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Publishing Tips Season 3, Episode 7: Writing an Encyclopedia Entry with Genesis

Martha: This is season three of the UCSC Publishing Tips podcast. I am your host, Martha Stuit, she/her pronouns, the scholarly communication librarian here at the University of California, Santa Cruz. This third season is a little different from the previous two seasons. Instead of answering common questions about publishing from graduate students and candidates, this season offers interviews of graduate students and postdocs themselves, including master's students and PhD students or candidates and postdoctoral researchers, and we talk about their publishing experiences.

These interviews were conducted in the spring of 2026. The aim is to share stories so that graduate authors may learn about publishing from each other. These interviews span eight departments at UCSC, so there is a range of disciplines included. Keep in mind that even if an author interview is not about your area of study, there is still something to learn about the publishing process and the effort and feelings that go along with it from these peer stories.

In this episode, Genesis, she/her pronouns, who is earning an MFA in the Environmental Art and Social Practice Program, shares her experiences with writing and publishing an encyclopedia entry. She discusses the nuances of the publishing process and what she has gleaned from it.

Genesis: Hello, my name is Genesis. I go by she/her pronouns. I am a part of the art department. I'm a graduate student getting an MFA in environmental art and social practice My mediums are writing and photography and sculpture work and, um, like sketching, pencil sketching, and I mean a lot of things actually now that I'm thinking about it, painting, yeah.

Yeah.

Martha: Yeah, that is a lot of mediums. How did you get into this area of study or career?

Genesis: It's been a long process of, um, grad school in particular in terms of career. I applied to a grad school program, uh, in 2022, and I was accepted, but I didn't want to stay in that area that I was in, and so I made the decision to, um, not accept their acceptance.

And I moved to a different place. I applied to a graduate program in Philly, and, um, I was not accepted, and that was more of, um, like a PhD. I will be there for six years, maybe seven. I will be writing. My output will be writing mainly and research and, and publishing. Um, and this program, this environmental art and social practice program, called out to me because it wasn't so boxed into one medium.

I was gonna be able to... and not even just be able to, I was going to be invited to and asked to even explore like a multimedia approach and an interdisciplinary approach. And, um, also, I am a prison abolitionist. Uh, I'm a communist, and so the legacy of those fights for those things here have been very profound and, uh, to a certain degree, still felt.

So it felt like a good fit for me. I needed a, a program that wasn't going to be so rigid and that wasn't going to feel super demanding.

Martha: It's good to have a good sense of what you want going into grad school.

Genesis: Mm.

Martha: You mentioned writing as one of your interests.

Genesis: Mm.

Martha: And we're here today to talk about publishing.

So, uh, what tales from your publishing journey would you like to share with us?

Genesis: Well, I'm very new to the publishing world, which is why I wanted to do this, um, to provide a perspective for, like, an arts and humanities student who's been writing for a while, and in some ways, I've been able to engage with the public in my writing, hence the social practice part of why I was drawn to the program.

But, um, I really, uh, wanted to hone in on my writing with graduate-level mentors. So I've been finding different fellowships since maybe 2023 that I could apply to, to varying degrees of success. The distance between me that I was and the me that had something published felt so vast. It felt like I had to have my life sort of together, and I had to have an editor and a, and a publicist, like a bunch of people in my corner, and that when I actually finally got to publishing something, I would be, like, an accomplished writer, like well-known.

I just had this idea in my head of what a writer or published or professional writer was. Being in grad school has helped me break down that barrier that I thought between where I am and what professional is, uh, and what professional even means. I've worked in manual labor jobs. I was a farmer for a while, and so this, uh, ideology of professionalism never felt like it was something that I fit into.

Although I was working on a lot of writing while I was farming, I couldn't square away how I was even going to be able to potentially get something published. Grad school has really helped with that, with that barrier. There's people who just send you opportunities. I remember when I first had a photo in a museum, and I realized through that process that the barrier is, you know, it's a bit of money, but it's actually much smaller than I thought it was.

So this process with getting writing published has been the, the same thing, and I feel, uh, like a newborn, like I'm discovering, uh, a lot of things for the first time. How long it takes, how often you're emailing, how invested you are, um, how procrastinating I am with certain elements of it, where I'm fearful, where I'm really proud of myself too.

So I just wanted to share my story.

Martha: Those are all emotions and beliefs that come up during the publishing process, before and after publishing, and I think it takes a while to see oneself not only as an author, but as someone who is able to be published?

Genesis: Yeah.

Martha: Has work to be published?

Genesis: Has work to be published.

Martha: Has publishable work.

Genesis: Yes, yes. Has work that is intended to be read by other people.

Martha: Mm-hmm.

Genesis: Yeah. Yes. Um, ooh. Yeah.

Martha: Yeah, it kinda gives you chills sometimes, and it's a really significant accomplishment-

Genesis: Mm-hmm ...

Martha: to be published and have your work out there.

Genesis: Yeah, especially this, what I'm writing about is Afro pessimism.

It's a very theory-based sort of, um, article. Mm-hmm. And so I feel a lot of fear sometimes with that. I'm inserting myself into the conversation.

Martha: Mm-hmm.

Genesis: And I'm not asking for permission either. I'm just like, "These are my thoughts and this is what I've studied, and these are the connections that I'm making, and I hope that it contributes to this wider body of research," um, which is scary, but also there's something

about taking myself seriously in my writing that has impacted the way that I move through the world in, in general.

I'm a publishing author. I'm a

Martha: Yes.

Genesis: And not in a superiority sort of way, but in like, um, I feel more, I feel fortified a bit, a bit more, even though the process is, like, long and, and I'm humbled quite often.

Martha: Yes. Yeah, the publishing process is also very humbling.

Genesis: Mm.

Martha: Yeah. Yeah, so where are you at with publishing your, your article on Afro pessimism?

Genesis: I'm on the third pass right now. So it's coming out in 2027, potentially 2028. It's, um, this Encyclopedia of Radical Helping. It's, um, got a ton of entries, so I am one of the first ones because it's, it's alphabetical.

Martha: Mm-hmm.

Genesis: So I feel like, "Ugh."

The encyclopedia, it's not an academic journal. It's a, an anthology, I guess might be a better word for it.

They pick a huge list of topics, and, um- I say anthology because it's multimedia and it's not defining the topic necessarily. In some articles they'll have, um, conversations that are associated with the idea or poetry that's associated with the idea or paintings or drawings that are associated with the, with this concept or idea or...

It's not a drive to define it, but just to contribute to, to the conversation around it. But they, they did one already, and then this is the second.

Martha: It's gonna be really exciting though to receive it.

Genesis: We didn't have to go through anything arduous in order to submit an article. There was an open call on medium.com, and I just emailed the person, asked to do this specific one on Afro pessimism. It took a little bit for them to get back to me, but then I was approved, which was great. They gave me a small timeline for how things were gonna go, but also, you know, things are open to, to change. And then I started writing it. I had months

to write it, so maybe like three months or so to write it, and maybe a little bit more if I had just started writing it when I first signed up for it.

But, uh, I was also in grad school at the time, so there were other things that I could do than write like a hypothetical paper. So that was the first attempt, and the way that it started, I was so happy and proud of it when I first wrote it, and now I'm like, "That was not very good." But, uh, but my, my, my youth, my zeal, um-

Martha: Mm-hmm.

It was a first draft.

Genesis: Yeah.

Martha: Yeah.

Genesis: But I, I've been so used to school writing. Everything's kind of a draft.

Martha: Mm-hmm.

Genesis: You have, um, you know, your final papers that are sort of hopefully like a culmination of these drafts that you've been doing. I was in a quarter system in my undergrad, so I was probably writing six papers for one class in a quarter, philosophy major.

Um, you don't really turn in final paper worthy pieces every single week or every two weeks. Sometimes they're duds. Sometimes they're good, but they're just drafts. And so I'd been used to feeling That I didn't have to actually do a final revised paper of something. I would do that with fiction work, I would do that with short articles, but for a theoretical paper was just not something that I had considered publishing or going back and revising, and then going back and revising, and then sending it to someone and, and trying to initiate that whole practice myself.

So this has been a really great lesson in, um, the art of revision.

Martha: Mm-hmm. Revision can take quite a while. So there will be a print version

Genesis: of it? There will be a print version. Not... I don't know if it's that many copies.

Martha: Mm-hmm.

Genesis: It's a sort of a niche market, I guess. It's not gonna be, like, a mainstream book, but it will be available, so that's exciting.

Martha: Great.

Genesis: But I, I don't know about, like, millions of copies or something like that maybe.

Martha: Still very exciting.

Genesis: Very exciting.

Martha: Academic books and art books don't always have big print runs-

Genesis: Yeah

Martha: ... even for Academic presses or university presses, but it's still really important to have that scholarship out there.

Genesis: Yeah.

Martha: And there's a really long tail of sales and usage.

Genesis: Mm-hmm. I wouldn't even be surprised if it gets sold out. It's a gorgeous book. They put a lot of time and energy and effort into it.

Martha: May I ask who the publisher is?

Genesis: Yeah, it's called Thick Press.

Martha: Okay.

Genesis: They do, um, a lot of really, really incredible books.

Mm-hmm. Yeah. But-

Martha: Mm-hmm ...

Genesis: I am at the stage where I'm talking with the copy editor now. Mm-hmm. And it's sort of moved on to them.

Martha: Your article or entry has been accepted.

Genesis: Yes.

Martha: Was there a formal acceptance?

Genesis: Yes. The formal acceptance was, um, when I submitted the article first for, for review. I guess it sort of proved that I was serious about it, because they're not paying us upfront to do this.

It's not, uh, like a job I got. So they're kind of relying on our own self-starter-ness uh, to, to initiate this process. So that was sort of my, my formal thank you so much, this is, uh, what is gonna come next, and this is what's gonna be required. But yeah, it was a more formal acceptance after I'd, after I'd sent the, the article.

So I've done the bulk of the editing that needs to happen, but I'm also, um, I had to get artist courtesy for an image, so we just submitted that to them. So, uh, that's gonna be part of the article as well, which I had never done before. Doing things correctly according to copyright makes things take longer, but it is way more rewarding to then widen the network of people who are involved in the piece.

Martha: Mm-hmm.

Genesis: Um, the piece is connected to this artist as well, and, um, yeah, it makes it, um, more of a community effort.

Martha: You reached out to the artist and asked them, "Can we include your image-

Genesis: Mm-hmm ...

Martha: in this?" Uh, article and then they got back to you and said yes? Is that how it went?

Genesis: No.

Martha: No?

Genesis: No. No, no, I had to bring in the big guns, uh, to bring in my editor.

I got the image off of, uh, their website, and I was wondering if we could use it for permission, but I didn't know what their protocol was or how the crediting was supposed to go. And so they told me that I could reach out and copy them. The editor is also the publisher, which is-

Martha: Okay

Genesis: ... incredible. I, I love the editor being the publisher.

They have all the answers to all of my questions. Um, but they were like, "You can email them. Just copy us." And so I emailed, and then a week went by, and then two weeks went

by, and then the third week they reached out to me. The editor, my editor, reached out to me just to confirm that I hadn't gotten any response back.

And so then they emailed and copied another person too, and then the artist got back to them pretty quickly. So I am grateful for the editors in this case because I think it makes the article so much more understandable having a visual aid, and also being able to, like I said, widen the network, uh, with, uh, what I'm, what I'm theorizing about.

Martha: Yes.

Genesis: Yeah.

Martha: Yeah. The permissions process can be tricky.

Genesis: Yeah, and it's not done yet still. There's still, like, forms that need to be filled out and things that need to be submitted. It's, yeah. It's out of my hands now, but I get to know all of it. Yes. 'Cause I'm copied on all the emails, which is the best.

Martha: Mm-hmm.

Genesis: So I can understand more of how, uh, the world works.

Martha: Yes. It's nice to be in the loop. Yeah. And also nice to dot the I's and cross the T's.

Genesis: Yeah. I mean, right now there's a lot to do. I'm talking with the copy editor at the moment. We're sort of going through comma, period, uh, apostrophe here, space, em dash.

It's it's very, like, scrutinizing. We're considering the amount of words that are possible. I had to write it to a specific amount, so, um, yeah, it's been, phew, it's been a process.

Martha: Yes. Yeah, copy editing can be a lot because that's when they make sure everything is grammatically correct.

Genesis: Yeah.

Martha: And sometimes there can be differing opinions as well.

Genesis: Yeah. I'm realizing how bad of a good writer I can be. It's interesting the things that, like, the brain catches. I, I'm often a person that's asked to edit other people's work, um, for, like, essays or, um, just like a, something as simple as, like, a letter or a text message even, and I take great pride in that, and I notice a lot when I'm doing stuff like that, and I can be very annoying.

Uh-

Martha: It's hard to decide how direct to be- Yes, it is ... sometimes. Like, do I, do I tiptoe here and say you might consider this? Yeah. Or do I just say change this? Right.

Genesis: Right. Or do I just do it myself and then have the track changes- Yes ... see what I've done, and then they're like, "Well, why did you do that? I don't wanna..."

You know, but having that be a, a job that you're doing and someone kind of deferring to... I'm deferring to their expertise. I'm deferring to their language. I'm deferring to the way that they normally get these things across, and so far it's going really well. I'm really grateful for, like, a match in communication styles that's happened so far.

I would have really hated for my first publishing experience of this grandeur to be poor, especially because I had fear going into it already. I'm really grateful that it's been, not easy, it's been challenging, but, um, safe at the same time. So yeah, I'm really grateful for, for that. I've heard a couple horror stories of publishing for the first time, especially, um, when there's an editor who's working so closely with you, so.

Martha: Yes. I think it's really important for authors not to only find someone who will publish them, but to find someone who resonates with you-

Genesis: Yeah

Martha: ... and you work well with-

Genesis: Yeah

Martha: ... because it's a long journey.

Genesis: Mm-hmm. Yeah, this is gonna take... This started last year, 2025, late 2025, and then I, I don't know if it'll be published by the end of next year or not.

We'll have to, we'll have to see because it's such a thick manual and so much is going into it, and it's not just what people are writing, it's not just what people are, um, sending in image-wise, like resolution-wise, but it's also, like, the quality of the work, and so sometimes things just take longer. Um, I have to be very patient.

Um- I've been left alone for a good amount of the editing process which is very nice. I'm realizing a lot more about how I function and work and sort of what I like in this editing process so far. So around January was when I had to get the piece in. I had, I think late November was when I got notified that I was going to be accepted to do this Afro-pessimism entry, and, uh, from then on I had about a month and a little bit of change to, to write the first draft.

It's only one, two pages, so it's pretty, um, simple, but I'm going more of an academic route. Uh, I'm doing a lot of citing and referencing and then trying to get the, the image and, um, connecting sort of an art history lens on Afro-pessimism, so trying something new. And it took me a while to write. I, I pretty much wrote it up, up until the last day that I could send it to them.

Uh, and then I got a couple emails, uh, about the editing process. They're always so-- They're so fast. It, it makes me feel like, "What am I doing?" Like, it takes me so long to write the piece and then they, they give me back really well thought out edits two weeks later, three weeks later. It's kind of crazy, the turnaround.

It makes it feel like it's going fast even though it's actually, like, a fairly slow process. And then I edit it. I had three months to edit it, uh, a second time until, like, April. I think I went over that though. I think I... It might have taken me three and a half, maybe four. Um, but I did it.

Martha: Well, you were taking classes at the same time.

Genesis: Oh, yeah. I'm in grad school. Yeah. 100%. It's like, why didn't... Yeah, I, I've, I am, I'm in a program right now. Yes, I- I'm in grad school and doing other things. Yes. I think at one point I had like three jobs. It was... Yeah, there's so much you can do. There's so much to do. It's hard to say no. It's really hard.

Martha: Definitely.

Genesis: Yeah.

Martha: Yeah. It's nice to seize the opportunities when you find them.

Genesis: I'm a Capricorn. I love to have my every single finger and toe appendage in the pot. I wanna be involved in every single part of the creation of, of something, and I take it very personally when things don't go right.

This, this process has been cool because I've been able to be a part of every single process. Um, and usually the things that don't go right though are with, are with me, and so now I'm like, "Okay." How to have grace, how to, uh, still know that I'm smart and that I can communicate what I'm trying to say. I just have to work harder at it.

The process of working harder at writing feels weird sometimes because it's, uh, like trying to, like, throw a dart on a nail head that's, like, 3,000 yards away. I can't... It's so difficult. It's to be able to, like, pin prick this exact emotion or feeling or incite this thing in someone and to write to an audience that you haven't really met, uh, yet is, is difficult.

Not everything is for everyone, but it's hard to not write, to try to write with everyone in, in mind. Choosing the audience has been a process, too, of editing, um, narrowing it down.

Martha: What audience do you have in mind?

Genesis: Because I'm using some, like, AAVE in this article because it's about Afro pessimism, I'm-

Martha: AAVE?

Genesis: African American Vernacular English.

Martha: Thank you.

Genesis: I am often writing to African American and people of African descent. So it's been a process of editing 'cause I say some things that are not like traditional English, and I've gotten some editing notes that have been like, "Hey, maybe you wanna change the way that this is said," or maybe like, uh, "This isn't gonna be understood," or like, "What does this mean?"

And then I have to kind of explain sort of reasoning behind, behind that. That's been letting me know, too, more about the, about the publishing world and, um, uh, access barriers, I think, that people, that people have, um, depending on their dialect, their geographical site, how they communicate, who they're communicating to.

It's been opening my eyes, too, about the publishing, the publishing industry as well. Just... And not just the need for diversification or, like, inclusivity. I was just talking to my advisor recently, and he was saying that inclusivity without structural change is violence. And so I'm not asking for there just to be, like, more random Black publishers who understand what I'm, what I'm saying.

Like, I'm talking about how grateful I am to have had such a good experience with it, knowing that that's not the way that the industry tends to go, especially for, like, Black and Indigenous women. So I'm grateful for that, recognizing that. And also, there is, like, a bit of structural change that, that, that should happen, uh, within it.

But like I said, I'm, I'm grateful maybe because it's the, the encyclopedia that is so, like, radical, um, is the reason why I'm having such a good, a good time so far. It feels like they're practicing what they're- what they're preaching, what they're publishing.

Martha: That sounds like an excellent experience. So when you worked on those edits with your editors-

Genesis: Yeah

Martha: ...was it a peer review process, or the editors read your entry and came back to you with suggestions and you went through several rounds of that?

Genesis: The latter. Okay. Um, I also had my-- or asked my advisor to read it as well so that it wasn't just, uh, just the publisher's opinion and, and my opinion sort of potentially going back and forth.

And then the editor also asked me to have someone else read it as well, so that was good. I'd already done that. And so I incorporated my advisor's feedback and their feedback, uh, into one thing. They're not very pushy about me needing to take all of the, the edits, though. They're, they're copyediting things and, like, um, understanding things that, uh, or continuity things is a better way to say it, that, um, need to be addressed in order to make the the entry actually readable, um, and accessible.

But, uh, other things stylistically are, um, up for, up for debate. So I generally took what they were saying, though, and then explained other reasons behind why I didn't do this. And there's been, like, sticky points that even in the third part have, like, persisted that we're still trying to, trying to figure out.

Martha: Yeah.

Yeah, that sounds like a lot of work, but also good- ... work to do-

Genesis: Yeah ...

Martha: to prepare it for publication.

Genesis: Yeah. I'm interested how other, other people's, um, entries are going. I have a couple friends who are doing a couple of other entries in this, uh, anthology, in this encyclopedia, and they're varying in, um, need for editing, so mine is the, the heaviest edit out of the people that I know doing it, so I'm trying not to take that personally.

But I think it's more that it's like the, it's theory. Um-

Martha: Yeah, and different topics-

Genesis: Yeah ...

Martha: require different levels of attention and editing.

Genesis: Yeah. It's interesting to be a part of it with a bunch of other people. I know that they are so busy with all of these entries, and it still feels very personalized.

I know it's probably annoying to be like, "Wow, I cannot believe her first publishing story has been so incredible," but no, coming from a people who've had to fight for, for lots of things, it's really nice to, to not have to fight for this too hard.

Martha: It's refreshing to hear-

Genesis: Oh, yeah ...

Martha: a publishing story go really well because-

Genesis: Yeah

Martha: I think when you're early in publishing and early in being an author, there's so many steps of the process that are opaque or murky, and just that can cause the process to not go well or to have a bad experience.

Genesis: Mm.

Martha: And it sounds like they have a great editorial team-

Genesis: Yeah

Martha: ... who are shepherding the entries in the anthology through in a really thoughtful and attentive way, and that they're taking a lot of care with it, so that, that is what I would hope for someone, for anyone's publishing experience to be.

Genesis: Yeah.

Martha: And so I'm really glad to hear that that is the case for your publishing.

Genesis: It's been eye-opening going through this process, learning about their job as well as my job too. If I'm ever on the other side of things and I'm ever guiding someone through what I'm experiencing now, um, I know more about how to go about helping them and editing them, um, and listening to them as well.

Because sometimes, uh, it's not just me receiving information, it's also me having the courage to be able to say, "No, I do want it like this," or, "Can, can I push back on that just a little bit? What if I changed it to this?" Or even, um, sometimes I, I've had like a whole couple sections be highlighted and then...

...or sentences, I mean, be highlighted, and then it's too much to change. It doesn't make any sense if I change it, so then I just delete it and then I add something new, and then sometimes they're like, "That's way better than, like, what my edit was for, like, those sentences." Um, I find that I, as the writer, have the ability to dream outside of the words that I've even written, whereas sometimes with editing they're kind of confined to, like, what I've said because it's not their job to create new from, from what I'm, from what I'm writing.

So I, I have more freedom, I think, to scrap something and then introduce something else that's coming. It's still a revision though, it's still an edit, um, that's coming from like parts of that hobbled together and parts of that. And the more intimately I get acquainted with my own piece of work too, the more I can like rear it in a way, mature it, and, um, grow it up and then have it be like 18 and present it to the world.

You know, I have to like raise my, my writing in a way. Is that an odd analogy? It, it feels right.

Martha: No. I think, yeah, I think it works.

Genesis: Okay.

Martha: And I think what you're getting at here too is that as a new author you're not only learning how the publisher operates, you're also learning your role-

Genesis: Yeah ...

Martha: and what your role can be.

The, not just what you should do, but the possibilities and how you can contribute and how you can, uh, help your publication be the best that it can be too.

Genesis: Yeah. I find that I'm learning a, a lot in my life. I, I... Being a, being observant, uh, in general has served me very, fairly well. I think when someone is calm and approaches the artwork that you're creating or that you're creating together, um, with more confidence it makes me feel more confident in, in moving forward, especially as a, as an amateur professional.

Martha: Yes, 100%. So I'm curious how this publication will fit into your next steps.

Genesis: My thesis mainly is going to be a novella, so this has been, to me, a direct pipeline into that. Um, I'm coming in with a publication already to the publisher. I'm, I'm coming in with an understanding of how the world works, and I already have a sort of like, uh, a level of, of confidence and something on my CV, and even just that line on the CV, something about it is, uh...

Even I have it now as like a future publication, which you should do by the way.

Martha: Yes. Yeah, same. Forthcoming or something for the date.

Genesis: Forthcoming. Exactly, publication forthcoming. Yes. Yeah, 'cause you're working on it, and it is something to be really proud of, um, and to put on your resume. I think it is

contributing to this wider world that I'm building in my art as being an artist who is, um, vocal about the violence that Black and Indigenous people are facing every day.

That's, that's not just this, uh, sensational, videotapeable, understandable, uh, violence. It's also these, these really like erratic moments that happen throughout the day that we take on so much more emotional labor, or we are constantly aware of, uh, our perception in, in the world. And, uh, what Du Bois has been talking about or was talking about at the beginning of the last century, you know, um, these things are still happening, and because they're happening under this guise of normalcy, um, I think it's getting worse and worse, this like goalpost that we're constantly moving behind and, or back and back and back to keep like absolving ourselves from how we're contributing to violence that we like claim to hate, you know?

So I'm hoping that this work is gonna contribute to this, um, world of like reparations and Black people being very vocal and, um, and us writing ourselves into a future and us, um, doing podcasts like this and sharing stories. And I hope that it just contributes to this wider world, this wider vision of a better world, a world where we can flourish and where our psyches can flourish and where we can have a chance at thriving.

Yeah, I hope that it, I hope it, I hope it broadens that world.

Martha: I really hope so too.

Genesis: Yeah.

Martha: Are there any last thoughts you would like to share about publishing and your work?

Genesis: Uh, to buy the encyclopedia, another Encyclopedia of Radical Helping when it comes out to just support the publisher so that they can do something like this again.

Um, I would recommend, uh, for arts and humanities students, maybe even science students too, if this is the direction that you want to go in, but to look for some open calls. And getting myself invested into interdisciplinary ways of getting my work published has helped to decrease the amount of fear and stress, because I'm not thinking of myself as being, uh, scared by my peers editing my work.

It's people who are not in my discipline at all and who have never heard of me and, uh, just want to have the best published work that they possibly can. And so that's helped quite a bit. Um, so yeah, looking for any open calls. If you see any, any interdisciplinary open calls, give something, uh, give something a shot.

Yeah.

Martha: Yeah, that's great advice because, uh, calls for proposals, calls for entries, calls for, uh, papers, those are times when whoever is publishing it really needs your content. Yeah. And so it's a good opportunity to, to put yourself out there. Well, thank you so much, Genesis. Thank

Genesis: you so much, Martha. This has been amazing.

Martha: Yes.

Genesis: Thank you.

Martha: Thank you for sharing, and it's been really great to learn more about your publishing and your work.

Genesis: Thank you so much. Have a great day.

Martha: Thanks for listening. This season of Publishing Tips was produced by Daniel Story and me, Martha Stuit, with additional editing support from Isaiah Brazel and Jennessy Barba. Daniel, Isaiah, and Jennessy are all part of the University Library Center for Digital Scholarship, and we thank them for their support of this podcast.

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Thank you!