereas revise and resubmit means that acceptance is not guaranteed after revisions are made, but the editors still are interested in considering your manuscript.

Stay calm. You have poured your heart and soul into this manuscript. You humbly sent off your baby for judgment, and, well, they judged it. No matter how often you tell yourself that it is not perfect, it always stings when editors return a manuscript with notes and requested revisions. That pain is OK. It means you care about your manuscript and you want it to be great. At first it may be difficult not to take a rejection or the request for lots of edits as a personal affront, but remind yourself that in blind peer review, the reviewers do not know who you are. Therefore, it is not personal. Remind yourself that the list of suggested revisions you have gotten is, in fact, a very good sign. Detailed feedback and suggested revisions take time for the editors and peer reviewers to develop. It is an incredibly draining intellectual experience to evaluate the quality of a manuscript, to pinpoint and articulate how to improve it. If an article is not very good and/or meaningful for the profession, a peer reviewer may put less effort into the feedback, as thinking about it will offer little benefit. The more detailed the feedback you get, the more worthwhile the reviewers and editors found your article to be. Take the long list you received as a compliment.

Next, respond promptly to the editor. Make sure that your temper and emotions are cool before you do respond, but respect that he is waiting for your response. If you can finish the suggested revisions within a day, feel free to do that and respond by sending the revision. If it will take longer, tell the editor you appreciate the feedback and that you will be working on implementing it. If the editor did not provide a deadline, ask whether you have one.

Finally, consider the scope of the revisions. It can feel like the reviewers want you to rewrite your entire manuscript. That can be frustrating. So consider how much editing you are willing to do. If the revisions are too extensive to handle right now (e.g., perhaps they suggest collecting more data), politely respond to the editors. Let them know you are grateful for the feedback, but you are withdrawing your manuscript to allow time for the needed revisions. The key word is *politely.* Even if you are seething inside, be polite to the editor. When you finish the revisions, you may want to resubmit to this same journal, or someday you may want to submit another article there. Even if not, again the library world is small, and people talk; do not get a reputation for being a jerk.

Tackling Revisions

That said, *always* take the revisions and implement them. The feedback authors receive sometimes discourages them, and they give up without publishing their manuscript. You have done so much work already, why throw away all of that effort? If necessary, withdraw your manuscript so you have time to rework it, but do not give up. Revisions often do not take as long as you might think. The list of suggestions may be imposing, but many of them may be small tweaks and fixes.

So deal with the "low-hanging fruit" first. That means take care of any easy revisions that can be resolved with less than thirty minutes of work. Doing so will make the list of suggestions shrink rapidly, leaving you in better shape to handle any major revisions. After tackling the little revisions, take a big-picture look at your manuscript. Reread your introduction and then skim the entire structure/outline of the work. Finally, look at your conclusions. Note any disconnect between those three, look at the revision suggestions that you received, and decide what (if any) major revisions your document needs.

Do not leave any of the comments and suggestions from the editors unaddressed. Sometimes authors do that, hoping that the editors will overlook it. Remember, many editors take the initial feedback and use it as a checklist against your new submission. No shame accrues from having your manuscript returned for a second round of revisions (this happens commonly when the editor wants to see revisions taken further), but it should be slightly embarrassing to have it returned to you with the note that essentially says, "You didn't do what we already told you to do." Respect the editors' and peer-reviewers' time by acting on every piece of feedback. Even if you disagree with something (as discussed in the next section), respond to the editor rather than just ignore it.

Revision Disagreements

What should you do if you disagree with something in the suggested revisions? First, ask yourself whether you truly disagree or are confused. For example, are you being asked to revise a section in your paper, to clarify what a giant chart already addressed, or to fix a nonexistent citation? Do two suggestions conflict, such as to make the introduction both shorter and longer? In these cases, send a polite email to the editors asking for clarification. Confusing messages sometimes result from more than one person reviewing your manuscript; the editors should have caught the discrepancy in the feedback and made an executive decision about which was correct, but sometimes it slips past. Other times confusion arises because the editor has written something that seems clear to her but did not quite translate into the written word. Asking a coauthor or a colleague to weigh in on the feedback can be helpful. However, editors should be willing be provide clarification if their feedback is confusing.

If you do understand the feedback, ask yourself whether you are unsure how to implement it or lack the confidence to do so. For example, you may disagree with the feedback to “reduce the length by 30 percent,” but your disagreement may be founded in uncertainty about how to make that happen. In that case, your best bet is to recruit the help of a colleague or mentor. Ideally, he will be unfamiliar with the manuscript, so he can read it and provide unbiased advice about how to make the needed changes.

If you understand the feedback and know how you would implement it, but you do not agree with it, let it sit for a few days. Use that time to make sure you are not looking at the suggestion as a personal attack or insult. Give yourself time to separate from the issue, then look at it again with open eyes. If possible, solicit the advice of a trusted colleague or mentor. Even if you are convinced that the reviewers were confused or simply misread something, consider the possibility that if they got confused, other readers might, too; therefore, perhaps the offending section is worth rewriting or rearranging.

If you still disagree with the feedback, contact the editors. It is not unheard of for reviewers to make mistakes (which the editors can miss) or for bias (e.g., a predilection for an instruction method that is different from the one you used in your case study) on the part of the editors and reviewers to cause errors in their assessments. Clearly lay out the suggestion you disagree with and why. Include examples and evidence to support why you disagree. The goal is to have a polite dialogue with the editors, so phrase your disagreement as a request that they help you find a solution: “For all of these reasons, I feel that explaining how the database works, as requested by the peer reviewers, would sidetrack the paper without adding any value to the assessment of student learning outcomes. How do you advise that I proceed?” Avoid histrionic, overly dramatic phrases such as “I completely disagree” or “The reviewer is clearly wrong.” Not only is this a professional interaction, but little in life is absolute. If you use emotionally charged language and definitively declare something, you look unprofessional and naive.

If you are not arguing every single point the reviewers raised or being combative, editors should always welcome polite dialogue during the revision process. It is rare in the LIS publication world for an editor to reject your manuscript simply because you refuse to make a change. LIS journals do not use other disciplines’ practice of publishing rebuttals and disagreements (usually from the peer reviewers) alongside your article. However, if you and the editors still disagree about a significant change even after communication, you may decide it is best to withdraw the manuscript and submit elsewhere.

Revisions When Part of a Collection

Revisions and peer review for projects submitted to a CFP (for a theme issue of a journal or for a book) will be much more rigid in their schedule and require shorter turn-around times for revisions than publications usually do. This is because the editors are managing multiple publications and usually are committed to having them all completed on a preexisting time line. Yet, the benefit of submitting your work in response to a CFP is that the result will feature your work alongside similar ones, allowing the reader to gain a deeper understanding of your work.

Rejection

What if your manuscript is rejected? Even more than with revisions, do not take it personally. Set aside the manuscript and the rejection email. Give yourself as much time as you need to process it and make a new game plan. If you need support, talk to a trusted mentor or supervisor to help you process the experience. Don't ignore your feelings of disappointment, as they likely either will erupt later in an emotional outburst or contribute to a slowly creeping sense of failure and negativity, which will hurt you more in the end.

Remember, scholarly rejection is common. In 2014, forty-eight of eighty-two examined LIS journals had acceptance rates below 50 percent.[1] That means that most LIS journals reject more than half of the submissions that they get. Even experienced writers experience rejection, and it is more likely to happen when you are just starting out and are developing your literary voice and scholarly niche. Remember, too, that no rejection is without some lesson to be learned, even if that lesson is helping you refine your skills at picking the best publications for a particular manuscript. Finally, no rejection is truly a failure, unless you allow it to be. It is only a failure if you choose to end your project with the rejection, instead of pushing your project forward in a new way.

When you have gotten yourself to a good place, respond to the editors. It can be very hard to do so, particularly if you disagree with their decision, but it is an opportunity to show professionalism and grace under pressure. The resulting good impression you leave could be useful down the road if you ever submit to the same publication again or encounter the editor in another professional setting. Your response does not have to be lengthy. Simply write something like "Dear Mr. Converse, I appreciate the time that you took to review my manuscript and your suggestions. Sincerely, Chuck Taylor."

Then close the book on that rejection and move on. If the editors' rejection had more to do with lack of fit for their journal than flaws with your manuscript, quickly submit your work elsewhere. Review your manuscript carefully to make sure it fully meets the author guidelines for the new publisher; you may have to change the citation style, an easy task if you used a citation manager (discussed in chapters 6 and 7). If the rejection feedback indicates issues with your manuscript, then take the feedback given seriously and use it to fuel revisions. Editors do not have to include suggestions when rejecting your manuscript, so if they do, that means they see potential in your work. Carefully consider the suggestions and brainstorm the best way to address them. Depending on the feedback, you may need to substantively change format or collect more data. If such dramatic revisions are needed, they may take time to finish; in the meantime, consider doing a conference presentation, conference poster session, or short article (e.g., a newsletter or blog article) describing your project in progress. Doing so may keep you motivated and invested in the project.

Acceptance

Nothing is better than celebrating the acceptance of a manuscript you dedicated so much time to writing. However, do not forget that the road to publication probably contains a few more things to do. The publisher may ask you to complete an "Author Agreement" or an "Author Release Form." You may wish to negotiate this agreement if it asks you to surrender full copyright privileges or prevents you from sharing the manuscript in open-access repositories or on your website (see chapter 9). Make sure that all coauthors complete copies of the form.

You may need to complete final revisions to the manuscript, such as adding back in the names and places made anonymous for the peer-review process. Even after those revisions, the publication likely will send you a "preprint" for your review; this copy of your manuscript is fully formatted in the layout of the publication. Because the technicians who format your article into the layout likely are not familiar with the subject matter, carefully review the preprint for errors both small and large (it is not unheard of for entire sections of your manuscript to be transposed into the wrong spot). If you have written or contributed to a book, the publisher may ask you to create an index for the back of the book and to help with the marketing and promotion of the book.

Finally, always loudly celebrate your publication and make it as widely available as possible. The next chapter of this book will tell you how.

Key Points

The publication process can be long and complicated, even more so when publishing in a peer-reviewed journal. Preparing your article for submission, tackling revisions, handling rejection, and navigating acceptance all include a variety of steps and potential challenges. However, with care and attention to detail (and a willingness to communicate clearly and patiently with the editors), you and your project will thrive through the publication process.

Activity: Peer Review

The best way to know what to expect when your article is reviewed (whether it is a full peer review or just an editorial review) is to experience it from the other side. This activity asks you to become a peer reviewer for the day.

1. Choose one to three "manuscripts" to review. Unless you have access to unpublished manuscripts, select previously published articles (to see if you would have recommended further revisions) or choose a lengthy blog or newsletter article (to evaluate what revisions and additions it would need to become a scholarly research article). Review your own manuscript draft, but first practice reviewing other manuscripts (articles).
2. Select one or more of the major publishers of LIS scholarly journals. You may want to select the publisher(s) that you are most interested in publishing with (see chapter 9).
   a. Emerald Publishing
   b. Taylor & Francis
   c. Elsevier
   d. Sage Publications

3. Open and carefully read the publisher(s) guidelines and instructions to their peer reviewers; the links are included in this chapter's Resources.
4. Referring back to those instructions as needed, do your own peer reviews. Work methodically and carefully, writing your comments and suggestions professionally as if you were submitting them to a journal editor.

Note

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Resources

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Emerald. "For Reviewers—Reviewer Guidelines," emeraldgrouppublishing.com/reviewers/reviewer_guidelines.htm.

"*Nature*'s Peer Review Debate." nature.com/nature/peerreview/debate/index.html.

Sage Publications. "Resources for Reviewers," us.sagepub.com/en-us/nam/resources-for-reviewers-frequently-asked-questions.

Taylor & Francis. "Reviewer Guidelines and Best Practice," editorresources.taylorandfrancisgroup.com/reviewers-guidelines-and-best-practice.

Thriving after Publication

IN THIS CHAPTER

- ▷ What's Next?
- ▷ Keep the Ball Rolling

What's Next?

YOU DID IT! Seeing your work published can elicit a deeply proud feeling of accomplishment. Celebrate your success (and that of your coauthors) and proudly add the publication to your résumé. However, with success come responsibilities, as well as optional activities to extend the reach of your publication and potentially lead to your next publication. Curious? Keep reading.

Dispersing Your Work

When your manuscript is published, take active steps to build a wider audience for it and your future work. If you have not already investigated putting a version in an institutional repository (IR) or another open-access outlet (such as on your personal website, blog, or employer's website), look into it now. Check your author agreement (discussed in chapters 9 and 10) to determine which open-access outlets are permissible. If you are at a college or university, your institution likely has an IR, or ask your supervisor/mentor/adviser for help finding one. Having your publication available on the free Web means search engines such as Google can index it. As a result, your publication will reach a much wider audience and may be cited more frequently. For example, one of this book's authors put a book chapter in her institution's open-access repository (with the publisher's permission). The news aggregator "Library Link of the Day" shared it, and within a few days, the chapter had been viewed hundreds of times. Two years later, it had been viewed more than one thousand times, and as a result the author had received a lot of positive visibility, praise, and valuable networking. That success would not have happened if the author had not made the chapter publicly available through an institutional repository.

Circulate your publication directly to your professional network. When you do, link it directly to the journal website, pointing to the publication through databases or to the open-access version. Ideally, link it to the open-access version if this is available, as this will be the path with the least barriers for potential readers. Circulate your publication by emailing your colleagues and asking that they forward the message to those who might be interested, sharing through social media, and/or creating a blog and reference the article. Always send a *link* to your article; usually you will not be able to send a copy of your final article as an email attachment, as this would violate your author agreement. Consider putting a link to the publication in your email signature for a few months after the release of your article and add this link to your social media profile(s), particularly professional sites such as LinkedIn.

Building a larger audience for your publication helps with name recognition, which in turn helps in future publishing opportunities. Some might see your publication and reach out to you to collaborate, or a journal editor might like your work and ask that you publish in his journal. If you publish a book, the publisher will do some basic promotion, but to increase your audience (as well as your royalties), you must promote your work more extensively on your own.

If you started your path to publication with a manuscript and not through a conference (as discussed in chapter 4), you might be able to leverage your publication into a conference presentation, webcast, workshop, or another presentation format. If your publication is very successful, you might even be invited to present at a conference. If you have not already read chapter 4, it details the benefits of attending and presenting at a conference. This process is quite cyclical: use a presentation as a catalyst for a publication, or use a publication as a catalyst for a presentation. Keep in mind that a presentation and a publication should never be identical. It is completely acceptable to base one on the other with some variation or difference in focus. No hard and fast rule governs how many derivatives you can have from a publication or a presentation, but simply reusing the same content repeatedly is noticeable in the field (it is a small world) and does not help you grow as a professional or a writer.

Consider sharing data you collected. Chapter 6 discusses how to find data, and many resources listed there allow you to share your data. Sharing data is helpful for others in the field and may increase citations to your work.

Establishing Your (Virtual) Identity as an Author

As you know, the Web (as well as the subscription databases we use in our field) relies heavily on interconnectivity. To harness the power of that interconnectivity, create a researcher ID. This is similar to how librarians use authority records in catalogs to find all of the works by a particular author and to distinguish between authors with the same name. Having an ID makes it easier for others to find your other works (once you have them). The two biggest researcher IDs are ORCID iD and ResearcherID.

More than 3.7 million researchers have registered for an ORCID iD (Open Researcher and Contributor ID) from Elsevier. The ORCID iD is a sixteen-digit identifier that researchers "can use to clearly distinguish themselves from other researchers and reliably connect with their own professional affiliations and contributions."[1] Registration is easy, and hundreds of global systems (including manuscript submission, grant application, and research information management) include ORCID iDs.

A similar product, ResearcherID, from Clarivate Analytics, assigns "a unique identifier to enable researchers to manage their publication lists, track their times cited counts and h-index, identify potential collaborators and avoid author misidentification."[2] Like ORCID iDs, registration for ResearcherIDs is very easy. It is compliant with ORCID standards, so you can synchronize the two systems.

Tracking Your Work

For your own edification (and/or for your annual review or tenure portfolio), keep track of how often your work has been cited (also known as "bibliometrics"). A variety of tools are available to complete this analysis including:

Google Scholar's "Cited by." Google Scholar, which is freely available, provides the "cited by" metric. It also allows you to create a free profile to view a graphic that demonstrates an article's or a group of articles' citation counts.

H-Index and G-Index. Many databases (including "Sources" from Scopus and "InCites" from Web of Science) provide authors with citation metrics including times cited, h-index, g-index, and other factors. The h-index, or Hirsch index, measures the impact of an author rather than of a journal. "The h-index is calculated by counting the number of publications for which an author has been cited by other authors at least that same number of times. For instance, an h-index of 17 means that the scientist has published at least 17 papers that have *each* been cited *at least* 17 times."[3] The g-index is calculated based on the distribution of citations received by an author's publications. "A g-index of 20 means that an academic has published at least 20 articles that combined have received at least 400 citations. However, unlike the h-index these citations could be generated by only a small number of articles. For instance an academic with 20 papers, 15 of which have no citations with the remaining 5 having respectively 350, 35, 10, 3, and 2 citations would have a g-index of 20, but a h-index of 3 (3 papers with at least 3 citations each)."[4]

View Counts. The journal's publisher may track the number of views your article receives through its website. To access this data, you may have to create an account on the journal's website. Your institutional repository (if you have one) allows you to track views, which can be quite high if you dispersed the link widely.

Citation Managers. Some citation managers, such as Mendeley, allow you to track uses and citations.

Understanding the impact of your publication can be both gratifying and necessary for your review.

Responding to Feedback and Questions

Readers may or may not contact you directly with comments or questions about your publication, but you can also look for comments on your article on the journal's website or on social media. Do not be concerned if you do not receive questions or comments, but be prepared for them. The reader may have questions or perhaps is soliciting a coauthor for a future publication. What is your responsibility when someone reaches out? What is a reasonable expectation for your assistance or response? If you publish an article about the implementation of a technology, for example, is it necessary to give technical help to someone who read your article if she asks for it? What if someone criticizes your methods in a research study? What if someone asks to put part of your article on his or her blog? These can be difficult questions with no simple answers.

You are not required by your publisher to do anything. You do not have to respond to inquiries. However, ethically, responding (even if you simply acknowledge the sender) is courteous and professional. You likely have a personal style when you answer a reference question or assist someone; some people will go to the ends of the earth to assist someone, whereas others start someone on the right path. Your style likely informs your approach to responding to queries. You do not need to take on someone's technical problems or serve in place of the technical support from the requestor's institution.

But acknowledge positive comments about your work; it recognizes a colleague in the field who not only took time to read your work but also to reach out. These exchanges can lead to future collaborations or just expand your valuable professional network. Consider your options before you respond to make sure you present your best self. Again, keep in mind that the field is small when you are considering not responding or responding curtly.

You need not respond to criticism of your article unless you think it would benefit you or the critic. Some people simply want to disagree with anything! Use your best judgment or seek advice when deciding whether to respond to criticism, and always take your time before responding. Reading criticism of your publication may trigger an emotional response. Before you respond emotionally, consider the reader, her perspective, and what her motivation might be. If the criticism is more about trying to understand why you used certain methods, or if the reader has a new or contradictory approach, that is reasonable. However, if the reader just wants to attack your methods, you might not want to reply at all.

Keep in mind that any query means that your publication had an impact on someone. Your response or lack of response may also have an impact. Think about what that impact might be and construct a careful response accordingly.

Keep the Ball Rolling

Being an Editor or Reviewer

Now that you have a publication in your name, keep your motivation high and consider getting back in the publishing saddle so to speak. If you are not ready to write a new manuscript, consider serving as a journal editor (even for a single special issue) or as a peer reviewer for a journal. This can provide extraordinary insight into the publication process, and reading and editing others' work will improve your own.

Some journals ask for reviewers on an issue-by-issue basis, others recruit a pool of ad hoc reviewers they can call upon, and some solicit guest editors for specific (including themed) issues. Often editors and peer reviewers for journals are in short supply. You may see a call for peer reviewers or guest editors on listservs, or contact a journal editor directly to determine whether your services are needed. As a new author, you likely are not qualified to serve as a permanent editor for a scholarly journal, but explore opportunities to serve as a guest editor for a special issue of a journal. As such, you work closely with the journal's editors and learn much about the inner workings of a scholarly publication. Although permanent editors of journals often are paid, peer reviewing and guest editing are strictly volunteer. However, serving as an editor or reviewer does count as professional service (an academic institution requirement).

One way to document these activities is through the "Publons" website, a tool that lets you track your service as a reviewer or as an editor. Track your editorial and reviewer contributions on your vita, résumé, annual review document, and so forth.

Building a Research Agenda

Early in your career, it may be difficult to imagine having multiple publications. But once you have one, it is a lot like eating potato chips: bet you can't eat (or write) just one. Once you have successfully published, your confidence will soar. You are familiar with the process, the investment in time and effort, the submission and editing process, and you know the satisfaction of seeing your work in a publication.

No rule says you must publish again on the same topic; in fact, many librarians publish on multiple topics. However, it can be beneficial to concentrate your publications on a particular area as part of a "research agenda." A research agenda is your plan (long- and short-term) for research and publication output. It includes the topic(s) you plan to focus on, as well as where you hope to publish. Update your agenda every year or so to reflect your priorities and interests, as well as how your agenda fits within the new literature published in the profession. Benefits of establishing and following a research agenda are that it helps you stay focused, demonstrates to your supervisor that you are committed to scholarly engagement, and helps establish you as a subject expert within the field.

Once you have a publication to your credit, consider creating such a research agenda. If you really are not interested in pursuing additional publications on your initial topic, consider other topics you *do* want to write about. Think about your career path and consider where you want to be five and ten years from now. If you are not in the environment you would like to be in, start publishing on topics related to your future place of employment. This will help you in your job search; a search committee will look upon it favorably. Establishing your expertise in an area likely will result in invitations to publish articles, give presentations, and more. It is also a great way to establish your ability to mentor someone interested in publishing on the same topic.

Reflecting on Your Process

Take time for reflection during your publication process or immediately after you publish. Decide what worked for you and what you need to do differently going forward. For example, if you had challenges with your coauthor, how can you negate those in the future, either with the same person or a new coauthor? Were your expectations for each other different? Were your expectations different from your editor's expectations? Did you have too little or too much communication? Did your writing styles mesh? Were you equally invested in and excited about the publication? Do you feel you did more work than your coauthor? Can that be resolved, or might it be the same no matter what you do?

Revisit your answers to these questions prior to starting a new project; they can help you think clearly about it. If you have two topics in mind, think about each as one side of a coin. When you flip that coin and it lands on one side, are you excited or disappointed? Engage in projects that excite you and will sustain your motivation.

Making Time to Write

If publishing is required in your position, does a workload document outline the percentage of time you should spend on writing and research? For tenure-track academic librarians, this percentage might be as high as 30 percent. How many colleagues allocate the appropriate amount of time to writing and research? Most instead use their personal time, outside of work. Talk candidly with your supervisor and/or library director to determine what is required of you and how they will support your scholarly efforts. Your supervisor might be flexible and allow you to dedicate one morning or afternoon a week to publication. Librarians often do not make writing a priority, which is understandable given the passion and dedication they have for their work. However, writing and/or research can improve what you do and how you perform. If you consider a solution to a problem you encounter in your current position, write about the problem and solution, then receive feedback about it, you will be a more effective librarian. It is also important as a supervisor or a mentor to demonstrate that you can publish and be effective in your position. Go back to chapter 1 and reread the reasons why publishing is important both for you as an individual and for the profession as a whole. Consult chapter 8 for advice about motivation.

Key Points

As a published author, make time for new activities that are open to you as well as responsibilities to consider. You may want to circulate your work through email, social media, and open-access outlets. You may want to create a virtual researcher ID so that readers can learn about you and find future publications. You can track your work and determine your publication's reach. Consider how to respond to feedback, both positive and negative, about your publication. You might be a peer reviewer or a journal editor and create a research agenda. Finally, be sure to reflect on the publication process so you can learn from the experience.

Activity: Post-Publication Reflection

Carefully consider the questions below and answer them with honesty and self-awareness:

1. How do you feel now that you have accomplished your goal of publication?
2. How did you feel throughout the process?
3. What went well?
4. What went wrong?
5. What would you do differently in your next publication?
6. Do you regret having a coauthor? Why or why not? ("Not applicable" may be an appropriate answer.)
7. Do you regret not having a coauthor? Why or why not? ("Not applicable" may be an appropriate answer.)
8. If someone came to you and told you he wanted to publish something, what advice would you give him?
9. What still interests you about the topic?
10. If you completed a research study, what conclusions did you draw?

11. What were your ideas for future research as you completed a research study?
12. What feels unanswered or unclear to you at this point?
13. How much time did you spend on your publication? Was this a reasonable amount of time given your other responsibilities?
14. How were you able to carve out time for your publication? Would you like to do something differently in the future?
15. Are you are more interested in another topic at this time?

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3. "What Is an H-Index?" *MD Anderson Cancer Center*, 2018. mdanderson.libanswers.com/faq/26221.
4. Harzing. "Metrics: H and g-Index." *Harzing.com*, 2016. harzing.com/resources/publish-or-perish/tutorial/metrics/h-and-g-index.

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"What Is an H-Index?" *MD Anderson Cancer Center*, 2018. mdanderson.libanswers.com/faq/26221.

Resources

ORCID iD, orcid.org.
ResearcherID, researcherid.com/SelfRegistration.action.
Google Scholar Citations, scholar.google.com/intl/en/scholar/citations.html.
Mendeley, mendeley.com/stats/welcome.
Publons, publons.com/home.
Scopus "Sources," scopus.com/sources.
Web of Science "InCites," jcr.incites.thomsonreuters.com.

Appendix A

Brainstorming Topics for Writing

1. In the left-hand column, list up to ten responsibilities and ten tasks you have in your current position. Ask yourself:
   a. What specifically do you do well?
   b. What do you do that you think others in the profession might also do?
   c. What do you give advice on?
2. In the right-hand column, list up to ten personal or professional interests you have, which may or may not connect to your current position. Ask yourself:
   a. What do you already know?
   b. What do you want to know?
3. In the "Responsibilities and Tasks" column, circle the three responsibilities that you are most passionate about and/or have the most confidence in.
4. In the "Interests" column, circle the three interests that you feel could be of interest to others in the profession.
5. Draw lines between items in the completed columns if you feel there is (or could be) a connection between one of your responsibilities and one of your interests.
6. Finally, in the center column, write a short description of the intersections you identify between the "Responsibilities and Tasks" and "Interests" columns. Ask yourself:
   a. Has anyone already written about this?
   b. If so, what could I add to the conversation?

RESPONSIBILITIES AND TASKS	INTERSECTIONS	INTERESTS

Appendix B

Identifying Conferences

Using the resources provided in this chapter, identify up to five professional conferences or meetings that pique your interest and align with your potential publication topic. Fill in the chart to stay organized with poster or presentation proposals.

NAME OF CONFERENCE	LOCATION	DATES OF CONFERENCE	ESTIMATED COST	THEME	PROPOSAL DUE DATE	YOUR SUBMISSION DATE

Appendix C
BEAM Planner

1. What is your project's topic? ______________________
2. What is your project's "so-what"? (otherwise known as the thesis, the author's intent, learning outcomes for the reader, etc.) ______________________

____

____

3. In this chart, plan the resources and information you need for your writing project. Each row features a BEAM category (Background, Exhibits/Evidence, Argument Source, Method/Model). For each row, fill in two columns:

   What? For this column, consider what information and/or types of sources you need in this category for your project. For example, you may say, "I need evidence that having a library card increases the likelihood of using the library."

   Where? For this column, consider where you can look for that information. For example: "I'll check library science databases for scholarly articles first. If I can't find any, I may look for a magazine article or an article from another discipline on a related topic."

BEAM CATEGORY	**WHAT** INFORMATION AND/OR TYPES OF SOURCES DO YOU NEED?	**WHERE** CAN YOU FIND THIS INFORMATION?
Background *Used for providing general information and/or context. Often in the introduction and literature review.* *Examples of sources include dictionary definitions, books, and scholarly articles that establish agreed-upon facts.*		
Exhibits/Evidence *Used for providing materials for analysis, interpretation, and discussion. Serves as the "meat" of a scholarly, peer-reviewed research article.* *Examples of sources include primary sources, field observations, usage data, and survey responses.*		
Argument Source *Used for demonstrating the previous scholarly discourse. In a scholarly, peer-reviewed research article, these sources primarily form the "literature review," but they also can appear as part of the analysis of the results.* *Examples of sources include scholarly articles, books, and opinion articles from trade magazines.*		
Method/Model *Used for gathering original exhibits/evidence, providing an established model of analysis for examining the exhibits/evidence. In a scholarly, peer-reviewed research article, these sources primarily are used in the "methodology" section.* *Examples of sources include scholarly research articles and research methodology books.*		

Appendix D

Chapter 7 Activities—Answer Key

Activity 1: Spot the Errors

Corrected sentences:

1. The sad news figuratively ripped the librarian apart.
2. The library could not accept the books at the boxes, as the boxes were wet.
3. For the past two years, the library has been under construction.
4. Who is the librarian the dogs like so much?
5. Two dogs walked into the stacks, and the dogs were very quiet.
6. The library marketed its books, DVDs and VHS tapes, and magazines.

Activity 2: Spot the Citation Errors

Corrected MLA style citation:

Ivins, Tammy, et al. "Adult Transitional Theory and Transfer Shock in Higher Education: Practices from the Literature." *Reference Services Review,* vol. 45, no. 2, 2017, pp. 244–57. *Proquest*, doi: 10.1108/RSR-08-2016-0048.

APA style citation:

Ivins, T., Copenhaver, K., & Koclanes, A. (2017). Adult transitional theory and transfer shock in higher education: Practices from the literature. *Reference Services Review, 45*(2), 244–257. https://doi.org/10.1108/RSR-08-2016-0048.

Appendix E
Jump over Those Hurdles

1. In the list below, circle the obstacles that prevent you from writing right now. Have more? Write them at the bottom of the list.

Intimidated by the project	Unmotivated to write
Getting started on a project	Unable to make yourself write regularly
No ideas	Forgetting to write regularly
Not sure why you are writing	Worry that your work isn't good enough
Making yourself type	Minor editing issues are distracting
Getting distracted	Feeling alone and lost
Unable to find time to write	Unsupported by supervisor/team

2. In the list below, circle the motivational strategies, tools, or ideas that resonated with you while you were reading chapter 4.

5-second rule	NaNoWriMo
Eat the frog	Pomodoro
80/20 rule	Cue-Routine-Reward
Dictation	Don't Break the Chain calendar
Mind mapping	Habit-building apps
Designating a regular writing time	Asking peers for feedback
Forming/joining a peer-writing group	Making scholarship a formal goal
Forming/joining a virtual peer-writing group	Finding a writing mentor

3. Fill out worksheet.
   a. In the left-hand column, list your top three hurdles (question 1).
   b. In the middle column, list one motivational strategy, tool, or idea that you will try to overcome that specific hurdle (question 2).
   c. Make a note on your calendar for a month from now to revisit this worksheet.
4. When you return to this worksheet in a month: in the right-hand column assess the strategy, tool, or idea. Did it work? Why or why not? What could you try instead?

MY HURDLES	OVERCOME BY . . .	ASSESSMENT
1.	**1.**	**1.**
2.	**2.**	**2.**
3.	**3.**	**3.**

Appendix F
Identifying Journals

After identifying three potential journals, use the following chart to note the journal's topic focus, intended audience, scope, impact factor (if important to you), open-access status (if important to you), and any other factors you would like to consider. Use the chart to ensure that the journals meet your criteria and to help prioritize your submissions.

	JOURNAL 1	JOURNAL 2	JOURNAL 3
Subject Focus			
Intended Audience			
Impact Factor			
Open Access			
Other			

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Tammy Ivins is the online and distance education librarian at the University of North Carolina Wilmington (UNCW). She received a BA in theater and classical studies from Davidson College in North Carolina before falling in love with libraries. She went on to get her MA in library science from the University of North Carolina at Chapel Hill in 2011, and she currently is pursuing an MA in conflict management and resolution from UNCW. She was a reference librarian and head of reference at Francis Marion University and the archives fellow at Davidson College.

Not only does Tammy love libraries, but she also has a passion for contributing to the library literature and encouraging other early-career librarians to write. Tammy has written/cowritten fifteen publications (including book chapters and peer-reviewed journal articles) and numerous book reviews and has presented at several conferences. She was coeditor for *Endnotes* and is supporting editor for *Reference Services Review*.

Tammy lives in Wilmington with her family, three cats, two dogs, the occasional pet fish, and far too many books.

Anne Pemberton is the associate director of research and instructional services and library assessment at the University of North Carolina Wilmington (UNCW). She received her BA in psychology in 1997 from the University of Tennessee, her MS in information sciences in 2000 from the University of Tennessee, and her MS in instructional technology in 2012 from UNCW. She was the social sciences librarian at the University of Tennessee and library fellow at North Carolina State University.

In this book, Anne combines the lessons she has learned from her own publishing experience with her expertise in mentoring early-career librarians toward their publication goals. She has written or cowritten dozens of publications (including book chapters and peer-reviewed journal articles) and has given numerous presentations at regional, state, national, and international conferences on topics including information literacy instruction, library assessment, and the personality traits of librarians.

Anne is a third-generation librarian, a dog mom, and a passionate believer in bringing mindfulness practices into the workplace. Wilmington has been her home since 2003, and she spent many years in Knoxville cheering on her beloved Tennessee Vols.