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State of the Art Review

Studying a boundary-defying group: An analytical review of the literature surrounding the information habits of writers

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ABSTRACT

This study presents an analytical literature review of the research surrounding the information behavior of writers, understood here as people whose written output is creative in nature and produced outside of the academia or the traditional news media realm. This group is understudied in library and information science, despite its obvious cultural and enduring link to libraries and archives. A qualitative content analysis reveals that part of the problem lies in establishing the boundaries of the literary field in order to operationalize writers as a group for study. The work of Pierre Bourdieu, cited in the literature itself, provides insight into how the concepts of legitimation, consecration, and professionalism influence methods and findings. However, while approaches differ, researchers tend to discuss similar information-related topics. Using literature pertaining to "sister populations", such as other artists or other types of writers, can help support the design of further research. Professional literature and mainstream media are also suggested as avenues for the study of the relationship between writers, information sources, and information professionals.

1. Introduction

It is fast becoming a cliché to state that writing is a pervasive activity in the digital era. From texting and tweeting to poaching, social and perfunctory writing acts have come to transform both the quotidian uses of writing and the functions of the opposable thumb. Within this culture of ubiquity, certain people do still write to create substantial and artful documents meant for such purposes as knowledge dissemination, be it research, news, or instruction. Others – or at times the same – write to create textual objects meant for entertainment, whether through the trigger of laughter, the contemplation of beauty, or the heart-wrenching throes of catharsis.

But if stating that the pervasiveness of writing in the modern world is a cliché, so too should it be to say that writers, whatever their purposive or creative pursuits, have information-seeking and information-sharing practices that support their creative habits and bolster the promotion of their work. Yet while it is obvious that libraries, archives, and writers have a long-standing relationship, the literature on the information behavior of writers is rather sparse, despite sporadic interest.

This study therefore proposes an analytical literature review of the research pertaining to the information-seeking and information-sharing habits of writers—a group that, as shall be explained below, can be difficult to define. Indeed, the weak "degree of codification of entry into the game" (Bourdieu, 1996, p. 226) that makes the literary field highly permeable yields a very eclectic research landscape. Nevertheless, there are clear trends in the Library and Information Science (LIS) related topics covered. Furthermore, it is possible to assemble a body of research on other creative or "sister" populations, with an eye to certain amateur populations and professional writers, that can be of use when studying writers. Full reference lists of both sets are made available as appendices. Further avenues regarding contextual texts are also explored.

2. Problem statement

Twenty years ago, an LIS Masters student wrote that, "As a special user group, fiction writers are not often discussed in library literature" (Russell, 1995, p. 1); in 2014, a recent LIS Masters graduate and her supervisor wrote that, "There is scant research into the reading practices, library usage patterns, and text acquisition habits of poetry readers, writers, and specialists in Canada" (Toane & Rothbauer, 2014, p. 98). These observations ring true for other genres of literature and for other cultural boundaries as well.

This was made clear when the authors of the present article explored textual elements such as the book's paratext (Pecoskie & Desrochers, 2013) and more specifically, acknowledgments (Desrochers & Pecoskie, 2014) as portals to the information behavior of writers. As part of the ongoing efforts to contribute to the literature, one of the authors is currently conducting an empirical study with writers from the province of Québec (Canada).

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For information specialists and information science researchers, this presents a clear disconnect. Writers, perhaps more than any other group of artists or creative population (understood here as the creators of any cultural good, even if it is not artistic in nature) are the key providers of the cultural products that form library collections; yet their relationship with information providers, if there is one, is difficult to assess or occulted from channels that reveal other sources of influence (Pecoskie & Desrochers, 2013). In fact, the idea that writers use the library for information-seeking is a supposition; and one that is not, in fact, supported by a strong body of research.

The rapport between writers and information services is obvious in the dissemination phase: book launches, book signings, public readings, meet-the-author sessions, and writer-in-residence programs all celebrate and support the tail-end of the writer's work—the book as a cultural product. However, the rapport between writers and information seeking, information sharing, and information sources at the production stage—before and while the book is being written—is mainly supported by literature that is more testimonial than empirical. While this literature, which shall be discussed herein, is fascinating, often beautiful, and eloquent, it is not scientific, but rather partisan and often published in mainstream media and professional avenues in order to show support for libraries.

However, one would think that the creative process of writers should offer a plethora of opportunities for information specialists to intervene. This is particularly true given that the field of literary production is a world where few people achieve economic stability and recognition, but where many strive to find the pathway to success. Information-seeking, for the writer, might therefore be content- or career-driven.

The sparsity of the literature is therefore puzzling, for it seems that by understanding the information behavior of this group, information specialists could become even stronger allies in the production of the cultural goods that line their shelves, be they physical or virtual, and form the core of their user services (Desrochers & Pecoskie, 2014), thereby creating an even stronger bond with a group that seems to be a natural fit, but an elusive user population. The question is then whether the gap in research is due to a lack of interest, which cannot be measured, or to issues in conducting research about this particular user group.

This study therefore has two goals:

- To analyze and understand the issues linked to the study of the information behavior of literary writers and of the relationship between writers and information professionals or information services.
- To synthesize and build on the existent literature to offer a broader corpus based on the concept of "sister populations", as well as suggestions for the design of future research pertaining to writers, both for researchers and for professionals willing to engage with this group at the creative stage.

Furthermore, by adopting an open-dataset perspective, this study broadens the parameters of the literature review and proposes a reflection on the qualitative approach to this type of research.

3. Literature review

The importance of literature reviews is undisputed. They range from short sections ensconced in larger pieces in order to situate projects and findings to larger, stand-alone texts that offer discrete forays into a discipline, topic, or thesis. Booth, Papaioannou, and Sutton (2012) outline twelve types of systematic literature reviews, explaining the value of the systematic approach for the explicit presentation of methods and reproducibility (p. 28). Yet even within the systematic review school, some authors have commented on the necessity to make some accommodations for context. In order to determine their sample of papers on the use of quantitative methods on qualitative data, Fakis, Hilliam, Stoneley, and Townend (2014) employed pre-determined inclusion and exclusion selection criteria. Marušić, Bošnjak, and Jerončić (2011) examined scholarly authorship and provided a "synthesis of research on authorship across all research fields" (p. 1); studies included in their review were selected using database searches, and titles and abstracts were examined and discussed by the research team to ensure the study met the inclusion criteria. Bar-Ilan (2008) acknowledged the vastness of the infometrics area of study and modified search parameters to make the review manageable in size and timeline, noting that a review of this scope will be "inevitably subjective" (p. 3).

For some years, the *Annual Review of Information Science & Technology* (*ARIST*) (http://www.asis.org/Publications/ARIST/) was a foundational location for works "surveying the landscape of information science and technology and providing an analytical, authoritative, and accessible overview of significant trends and developments" (n.d.). Some information-behavior focused reviews have been published in this series (see Fisher & Julien, 2009; Caidi, Allard, & Quirke, 2010). Case (2012) offers an impressive compilation of information behavior literature. His work, authoritative by any standards and now in its third edition, takes a selective survey approach, rather than claiming to be comprehensive.

Hemmig (2008) reviewed the literature on the information behavior of practicing visual artists. Again, this was not a systematic review, nor did the author offer his procedure for discovering the corpus of literature; his work therefore cannot be replicated. While he proposed a model based on this literature, he nuanced it with such caveats as the fact that this literature presents "almost no direct study of practicing artists without academic affiliations" (p. 344). The issue of the permeable boundaries of the population studied by Hemmig (2008) hence echoes the one discussed in this literature review.

It is plain to see that while their perspectives vary, literature reviews often involve qualitative, even subjective aspects to their methods. It is by assessing these differently modeled reviews that a method deemed appropriate for the genre and for the population studied here was devised.

4. Theoretical framework

4.1. Cultural production and Bourdieu

In *The Rules of Art*: *Genesis and Structure of the Literary Field*, Bourdieu (1996) expanded on the paradigms of symbolic capital and habitus to show the inner workings of the literary field and to present it in a light that still endures today: as a part of the field of cultural production, itself subsumed to the greater field of power, which in turn is an intrinsic part of the "social space" (p. 124). Furthermore, 2 of the 4 researchers (Craig and Paling) who either authored or co-authored 8 of the 10 texts that serve as the core, inquiry-based corpus of this review, use *The Rules of Art* as part of their own conceptual framework, often in conjunction with other Bourdieu-authored works.

One of the Bourdieusian concepts of particular relevance here is that of *illusio*. Bourdieu (1996) describes the *illusio* as "an investment in the game which pulls agents out of their indifference and inclines and predisposes them to put into operation the distinctions which are pertinent from the viewpoint of the logic of the field" (pp. 227–228); he adds that "the *illusio* is the condition for the functioning of a game of which it is also, at least partially, the product" (p. 228). In essence, *illusio* is the belief that adhering to the conventions and expectations of a field is not only worth one's while, it is constitutive of one's role in—or one's right to belong to—this field. It obviously exists in the scientific field as well (Bourdieu, 1996, p. 228).

Craig (2006) uses the concept of *illusio* as a key element of her dissertation, namely to bridge the gap between the artistic community and academia. She states that "academic institutions help to create an awareness of the illusio outside of the field" (p. 193), in part "because of their legitimating force in the larger field of power" (p. 194; see also p. 212). Whether academics and poetry instructors are from the

literary field or sit outside of it is capital to their status and reflects on the programs being offered (p. 213); conversely, being academics gives them power in the community (p. 230). This is the legitimation of the artist-as-scientist.

Interestingly, in the corpus discussed herein, there is a definite propensity for a double *illusio*. Craig (2006) prefaces her dissertation by stating that while she never made it as a poet, she did try her hand at poetry (p. vii) and had a personal "involvement in the field" (p. 8); her respondents were encountered in part through "personal connections", a bias she countered through the use of guides (p. 10). Though the nature of Paling's involvement with the community is unclear, his sample was formed in part through his "own knowledge of literary authors" (2008, p. 1241) — again, the claiming of a stake in the field. Toane (Toane & Rothbauer, 2014) is presented as having been an active member of the community since 2008 (p. 102). Even the authors of this review are not immune to the lure of the double *illusio*, since they stated in previous work that one of them "is a published and produced (on the stage) translator" (Pecoskie & Desrochers, 2013, p. 234). This is the legitimation of the scientist-as-artist; and among the researchers responsible for the core corpus of this review, only Russell (1995) makes no such claim.

This double *illusio* bears the question: does this group only or mainly command interest, in terms of study, for those who have a "proximate position" (Toane & Rothbauer, 2014, p. 102) to the literary field?

While a certain permeability between the academic and creative fields is nothing new, this insistence on the legitimation of the scientist-as-artist highlights the relevance of the Bourdieusian framework used here—especially as we ascertain the closely related concepts of legitimation and consecration.

4.2. Information behavior and information practices

The concepts of information behavior (IB) and information practices (IP) focus on how people "deal with information" (Savolainen, 2007, p. 126). While Case (2012) adopts the term "information behavior", he positions "information practices" as a synonym, albeit with "some differences", sometimes due to cultural appropriation (p. 5). The differences reside mainly in the approach, as well as in a discursive and theoretical divide. Overall, it is understood that information behavior reflects a cognitive stance, while social constructionism is the basis of information practices. This is not always explicit or discrete; Wilson, in "The Behaviour/Practice Debate" (2009), describes human behavior as "composed of cognitive, physical and social activities". The combination of these concepts adds heft to this research, since the consideration of all habits and influences may be important in understanding and assessing the information-related habits of writers at this stage.

Given this premise, this study adopts a broad understanding of IB/IP as the information needs, uses, and seeking, but also, in view of the pivotal social factor, the practice of information sharing. It further draws on the concepts of "context" and "situation" found in IB/IP research; as Case (2012) explains, "Information needs do not arise in a vacuum, but rather owe their existence to some history, purpose, and influence" (p. 279), and these influences arise both externally, from environments, and internally, from one's own "memories, predispositions, and motivations" (p. 279). Context is therefore key to IB/IP research.

4.2.1. Contextualizing and defining groups

Case (2012, chapters 11 & 12) reviews a multitude of studies in IB/IP research where subjects are bound by occupation, "social role and demographic group" (chapter 12). Quite often, work roles and educational levels, as might be the case for lawyers or engineers, help define these groups (p. 285).

The challenges of doing a literature review about the information behavior of writers are intrinsic to the population studied and require the early presentation of some important limitations.

First, and the analysis presented here will reaffirm this, the concept of "writer" is one that defies any strict definition. Academics are writers. Journalists are writers. So are novelists. So are journalists turned novelists who work in academia. The list goes on. Case offers a parallel for the issues encountered when trying to define "writers" through the study of "managers" when he highlights the fact that they "*could* be almost anybody" (p. 309; italics in original); he subsequently offers his operationalization of this group of professionals before proceeding with the review of the literature. This contrast between clearly defined groups and a group with more subjective boundaries reveals what must, at times, be negotiated in order to construct an appropriate piece of IB/IP research.

Bourdieu (1996) posited that the literary field is an "inverse economy" due to the fact that "the specifically symbolic values and the market values" of symbolic goods such as the products of writing are "relatively independent of each other" (p. 141). The literature studied here reveals that this has an impact on how writers define themselves, their relationship to the craft, their social space, and their practice. As will be shown, various communities of writing struggle with what might constitute the modern understanding and significance of "art for art's sake"; their (at times tumultuous) relationship with such tangible and intangible measures as symbolic capital, actual financial gain, economic survival, legitimation, and consecration make for an ever-elusive consensus of what constitutes a "writer".

In this context, the term "writer" will be operationalized herein as a person whose written output is creative in nature, and produced outside of academia or the traditional news media realm. Notable exclusions to the term "writer" therefore are: people writing for research or the achievement of a degree within the context of an academic engagement (such as students and professors); and people writing for journalistic purposes. While the person doing the writing might do so in numerous capacities, it is the type of writing—creative writing, whether freelance, commissioned, or without pay—that seals their membership to the group studied here. However, one should be wary of categorizing these too quickly as "fiction writers" since essays, poetry, and biographies can be also be categorized as creative literary outputs. Nevertheless, the exclusion factor in the operationalization is important because studies that pertained specifically to the information habits of academics or journalists in those roles were excluded.

Second, studies about writers and the writing process stem from various disciplines that take an interest in literature, communications, sociology, and cultural studies, to name but a few. It should hence stand as a premise (indeed perhaps even a truism) that "writing" and "writers" are interdisciplinary topics. The challenge is therefore to harness the contributions of other disciplinary approaches, methods, and reporting styles whilst setting boundaries within an immense body of research. That being said, within this wealth of potential resources, it is rather rare to find studies that offer structured, empirical findings, based on direct inquiry or text-based analyses, on how writers gather, evaluate, and use information or information sources in the creation, promotion, and distribution of their work. It is such scholarly research that this study seeks to analyze (and contextualize).

4.2.2. Methods of inquiry

In his review of the methods used in IB/IP work, Case (2012) notes that these usually align with the strategies used to access various populations. Two broad methods are of interest here: 1) direct inquiry and 2) text-based inquiry. Direct inquiry requires an interaction with the group studied. It can be quantitative in nature, and often the result of a survey using a questionnaire of closed-ended questions. In qualitative research, it often consists of "in-depth, open-ended interviews" or "direct observation" (Patton, 2002, p. 4) —although open-ended sections of questionnaires can also be perceived as qualitative. Whatever the means, direct inquiry is performed through an "interactive" method where data is captured from a first-person perspective, usually with a "person to person exchange of information" (Palys, 2003, p. 144).

To these methods, Patton (2002) adds inquiry through "written documents" (p. 4). Here, the analyst relies on utterances or traces left behind. This is what the authors used in previous research (Pecoskie &

Desrochers, 2013; Desrochers & Pecoskie, 2014), harnessing the work of Genette (1997) as framework, and building on the premise that certain objects, like printed books, can act as boundary objects, which "have different meanings in different social worlds but their structure is common enough to more than one world to make them recognizable, a means of translation" (Star & Griesemer, 1989, p. 393). The analysis of interview transcripts can straddle both direct inquiry and text-based inquiry, namely depending on the role of the analyst in data collection.

Given that 1) the researchers only wanted to use their own previous work to aid with the contextual framing of the literature, and 2) a literature review is, by definition, text-based, the team looked for direct inquiry research, understood as research performed through some form of direct contact with writers.

5. Method

Given the issues presented above, this study consists of an analytical literature review, based on two research questions:

RQ1: What issues does the literature raise in terms of doing LIS-related research about the information-seeking and information-sharing habits of writers?

RQ2: What other literature can researchers use in order to contextualize, inform, or help design further studies?

5.1. Presentation of the exploration phase and early search strategies

Initial searches were conducted between July 26 and December 13, 2013, using multiple databases and limiting the results to English, French, and Spanish languages (the languages spoken and read by different members of the research team, although Spanish was not considered in the end). Some of the databases were LIS-centric: *Library Literature & Information Science Retrospective: 1905–1983*; *Library Literature & Information Science Index*; *Library and Information Science Abstracts* (*LISA*); and *Library, Information Science & Technology Abstracts* (*LISTA*). Some of the databases or platforms used were multidisciplinary: *ERIC*; *Google Scholar*; *Francis*; *Jstor*, where some searches were refined by discipline (either library science, literature, or sociology); *Repère*; and the following *Web of Science* databases: *Social Sciences Citation Index* (*1956–present*), *Arts & Humanities Citation Index* (*1975-present*), and *Conference Proceedings Citation Index — Social Science & Humanities* (*1990–present*). The *Érudit* platform was consulted, but did not yield results at this stage.

Searching was inductive. Keywords perceived to have the potential to yield relevant results were identified, along with some impediments: it was quickly established that terms like "author" would be problematic giving their common use, the author paradigm in literature studies, and the organization of metadata. "Writer" is just as common a word in LIS literature, for obvious reasons given the relationship between cultural production and libraries; as an example, looking up "writer*" in *LISA* and *ERIC* yielded 15,608 results on August 2, 2013.

Searches were adapted or performed with revised syntax as new terms appeared, were discovered, or thought of. Variations of existing or revised queries were performed through the addition or removal of some of the building blocks.

Results were sorted by the default sort option from each platform. The research assistant (RA) who performed the queries was given the task of sifting through the results, according to guidelines stemming from the research questions. Once manageable sets were retrieved (<150), individual items were assessed using the abstracts in order to reduce the noise. Anything of interest was placed in a holding library in Zotero, a citation management system, so as to not limit the results too hastily. Meetings were held at regular intervals through the fall of 2013, and any "borderline" items tagged in Zotero as "possible rejects" were assessed by a second member of the team (at times chosen on the basis of language expertise) or reviewed by all team members and validated for initial inclusion or exclusion.

Two other search techniques were used. One of the researchers combed through relevant bibliographies to identify potential items of interest which were then retrieved and assessed in turn. Controlled vocabularies had proved useful in many databases, and so some pearl growing occurred as well. Although the latter did not lead to the discovery of new relevant documents, it helped confirm that none had been missed.

As the research was inductive and selective in nature, the dataset was considered open from the onset and it was always understood that document lists might shift through the analysis process. Items could also be added, no matter what their method of discovery, which could include "personal knowledge" (as was done in Bar-Ilan, 2008, p. 3), as well as serendipitous encountering.

Memos were shared by the research team members to document the rationale that would lead to the next round of dataset assessment.

To avoid repetition, the texts listed in the various appendices are not included in the main reference list, as this favors the grouping of texts by subset.

5.2. Analysis

Qualitative content analysis, as a "flexible methodology" (White & Marsh, 2004; see also Hsieh & Shannon, 2005), was selected in order to recognize meaning in the documents retrieved. Krippendorff (2012) acknowledges that "Recognizing meanings is the reason that researchers engage in content analysis rather than in some other kind of investigative method" (p. 27). This approach is based on the premise that "Texts do not have single meanings" (Krippendorff, 2012, p. 28) and that various theoretical frameworks or disciplinary perspectives will, indeed, yield different meanings. The analysis presented here is an IB/IP-centric reading, with an eye to the Bourdieusian framework presented above.

Various levels of qualitative content analyses were performed, with varying levels of detail, mirroring the ascending degree of relevance of the documents to the topic. In all cases, the coding unit was, at first, the document as a whole; in conducting the analysis, codes were established by favoring the body of the work over the paratextual elements (such as the abstract or catalog record). At this stage, all items were assessed and tagged by one researcher; the tagging was then validated by another member of the team. Ultimately, this iterative, inductive process ensured that all documents were in the correct list, that tags and codes were accurately applied, and that the core set of direct inquiry research was conclusive.

In total, 460 documents (excluding duplicates) were assessed and the final sets are represented in Fig. 1.

5.2.1. Coding the various sets

Some documents were easily tagged as "false drops" (e.g., Andersen, 2006; Williamson, 1998); others were written in languages other than English or French (e.g., Tai, 2003, published in Japanese); and some were abstracts of book reviews (e.g., Swaim, 1994). In multiple cases, the items were descriptive announcements or bulletins, often promoting author events in libraries (e.g., Hoffert, 1989) or profiles of authors themselves, such as the one on Doris Lessing, the Nobel Prize winning author (Stringer, 2007). "How-to" materials were also retrieved, such as Aig's (1977) work on using film archives, volumes from the *The Writer's Handbook* series edited by Burack (e.g. Burack, 1996) and Atchity's (1986) *A Writer's Time*. The bulk of the excluded material was tagged "off topic" or "out of scope". For example, some material was focused on library work: Feinberg (2010) wrote on designing collections for storytelling, Nixon and Wood (1996) considered intergenerational programming, and Synnes (2002) discussed creative writing for the elderly in the library. Populations that were considered "out of scope" included academics (e.g., Day & McDowell, 1985; Frank, 1999), health workers (e.g., Nicholas, Williams, Smith & Longbottom, 2005), librarians (e.g., Reynolds, 1990), and artists, if the documents offered such anecdotal content as personal comments on libraries rather than research (e.g., Phillips, 1986). While the term "Excluded" may seem

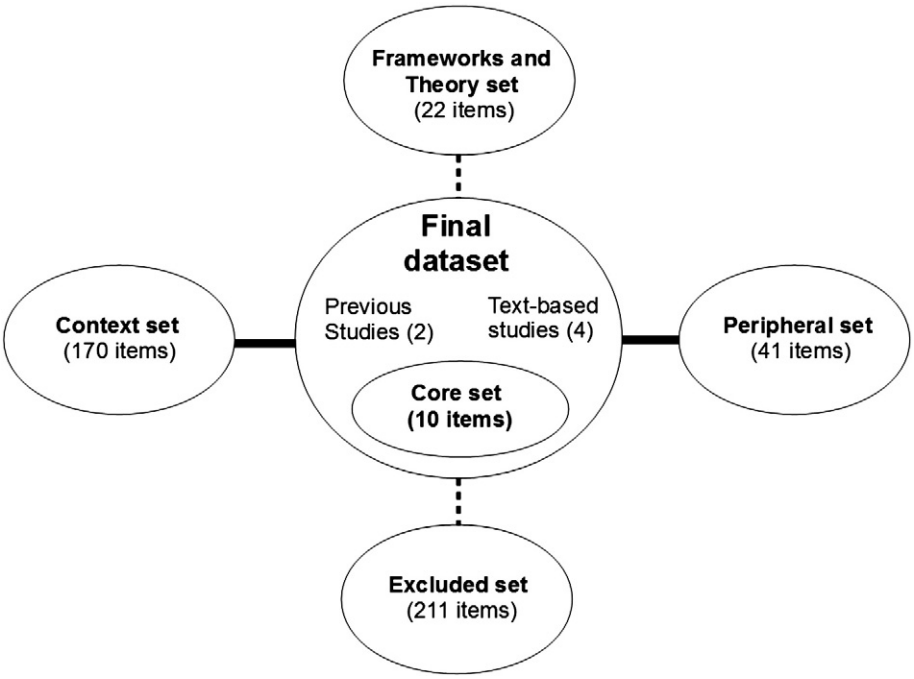

Fig. 1. Representation of the assessed items and final dataset.

harsh, it is less dismissive than the initial "Rejected" label. These items did not serve this study's purposes; this does not make them uninteresting, as they may offer angles that might have been pursued from a different perspective than the inquiry-based angle operationalized above. However, they did not serve the purposes of this study. Appendix A shows the distribution of the Excluded items per the codes.

A further 22 items were tagged "Frameworks and Theory". These ranged from Hemmig's (2008) aforementioned literature review to Hartel's (2010) study of the concept of "leisure". These works were used to inform and guide the study, methods, and reporting style.

A subset of 170 items that were deemed to provide more relevant contextual information were tagged through the use of a different, specific and inductive coding scheme. They represent a sample of "types" of documents that can help anchor IB/IP research on writers. Appendix B presents a breakdown of the number of Contextual items per code.

41 items were identified as items of interest through some peripheral connection, namely through research done around groups that share some characteristics with writers (see Appendix C). This is not an exhaustive list, as there were no further searches conducted in order to find more research on "sister populations" such as visual artists. Since the analysis of this subset was meant to provide an overview rather than findings, the codebook was derived by one researcher from 40 of these 41 texts (one thesis, which served as a basis for an article, could not be secured and the article was seen as sufficient for the study's purposes). The coding was then validated, though not repeated, by another researcher.

At this point, the team was left with a set comprised of 16 items, including some of the researchers' previous work (which was excluded from further analysis) and two versions of a study that were deemed too far removed in time to support the work (see Appendix D).

One researcher then developed an inductively derived codebook from the remaining 10 documents, henceforth identified as the Core set. A second researcher then used the same codebook and coded the documents independently. Through the use of the QDA Miner software, an intercoder reliability score of 91.8% was established, with a range of 60% (1/61 codes) to 100% (29/61 codes). Since the finite nature of the dataset did not require the researchers to consider issues of theoretical saturation or transferability, all gaps in the score were discussed and reconciled in order to present the final coding.

In short, iterative, inductive, and progressively more detailed qualitative analyses were used to assess the items retrieved, establish the various subsets and, finally, examine the Peripheral (41 items) and Core sets (10 items).

5.2.2. Presentation of the core set

The 10 documents that constitute the Core set stem from two fields, Sociology and LIS, and they meet the direct inquiry criterion.

Craig (2006) is a Sociology dissertation. Speaking plainly in order to highlight some disciplinary differences, the word "information" appears only 13 times in this piece, as illustrated in Table 1.

However, the term "Resource" (lemmatized here), appears 132 times (plus one time in a reference). There are 7 occurrences of the "librar*" root (pp. 16, 110, 129, 188, 240, 280, 281), always in reference to the cultural institutions (and not, for example, to personal collections), with the National Library of Canada also being named on p. 160 and 1 quote featuring the word on p. 263. She also features sections on personal archives and institutional archives (pp. 126–129, and in a note on p. 160).

Therefore, while Craig's lexicon may differ from those of LIS researchers, this work, along with some of the articles derived from it (Craig, 2007a; 2007b), was seen as invaluable—more so than, for example, her combined work with other sociology scholars (Craig & Dubois, 2010). Her reporting of the data analysis is certainly more deeply intertwined with theoretical considerations than might be considered the norm in LIS; this disciplinary difference notwithstanding, her work was included because of 1) her methods of direct inquiry; 2) her insistence on the means by which poets acquire and maintain the information vital to

Table 1
Occurrences of the word "information" in Craig (2006).

Use of the word "information" (Craig, 2006)	To present her methods	To citing or paraphrase theoretical texts	From quoted data (interview materials)	In-text (analysis)
Page #	p. 9 (2 occurrences) p. 10	p. 112 p. 257 (2 occurrences)	p. 145 p. 153	p. 7 p. 30 p. 49 p. 265 (2 occurrences)

their legitimation and consecration, notably through the help of gatekeepers; and 3) her study of how they disseminate their work and entertain their social networks. Craig's 2011 piece builds on the dissertation data to study the printed object (the chapbook), in both its "creation and deployment" (p. 47) by poets, namely as a resource for information exchange.

Paling's work, on the other hand, is LIS research. His 2008 piece is a study of literary authors' perceptions and uses of information technologies, which builds on a previously constructed Bourdieusian framework. His 2009 paper presents some of the same data in an exploration of different analysis and reporting tools. The 2011 piece he co-authored with Martin tests the same framework with a broader sample and instrument, presenting partial analyses and results. Similar considerations underlie his 2011 paper on writers' perceptions of metadata for the discovery of literary works. Some of his earlier works concern other literary groups, such as editors (Paling & Nilan, 2006) or student users (Paling, 2011, in main reference list) and were therefore not included.

Russell's 1995 Masters' thesis is certainly the touchstone piece for the study of the IB/IP of writers, since it addresses the research process and information sources. The limitations of her study are typical of this level of scholarship. Toane and Rothbauer's 2014 research is also based in Master's level work and presents findings from the point of view of poetry readership; however, because of the population studied and the sampling frame, many of the respondents are also writers. Extricating the poets from other roles is not possible, but such recent, empirical research is too rare to be overlooked.

Relationships within the set are few (see Table 2): while Craig and Paling use self-citation to situate their respective work within the broader scope of their research portfolio, only Toane and Rothbauer (2014) cite other works from the Core set (Craig, 2007b; 2011).

This reflects the findings discussed here as it shows that research on and about writers in LIS does not tend to build on previous studies, despite the fact that they are so few.

6. Results

Looking at this group of 10 texts signed by 4 main authors and their co-authors, one gets the sense of an extremely dense, yet somewhat erratic landscape, and one that warrants a closer look.

The findings will be supplemented by outlining which aspects of the research labeled Peripheral are, in the researchers' view, most likely to help broaden the spectrum of writer-focused IB/IP research.

6.1. Findings from the core set

The framework presented above was used to direct the analysis towards the following aspects of the 10 Core pieces of research:

- Methodological questions: how the research was conducted, which specific groups were studied and why, what the stated limitations were;
- LIS-related questions: what the research focused on in terms of information behavior.

6.1.1. Core set methods

Table 3 allows for a quick glance into the methods, populations, and samples of the various studies, which led to three important findings.

First, the methods were, at times, difficult to code. This was the case, namely, for Paling's research, where some methodological aspects were pieced together by comparing the methods descriptions in more than one paper from the same study. Russell (1995) interviewed a sample of seven respondents out of "approximately ten novelists who were contacted" (pp. 5–6). All of the researchers used qualitative methods, at times mixed with some quantitative measures (Paling, 2008, 2009; Paling & Martin, 2011) or with some quantitative representations of qualitative findings (Toane & Rothbauer, 2014).

Second, the prevalence of what was coded with the aggregating term "snowball" sampling, often initiated by or comprising some form of personal connection to the field, corroborates the facet of the *illusio* identified above as the scientist-as-artist—or, at the very least, of the scientist-as-aficionado, aware and respectful of the field's game rules. As might be expected, boundaries were sometimes determined by cultural or geographic restrictions. Limitations due to sample size (Craig, 2006; Paling, 2008, 2011; Paling & Martin, 2011; Russell, 1995; Toane & Rothbauer, 2014), and sample type (Craig, 2006; Paling, 2008; Toane & Rothbauer, 2014) were noted, at times with the added specificity of limitations due to the sample composition, such as issues with the diversity of respondents (Craig, 2006, pp. 12–13), the overrepresentation of one subgroup, such as established writers (Paling, 2011, p. 274), or the lack of information needed to associate writers with specific genres (Paling, 2008, p. 1241).

The "genre" restrictions, also indicated in Table 3 begin to hint at the issues pertaining to the definition of "writer", even within the literary field; in fact, only the "writer" label as operationalized above can create coherence among the groups of writers studied in this literature.

This affirmation demands an important caveat, which leads to the third methods finding: as indicated by the asterisks, most of the research reviewed here surveyed people who identified, primarily or otherwise, with other functions, such as scholars or publishers. This is a two-way street: Toane and Rothbauer (2014) studied readers, of whom some were also writers, among or along with other things (p. 105). Russell and Craig's samples focused on novelists and poets, respectively, but some were also scholars, publishers, etc. Paling's sample included a very specific type of "literary authors" as part of his operationalization of the American literary community (2008, p. 1238), which also included other players.

This leads back to Bourdieu's (1996) view that the "literary or artistic fields … are characterized by a weak degree of codification" causing the "extreme permeability of their boundaries and the extreme diversity of the definition of the posts they offer and the principles of legitimacy which confront each other there" (p. 226). This does not simplify things

Table 2
Core set citation matrix.

	Craig (2006)	Craig (2007a)	Craig (2007b)	Craig (2011)	Paling (2008)	Paling (2009)	Paling (2011)	Paling and Martin (2011)	Russell (1995)	Toane and Rothbauer (2014)
Craig (2006)			x							
Craig (2007a)			x	x						
Craig (2007b)				x						xx
Craig (2011)										xx
Paling (2008)						x	x	x		
Paling (2009)							x			
Paling (2011)								x		
Paling and Martin (2011)										
Russell (1995)										
Toane and Rothbauer (2014)										

A single "x" marks self-citation and a double "x" (or "xx") indicates a reference to other texts in the set.

Table 3
Overview of the methods from the Core set items.

Paper	Number of respondents	Sampling methods	Data collection methods	Genre restrictions	Geographic or cultural restrictions
Craig (2006, 2007a)	40	Snowball; accessed through personal connections and knowledge of the scene	Interviews and ethnographic observation	Poetry	Toronto and New York Unpublished authors were excluded
Craig (2007b)	40	Snowball; accessed through personal connections and knowledge of the scene	Interviews and ethnographic observation	Poetry	Toronto and New York
Craig (2011)	40	—	Interviews and ethnographic observation	Poetry	—
Paling (2008)	22*	Snowball; accessed through institutional memberships	Survey administered as interviews with open and closed questions	Essay, fiction, hypermedia work, or poetry	USA Unpublished authors were excluded
Paling (2009)	21* (count provided per table included in text)	—	Survey administered as interviews with open and closed questions	—	USA
Paling (2011); Paling and Martin (2011)	78* (completing the full questionnaire)	Random; accessed through institutional memberships	Survey administered as interviews with open and closed questions	—	USA Unpublished authors were excluded
Russell (1995)	7	Snowball; accessed through institutional memberships	Interviews	Novels	North Carolina Unpublished authors were excluded
Toane and Rothbauer (2014)	32*	Snowball; accessed through personal connections and knowledge of the scene	Online survey	Poetry	Toronto

(*) indicates that sample includes people who identify primarily with other literary functions (such as scholars and editors). This does not mean that they are not also writers.
(—) indicates 'not noted' in this text.

in terms of defining writers as a group for study; on the contrary, all of the 10 core texts addressed notions of legitimation, consecration, and professionalism, in one way or another, whether or not they referenced Bourdieu.

Legitimation: Legitimation is an entry-level label understood as the conditions through which one is "allowed" to call him/herself a "writer", a "poet", etc. The research shows that the right to claim writer status is an issue that pervades both the sampling strategies and the perception writers have of themselves. Craig (2006) posits that this ongoing conceptual quest for legitimation paradigms is not unique to the study of writers, but that it is present in the actual community: "for poets, claiming the symbolic capital that clings to the designation 'poet' is the site of competition and struggle" (p. 76). This seems true for Toane and Rothbauer's (2014) respondents as well, who used various labels to describe themselves, such as "writers/authors", "poet", "writer (not poetry)", etc. (p. 105).

Training and schooling are often treated as inconsequential (Craig, 2007a, p. 46; see also note 11, p. 54). Publication, on the other hand, is usually a determining, if awkward, criterion. "Publication of one or more novels" was a key factor for Russell (1995, p. 5), though no explanation is given. A more apologetic Craig introduced her sample as published poets but noted that "the format or amount of publication was not a deciding factor for their inclusion" (Craig, 2006, p. 11); she further insisted on the fact that "In deciding to include only published poets I am not suggesting that one must be published to be considered a 'real' poet" (Craig, 2006, p. 11).

Consecration: Consecration is operationalized as the conditions through which one becomes an "established" writer, whether this is achieved through a given number of publications, types of publications, awards, prestige, peer recognition, etc. In the symbolic goods axis, it is "the only legitimate accumulation [… and] consists in making a name for oneself, a name that is known and recognized" (Bourdieu, 1996, p. 148). Not surprisingly, the question of the "canon" was raised in Toane and Rothbauer's (2014) study, namely in reference to library collections (pp. 105–106–115 and 116). The very idea of consecration (and the broader Bourdieusian framework that accompanies it) is at the heart of Paling's work on the use of information technologies (IT) by writers (Paling, 2008, 2009; Paling & Martin, 2011). Craig also discusses this complexity, which she associates with the "maintenance" part, or "facet", of a poet's career (see, for example, Craig, 2007a, p. 48).

Professional status: Bourdieu (1996) proposed a vivid description of "that unprecedented social personage who is the modern writer or artist, a full-time professional, dedicated to one's work in a total and exclusive manner, indifferent to the exigencies of politics and to the injunctions of morality, and not recognizing any jurisdiction other than the norms specific to one's art." (pp. 76–77).

This portrait, deeply rooted in the mythos of the 19th century "art of art's sake" paradigm, still persists today, but against the backdrop of internal and social tensions underlying the status of certain groups of writers as "professionals". This debate is present in Craig's work (2006, 2007a, 2007b) and as an operationalized variable in Paling's 2009 piece. More importantly, institutional membership in writer's associations was stated as a means of access for two researchers or teams (Paling, 2008, 2011; Paling & Martin, 2011; Russell, 1995). This offers a penchant to the grassroots, personal network based access used by Craig and Toane.

In short, there is no extricating the group from the issues intrinsic to the field and its *illusio*. The literature shows that trying to fit writers into a box—even within one genre—is often a hindrance to the research process. Instead, researchers choose to embrace this complexity, all the while acknowledging the limitations it puts on both their findings and the transferability of their instruments. In fact, in all the studies and despite some variations in the lexicon, legitimation, consecration, and professionalism are key concepts used in the very design of the research.

6.1.2. Information-related issues in the core set

While establishing a universal population of "writers" is illusory, the IB/IP angles and findings uncovered in the literature tell a relatively coherent narrative, despite the researchers' extremely varied approaches.

A reference to or discussion of one or more of the LAM (libraries, archives, museums) institutions is present in all documents. Libraries and their collections are alluded to in most; they are a major focus of Russell's (1995), as well as Toane and Rothbauer's (2014) work. Writers' uses and perceptions of information retrieval tools (such as catalogs and metadata, but also reviews, etc.), are also discussed, namely in Paling's (2011) piece. Discussions can further include writers' perceptions of the value of research for their work, of their ease with the research process, and of the quality of information services provided by professionals. The aforementioned writers organizations and unions make an appearance in Craig (2006) and Russell (1995).

In previous work, the authors had shown that when writers give thanks to libraries, it is often in terms of providing infrastructure (Desrochers & Pecoskie, 2014). Here again, libraries are noted for the physical spaces and programming they provide, be it writing rooms, writer-in-residence programs, or public poetry readings (Craig, 2006; Toane & Rothbauer, 2014) — events which are considered vital to a poet's career (Craig, 2011). However, it should be noted that libraries find rivals in other, perhaps more social venues, such as bars and cafés (Craig, 2006, p. 243).

The use of specific reference materials or other published materials (printed, iconographic, electronic, etc.) are central to Russell (1995) and Toane and Rothbauer's (2014) respective studies. These studies insist on the importance, for writers, of personal collections. This differs from Craig's (2006, 2007a) focus on writers' personal archives, which may include writing notes or journals, and from her insistence on the work itself as an information-sharing strategy and source. While the "gift economy" paradigm is unique, in the dataset, to Craig's work, there is much insistence, in the literature, on the technologies used by writers to produce, promote, or distribute their work. These can range from traditional pen and paper methods to photocopies, handcrafted chapter books, word-processing software, and online publications. The chapbook is a central tool in Craig's view, whereas most of Paling's work focuses on ITs used to access (Paling, 2011), create, and publish literary works (Paling, 2008, 2009; Paling and Martin, 2011). These technologies influence not only the very fabric of the writers' works, but, as has been shown elsewhere, their underlying and paratextual structure, which can offer new venues for IB/IP research (Desrochers & Tomaszek, 2014). Toane and Rothbauer (2014) did not address ITs in their survey, but nonetheless mentioned the issues that these technologies are creating in the poetry publishing industry (pp. 111–112).

Craig notes sporadic interest from respondents in quantitative measures such as early forms of informetrics (Craig, 2006, p. 122), bookstore inventories (2006, p. 140) and chapbook sales (2011, pp. 58–59). Nevertheless, in this corpus and as had been previously found (Desrochers & Pecoskie, 2014), the most important information source of the literary community remains the literary community. The importance of networks is capital. This is understood as the role of personal connections, which can be made manifest in person or online. Aside from Paling, who only refers to connections as "Word of mouth" in his 2011 piece (p. 267), all researchers insist on this: people, as gatekeepers or experts, are the way in. Since, as shown above, the writer status is often a non-exclusive one, even within the field and due to its permeability, these gatekeepers or experts can be other writers who might also hold another role in the field. They may also be more established (i.e., consecrated) writers, willing and able to offer connections or entries into the milieu, which may, in turn, lead to legitimation. One of the authors' recent work on the reader-author relationships offered through, for example, fanfiction forums, certainly supports this assertion (Hill & Pecoskie, 2014). The networks can also include mentors, teachers, professors, readers of early works or drafts who help shape the writing, whether through positive or negative comments (Craig, 2007a, pp. 44–45). Craig (2007b) speaks of poets offering each other "key affective resources" in the form of "friendship and sociability" (p. 264) in a perspective that parallels the authors' previous proposition that "support is a form of information" (Desrochers & Pecoskie, 2014).

6.2. The "peripheral" set

Inclusion in the "Peripheral" set was based on the fact that these studies could help inform writer-centered research. This was usually due to one or both of two things: 1) a strong LIS connection but with a slight difference in focus or approach; or 2) the study of "sister populations".

6.2.1. LIS-related topics in the "peripheral" set

These texts were coded for discussion of the role or perception of archives, libraries, specific information sources, information-gathering processes, and/or information professionals. The reader can therefore expect to find this type of content in most cases. More tenuous connections warrant explanation. Jackson (2004) was included based on the fact that people and networks, along with "data sources about artists and for artists" are identified as key to making a place "hospitable or inhospitable to artists" (p. 45). The two Olsson pieces (2010a, 2010b) included playwrights in their sample, but not in that capacity, since they focused on sense-making in staging Shakespeare; though removed from the perspective of this study, it seemed essential to include them.

Gerrig and Prentice (1991) explore the perception of factual information in fiction; their work can therefore help contextualize (a key word in their study) the role of research in writing fiction. The piece by Mehr and Archer (1994), although written from the librarian's point of view, addresses writing-related requests (p. 45). Basinski's (2002) work on including more underground works in library collections, like Maynard, Davies, and Robinson's (2005) piece on the promotion of poetry to children, reveals some of the workings of the poetry community, but without studying it as such. Hobbs (2006) does the same by calling for a renewed relationship between archives and writers.

6.2.2. "Sister populations"

Two main factors support the use of "sister populations" to inform writer-centered research: first, the groups identified here are part of the broader field of cultural production; and second, due again to the "weak degree of codification" (Bourdieu, 1996, p. 226) of the various artistic fields, other artists also often wear many hats. For example, Medaille's (2010) work on theater artists, like Olsson's, touches upon playwriting, but incidentally; Kahn's (1994) piece on the same population is written from the librarian's perspective and offers no empirical data.

Okorafor (2010), like Manning (1991) before her, studied indigenous artist populations whose many activities include storytelling. The construction of a narrative and the oral mode transmission offer two interesting connections to writers — especially poets and playwrights.

Although her patrons were academics, it was their artistic pursuits that led Littrell (2001), as a librarian, to study them; the sample here was interdisciplinary (in terms of art forms), which is rather rare. The same reasoning led us to include Makri and Warwick's (2010) study of architecture and urban design students.

Visual artists were the most represented: Lang & Lang (1990, more specifically for chapter 11, which contains, almost verbatim, a 1988 paper by the same authors), Layne (1994), Cobbledick (1996), Bates (2001, as a literature review), Van Zijl and Gericke (2001, 2002), Cowan (2004), Hemmig (2009), Boucher and Lemay (2010), Mason and Robinson (2011, based on Mason's 2009 dissertation) all focus on various groups in the visual arts. Finally, Grattino (1996) studied the information-seeking behavior of dance professionals.

The digital era has also brought to the forefront groups of "serious leisure" whose online utterances further blur the definition of "writers" and "artists". While the connection with photography (Cox, Clough & Marlow, 2008) is easily established, gourmet cooking, the topic of Hartel's (2010, 2011) work, may seem more removed; that is, until the study by Cox and Blake (2011) connects the dots through bloggers, namely through this respondent's stance: "I'm not a cook writer, I'm a writer who cooks" (p. 210) and the status of a blogger as a "pre-professional amateur" (p. 211) — the implication being that legitimation is both in their sights and potentially forthcoming. Finally, there are less debated "professional"

writers, such as journalists, who have a long history of being studied (Hynds & Martin, 1977; Endres, 1987; Anwar, Al-Ansari & Abdullah, 2004; Anwar & Asghar, 2009; Hossain & Islam, 2012). While they were excluded from this study through the operationalization process, this research could still be used as a point of comparison, though this angle should be treated differently.

7. Discussion

7.1. Issues in LIS-related research on writers

There is little research on the information-seeking and information-sharing habits of writers, which makes all the more interesting the fact that, as noted, the researchers involved do not cite each other, or very little. The IB/IP research on writers is hence caught in the loop of "exploratory phases", whether this is stated or not. The main reasons for this are the sampling issues identified by the researchers, which are themselves deeply rooted in the lack of clear parameters for the legitimation, consecration, and professionalization or writers. These issues are ingrained in the literary field's *illusio* and cause samples to include, almost inevitably, editors, publishers, scholars, etc. The fact that the scientific field, is, as Bourdieu (1996) points out, the very antithesis of the artistic field in that it has "a high degree of codification of entry into the game" (p. 226) makes academics a much easier population to define and access—and therefore to study.

Within the Core set, stated avenues for further studies highlight the wish of researchers to explore the legitimation and consecration processes, the cultural tensions that underline them (Craig, 2006, p. 15), or the perceptions writers have of them (Paling, 2009; Paling & Martin, 2011). Furthermore, researchers sometimes state their wish to study less-established writer communities, such as students or unpublished writers (Paling & Martin, 2011, p. 961; Russell, 1995, pp. 17–19). So far as recent searches have shown, none of these avenues were explored.

7.2. Using literature from other fields

Craig (2011) and Toane and Rothbauer (2014) both cited a previous work co-authored by Craig (Craig & Dubois, 2010). The bibliometric analysis found no other co-citation of empirical studies in the ten core set texts—only Bourdieu (1984; 1996) was a shared reference between Craig and Paling. Other than this and the few references to Core set items already mentioned (see Table 2), the research on writers is not only sparse, it presents as isolated pockets, and the literature it uses to contextualize itself in the academic continuum is quite heterogeneous.

The concept of "sister populations" can help show the complexity that is inherent to the "permeability" (Bourdieu, 1996, p. 226) of artistic groups and the resulting methodological issues their study poses. Research on "serious leisure" groups should be used with care, because it might exacerbate the issues surrounding the professional status of writers and the complex character of the legitimation process. Nevertheless, the porosity of the literary field with both weakly codified fields (other art forms) and highly codified fields (academia) creates a broader corpus in which one can anchor the research. That being said, this broader corpus, like the one created by the multidisciplinary attention paid to writers in academia, can be a hindrance, a "can of worms" of great variations in focus, methods and approaches, something this review will hopefully contribute to alleviate.

Given these issues and in order to broaden things further, a "Context" set of 170 items was created. While they were excluded from analysis, these items alerted the researchers to topics or angles that may offer alternative or complementary avenues for the further study of writers.

For example, there is a plethora of professional, industry-based, and mainstream media literature pertaining to the relationship between writers and informational professionals. The abundance and resilience of this type of literature is staggering and speaks volumes in terms of the importance of this relationship. It is often anecdotal, but usually very compelling. This is particularly true of testimonies about libraries from writers, usually laudatory, with titles like "Actors, Writers, Sports Stars Agree: Libraries Do Change Lives" (1993), "The Seduction of Libraries" (Florand, 2013), "Why Our Future Depends on Libraries, Reading and Daydreaming" (Gaiman, 2013), or "Leave the Libraries Alone. You Don't Understand Their Value" (Pullman, 2011).

This literature runs the gamut from the general to the specific, paving the way for hierarchical coding schemes such as this (number of items in parentheses):

- Libraries and Authors, History (6)
- Libraries and Authors, General (24)
- Libraries and Authors, Programming (22)
- Libraries and Authors, Writer in residence (13)

An analytical review of this body of work is an avenue worth considering.

Other contextual items include "how-to's" or personal stories about research (28), and texts on the economic and professional conditions of writers (20). Finally, there is the timely code of "Authors and Technology" (36 items). Indeed, the effects of the digital shift on the writing process is a contextual element that is impossible to ignore. This has of course been studied from literary and media studies perspectives since the early days of word processors, namely by Hammond (1984) and Svensson (1991), cited by Paling (2008) and again by Paling and Martin (2011, though erroneously as "Svennson"). Paling offers by far the most technology-focused research of the Core set, but not always from an IB/IP perspective. An IB/IP driven analysis of the relationship between technology and writers could certainly be pursued further.

8. Conclusion

The texts that form the Core set, like the professional and mainstream media texts that contextualize it, show that there is a relationship between writers and LAMs, and libraries in particular. It should be mentioned that in terms of market-based values, libraries have a unique status: programs such as Canada's "Public Lending Right Program" (2014) testify to the special accommodations that help information professionals foster the bond between writers and readers. Having one's work in a library collection, however, is necessarily about more than the pecuniary compensation—it is also about access and the symbolic capital that comes with being deemed "worthy" of inclusion. That explains, at least in part, why this relationship, in terms of symbolic value, is highly prized in terms of cultural dissemination.

In terms of information habits at the creative stage, however, IB/IP-focused research tends to be isolated and very contextualized, exploratory work. That being said, this analytical literature review has shown that some trends can be found across this sparse, seemingly scattered, and multidisciplinary body of research. Although it was not established by the researchers through citation, a foundation of research does exist; it provides indicators of potential pitfalls, as well as valuable information intrinsic to the groups and subgroups studied, all of which might help propel writer-centric research past the exploratory phases. Furthermore, by combining and comparing this research with bodies of work on other creative groups, LIS scientists and professionals can broaden their approaches while building on some shared premises, common to the field of cultural production or to specific types of writing practices.

To make things more intricate still, writing, by going digital, is finding new forms. Andrew Fitzgerald (2013) of Twitter gave a good example of this when he spoke of tweet-based fiction and said, "So once you take flexible identity, anonymity, engagement with the real world, and you move beyond simple homage or parody and you put these tools to work in telling a story, that's when things get really interesting". Things also, needless to say, get really interesting for LIS researchers, because these new forms of writing will necessarily change the nature of the relationship between writers and information professionals at all stages of the cultural production process. It also means that "writer" is a term whose definition is being contested in new ways, making the boundaries of the group even more permeable, harder to ascertain and therefore to study. Recent history and the rise of fanfiction have shown that legitimation and consecration in creative writing can now be tied to user-generated content and popularity ratings on online platforms; furthermore, becoming a "professional" writer can be a result of "likes" (Hill & Pecoskie, 2014). Yet, the interest must not wane because the relationship between writers and information is one whose effects are felt not only in the broader field of cultural production, but also in the "social space" (Bourdieu, 1996, p. 124) at large. It is therefore one to be nurtured, of course, but also understood better; further research can help us do that, so that information professionals may interact in the most useful ways with this complex group. All the while, we should keep in mind that this very complexity is also what allows writers to grace our lives with tales of handmaids, musings of tigers on lifeboats, and everlasting images that make us believe that the rain may well have very, very small hands.

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Appendix A

Distribution of the items, excluded set (211 items).

Column A: reason for exclusion code	Column B: number of times code appears in excluded set
Author profile	17
Bulletin, event, or update	56
False drop	7
How-to: film research	1
How-to: writing	8
Not found	2
Off topic: art presented in libraries	2
Off topic: book selection	7
Off topic: civic responsibility	3
Off topic: creativity in information-seeking tasks	4
Off topic: library resources	22
Off topic: library services	23
Off topic: literature studies	3
Off topic: publishing industry	11
Off topic: reception not creation	11
Off topic: scientific creativity	1
Out of language bounds	5
Out of scope population: academics	27
Out of scope population: artist testimony	3
Out of scope population: health workers	2
Out of scope population: librarians	3
Review	8

The numbers in Column B add to more than the number of codes in Column A (22) because the codes were not mutually exclusive.

Appendix B

Distribution of the items, contextual set (170 items).

Column A: contextual code	Column B: number of times code appears in contextual library
Authors and technology	36
Economic and professional conditions of authors	20
Libraries and authors: writer in residence	13
Libraries and authors: general	24
Libraries and authors: history	6
Libraries and authors: programming	22
Other cultural players and technology	1
Research and writing	28
Tribute or criticism of libraries by authors	34

The numbers in Column B add to more than the number of codes in Column A (9) because the codes were not mutually exclusive.

Appendix C

List of items in the Peripheral set (41 items)

Anwar, M. A., Al-Ansari, H., & Abdullah, A. (2004). Information seeking behaviour of Kuwaiti journalists. *Libri: International Journal of Libraries & Information Services*, *54*, 228–236.

Anwar, M. A., & Asghar, M. (2009). Information seeking behavior of Pakistani newspaper journalists. *Pakistan Journal of Library & Information Science*, *10*, 57–79.

Basinski, M. (2002). Underground poetry, collecting poetry, and the librarian. *The Acquisitions Librarian*, *14*(27), 17–25.

Bates, M. J. (2001). *Information needs and seeking of scholars and artists in relation to multimedia materials (Submitted to the Getty Research Institute)*. Los Angeles, CA: University of California (Retrieved from http://pages.gseis.ucla.edu/faculty/bates/scholars.html (Last accessed date on July 29, 2014)).

Boucher, M. -P., & Lemay, Y. (2010). Des archives mises en scène par les artistes. *Documentation et bibliothèques*, *56*, 76–81.

Brown-Syed, C., & Sands, C. B. (1997). Some portrayals of librarians in fiction: A discussion. *Education Libraries*, *21*(1/2), 17–24.

Cobbledick, S. (1996). The information-seeking behavior of artists: Exploratory interviews. *The Library Quarterly*, *66*, 343–372. http://dx.doi.org/10.2307/4309154.

Cowan, S. (2004). Informing visual poetry: Information needs and sources of artists. *Art Documentation: Bulletin of the Art Libraries Society of North America*, *23*(2), 14–20.

Cox, A. M., & Blake, M. K. (2011). Information and food blogging as serious leisure. *Aslib Proceedings*, *63*, 204–220. http://dx.doi.org/10.1108/00012531111135664.

Cox, A. M., Clough, P. D., & Marlow, J. (2008). Flickr: A first look at user behaviour in the context of photography as serious leisure. *Information Research*, *13*(1) (Retrieved from http://www.informationr.net/ir/13-1/paper336.html (Last accessed date on July 29, 2014)).

Davies, E. (2007). *Epistemic practices of theatre production professionals: An activity theory approach*. (Doctoral dissertation) (Retrieved from ProQuest Dissertations & Theses. NR30798. (Last accessed date on July 29, 2014)).

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Endres, F. F. (1987). Editorial writers and the research process. *Newspaper Research Journal*, *8*(3), 11–20.

Gerrig, R. J., & Prentice, D. A. (1991). The representation of fictional information. *Psychological Science*, *2*, 336–340. http://dx.doi.org/10.1111/j.1467-9280.1991.tb00162.x.

Grattino, D. M. (1996). *A survey of the information-seeking practices of dance professionals in Ohio* (Unpublished master's thesis). Kent State University, Kent, OH, USA.

Hartel, J. K. (2010). Managing documents at home for serious leisure: A case study of the hobby of gourmet cooking. *Journal of Documentation*, *66*, 847–874. http://dx.doi.org/10.1108/00220411011087841.

Hartel, J. K. (2011). Information in the hobby of gourmet cooking: Four contexts. In W. Aspray, & B. Hayes (Eds.), *Everyday Life Information*. Cambridge, MA: MIT Press (Retrieved from http://works.bepress.com/jenna_hartel/7 (Last accessed date on July 29, 2014)).

Hemmig, W. (2009). An empirical study of the information-seeking behavior of practicing visual artists. *Journal of Documentation*, *65*, 682–703. http://dx.doi.org/10.1108/00220410910970302.

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Appendix D

List of Final Dataset items, by subcategory

1. Core set items (10)

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