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SLIS Connecting, Volume 4, Issue 2

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THE UNIVERSITY OF
**SOUTHERN
MISSISSIPPI.**

School of Library & Information Science

SLIS Connecting

People, Technology, Libraries, History & Learning

1952

1980s

1990

1995

Volume 4, Issue 2 Fall 2015

Special Historical Issue

SLIS Update
Teresa Welsh, Ph.D., Professor and Director

Welcome to this special historical issue of *SLIS Connecting* to celebrate the 50th Anniversary of the first class to earn a MS in Library Science. A slide show of historic images, "History of Library Science @ Southern Miss" is available online:

<http://www.slideshare.net/drtwelsh/>

Dr. Griffis had a wonderful presentation on the history of library science at USM at the recent Mississippi Library Association Conference and this issue of *SLIS Connecting* includes a reprint of an article he authored that was published in *Mississippi Libraries* (2015), "Library Science Education at Southern Miss: A History of Survival and Growth."

News in Fall 2015:

- SLIS and the Children's Book Festival co-sponsored the Children's Tent at the Mississippi Book Festival in Jackson, August 21-22, as well as a panel on illustrated books moderated by SLIS alum and de Grummond curator Ellen Ruffin
- Council on Community Literacy and Reading, founded and directed by Dr. Catharine Bomhold, distributes hundreds of children's books to free little libraries and various community spaces in the area and sponsors outreach events that promote literacy and reading.
- More flexible admission requirements: GRE or Miller Analogies scores; test scores may be waived for those with graduate degrees
- Dr. Elizabeth Haynes LIS Endowed Scholarship created to honor retired SLIS Director Dr. Haynes. To contribute to the scholarship, fund #2199, contact www.usmfoundation.com/. For a donation in honor of or memory of someone, the Foundation will send the honoree or family a nice card and the donor a thank-you note.

Coming in 2016:

- New online MLIS/Instructional Technology MS degree – first USM dual online master's degree
- Fay B. Kaigler Children's Book Festival April 6-8 with Medallion winner Jacqueline Woodson and other noted authors and illustrators. 2016 will be the 50th anniversary of de

Grummond Children's Literature Collection, founded by SLIS faculty member Dr. Lena Y. de Grummond as an educational resource for her students.

- Revisions in the MLIS with Licensure degree (awaiting final approval): students will take LIS 589: School Library Practicum instead of LIS 511. Five electives include LIS 508: School Libraries, LIS 516: Technology in the School Library, LIS 607: School Library and the Curriculum, and choice of two: LIS 517: Children's Lit or LIS 518: YA Lit or LIS 590: Library Instruction.

Enjoy this issue of *SLIS Connecting*!

Dr. Teresa Welsh earned MLIS and Ph.D. degrees from the University of Tennessee. Her interests include bibliometric research, historic and archival studies, information literacy, visualization of information and spatial analysis. She joined the faculty of the USM School of Library and Information Science in 2003, was promoted to Full Professor in 2014 and SLIS Director in 2015.

Issue cover images:

Top (left): Dr. Anna Roberts and 3 library science students, 1952 (courtesy McCain Special Collections, USM Libraries); (right) Cook Library Reference Room, 1980s.

Bottom (left): Dr. Antonio Rodriguez-Buckingham, 1990; student on computer in Cook Library (courtesy USM Communications, University Archives).

THE UNIVERSITY OF
SOUTHERN MISSISSIPPI

SCHOOL OF LIBRARY AND INFORMATION SCIENCE
invites you to

Save the Date of April 6-8, 2016

FOR THE 49TH ANNUAL FAY B. KAIGLER

Children's BOOK Festival

THE FAY B. KAIGLER
CHILDREN'S BOOK FESTIVAL
THE UNIVERSITY OF SOUTHERN MISSISSIPPI

www.usm.edu/childrens-book-festival

DE GRUMMOND

CHILDREN'S LITERATURE COLLECTION

Each year, more than 400 teachers and librarians from across the nation come to the University of Southern Mississippi to hear major speakers and participate in concurrent sessions and workshops as authors, illustrators, and experts in the field share their knowledge and experience. Registration information can be found at: <https://www.usm.edu/childrens-book-festival/registration-rates-0>.

Faculty Spotlight

Dr. Melanie J. Norton earned a BA degree from the State University of New York College at Oneonta and a MLIS and PhD in Information Science from the University of North Texas. She joined the SLIS faculty as Assistant Professor in 1993 and later was promoted to Associate Professor. She served as SLIS Director from 2003 to 2013, during which time she lead SLIS faculty through two successful continued ALA accreditation visits (2005 and 2012) and supported faculty in the further development of the first fully online program at the University of Southern Mississippi. She was invited to serve as Interim Dean of USM University Libraries in January 2013 until July 2014. In fall 2014, Dr. Norton returned to SLIS and as a senior faculty member has worked to revise and update a technology course as well as serving as one of the authors of a self-assessment report for the LIS undergraduate program.

Dr. Norton has published a book that has been used as a text in several LIS programs, a monograph in the ASIS series published by Information Today, Inc. *Introductory Concepts in Information Science*

was first published in 2000 and had a significantly revised 2nd edition published in 2010. She also documented the history of SLIS distance education in a chapter published in *Benchmarks in Distance Education* (Libraries Unlimited, 2003). Dr. Norton was first reader on more than 450 successful Master's Projects between 2003 and 2013 leading to students earning their masters' degrees. Dr. Norton's teaching and research interests include academic libraries, information ethics, e-resources, information science and technology.

Alumni Spotlight

Dr. Patricia Condon, Research Data Services Librarian at the University of New Hampshire (UNH), earned her MLIS and MA in Anthropology from Southern Miss in 2005. Patti's library and archive career began in 1999 as the library assistant at McIntosh College in Dover, NH. In 2001, Patti completed her BA in Anthropology/International Affairs at UNH. She continued to work at McIntosh College and in the children's room at Exeter Public Library until 2003 when she decided to pursue her Master's degrees at Southern Miss. While at Southern Miss, Patti held various assistantships including teaching the information literacy course in the School of Library and Information Science and working on the Mississippi Civil Rights Digitization Project in the McCain Library and Archives. She also had the opportunity to volunteer with the African American Military History Museum in Hattiesburg, where she connected with remarkable individuals and meaningful issues that were the foundation of her Master's thesis. After completing her master's degrees, Patti worked in a special library setting as a researcher for *Consumer Reports* in the health and family editorial department.

In 2010, Patti was awarded one of the five Doctoral Fellowships in Archival Studies from the Building the Future of Archival Education and Research Initiative funded by two 4-year grants from the Institute of Museum and Library Services. She attended the School of Library and Information Science at Simmons College where her experiences further encouraged her growth as a professional, researcher, and teacher. Patti completed her doctoral degree in January 2015. Patti's dissertation research explored the development of digital stewardship and

investigated whether the field is emerging as an academic discipline independent of Archival Studies or LIS.

Patti began her role as Research Data Services Librarian in May 2015. Patti's central responsibilities in this newly created position are to develop library services to accommodate the growing data management needs of the UNH research community. In addition to working closely with researchers, an aspect of Patti's work involves collaborating with service units across campus to better understand and coordinate campus-wide data services. Patti continues to advance her research agenda, remain active in professional organizations, and teach courses in digital stewardship/preservation and archival science at Simmons College and Kent State University. Patti lives in Exeter, NH with her husband (Zack), dog (Atticus), and two cats that she adopted while living in Mississippi (Harriet and Winston).

Spotlight - Dual MLIS/IT MS Degree

A dual MLIS degree and Instructional Technology MS degree has been approved for spring 2015 - the first fully-online dual master's degree at Southern Miss. SLIS students have been requesting an online dual degree for some time and feedback from students and alums indicate that LIS and IT would be a great combination.

Those who are interested in earning a MLIS/IT MS degree must apply separately to each program. Course requirements include:

MLIS Dual Degree (31 credit hours)

LIS 500: LIS Orientation (1 hr)
LIS 501: Reference Resources & Services (3 hrs)
LIS 505: Cataloging & Classification (3 hrs)
LIS 511: Collection Development & Mgmt (3 hrs)
LIS 601: Library Management (3 hrs)
LIS 636: Foundations of Librarianship (3 hrs)
LIS 651: Fundamentals of Information Sci. (3 hrs)
LIS 668: LIS Research Methods (3 hrs)
LIS 695: Master's Research Project (3 hrs)
Two LIS electives: 6 credit hours

MS in IT Dual Degree (30 credit hours)

IT 636: Instructional Design & Development (3 hrs)
IT 644: Instructional Multimedia Design (3 hrs)

IT 645: Technology in Education (3 hrs)
IT 648: Digital Communication in Edu (3 hrs)
IT 650: Instruc. Strategies Online Teaching (3 hrs)
IT 755: Web Development & Assessment (3 hrs)
Four IT electives: 12 credit hours

Application to Graduate School is online at:

<http://usmgrad.admissionpros.com/default.asp>

Southern Miss MLIS program is fully accredited by the American Library Association. Classes meet online each week in virtual classrooms where students can hear, see, and interact with faculty. For more information, contact:

SLIS Office

Phone: 601.266.4228

slis@usm.edu

SLIS Director, Dr. Teresa Welsh

Phone: 691.266.4235

teresa.welsh@usm.edu

Course Spotlight - "Library Design: Principles and Practice"

Focusing chiefly on public and academic library facilities, LIS 692: Special Problems (section H002) "Library Design: Principles and Practice" gives students an informative overview of how library facilities are designed for today's library users. Through a succession of individual and group assignments, lectures and class activities, the course covers such topics as: the different stages of building design and construction; assessing user and space needs; universal accessibility and ergonomics; acoustics, lighting, color, and signage; greening the library; building renewal; and more. Some basic theory is also introduced. Students will develop the skills and knowledge required to critique existing library spaces and plan for change. The class meets online on Wednesday evenings at 6:30pm Central time.

The course instructor, Dr. Matthew Griffis, studied library design and planning at Harvard University's Graduate School of Design and served on the Executive Steering Committees for the 2012 and 2013 OLA Institutes on the Library as Place.

History of the Beta Phi Mu, Beta Psi Chapter at The University of Southern Mississippi

Carol Green, University of Southern Mississippi

The Beta Phi Mu International Library & Information Studies Honor Society was founded in 1948 by a group of leading librarians and library educators to recognize and encourage scholastic achievement among library and information studies students. Beta Phi Mu was formally admitted to membership in the Association of College Honor Societies in 1969 and became an affiliate of the American Library Association in 1998. Our name comes from the initials of the Greek words *Bibliothekarios philax mathesis*, meaning “librarians are the guardians of knowledge” (Beta Phi Mu, 2012). The motto, *Aliis inserviando consumor*, meaning “Consumed in the service of others” was selected by the founders based on the concept of the dedication of librarians and other information professionals to the service of others (Beta Phi Mu, 2012). The insignia of Beta Phi Mu is the dolphin and anchor, mark of the Venetian printer Aldus Manutius, who endeavored to create beautiful editions of the Greek and Latin classics and dedicated his life to making his works accessible to many.

In October 1980, Dr. Onva K. Boshears, Dean of the School of Library Service petitioned Beta Phi Mu for the formation of a chapter at The University of Southern Mississippi. The Beta Psi chapter was formally established on June 9, 1981. Thirteen graduates were initiated as charter members with an additional thirteen members initiated in absentia. Nineteen national Beta Phi Mu members were also inducted into the chapter (Beta Phi Mu, 2012).

Membership in Beta Phi Mu is open to graduates of accredited and approved graduate level programs in library and information science (LIS). Criteria for membership in Beta Phi Mu essentially has three elements:

- All nominees must have at least a 3.75 grade point average (GPA) on a 4.0 scale.
- All nominees must have the endorsement of faculty from their program regarding their

potential for professional leadership and contributions to the field.

- No more than 25% of the annual graduating class may be nominated for membership (National Headquarters, 2015).

Today there are 38 active chapters. Over 35,000 graduates of accredited library and information studies programs in the United States, Canada and the United Kingdom have been initiated into Beta Phi Mu. The Beta Psi chapter presently has 163 active members and a total of 265 inductees.

Beta Psi chapter members work to support the profession in many ways. A contribution is made annually to the Beta Phi Mu organization. Each year at the Mississippi Library Association conference, the chapter sponsors a program that is open to all conference attendees. From 2000-2005, the chapter partnered with the MLA New Members Round Table and the School of Library and Information Science to hold a student research competition where winners had the opportunity to present their research at the MLA conference.

The Beta Phi Mu organization sponsors a number of awards and scholarships. Similarly, the Beta Psi chapter awards an annual scholarship in the amount of \$500 to a graduate student in the School of Library and Information Science. Although financial need is considered, recipients are chosen based on their academic achievement, leadership, exemplary character and evidence of commitment.

Beta Phi Mu, Beta Psi Chapter Scholarship Recipients

1987 – Roy Meador

1988 – Clarence Hunter

1989 – Donna Davis

1992 – Kenneth B. Raigins

1993 – John Stringer

1994 – Cindy Moore

1995 – Julie Sass

1996 – Nan Crosby

1997 – Mary Hamilton
 1999 – Mary Hamilton
 2000 – Tracy Caradine
 2001 – Verble Gorman Alexander
 2002 – Tessa Minchew
 2003 – Julie Atwood
 2004 – Sharon Doshier Davis
 2005 – Heather Weeden
 2006 – Julie Dunn
 2007 – Janet Boswell
 2008 – Naomi Hurtienne
 2009 – Abigail Slattery
 2010 – Linda Matthews
 2011 – Johnnie Pace

2012 – Jennifer Nabzdyk
 2013 – Callie Wiygul
 2014 – Elizabeth La Beaud
 2015 – Rebecca Houston

References

Beta Phi Mu. (2012). *Beta Phi Mu headquarters*. Retrieved from <http://beta-phi-mu.org/>.

National Headquarters. (2015). *2015 Beta Phi Mu Handbook*. Retrieved from <http://beta-phi-mu.org/wp-content/uploads/2014/12/2015-Handbook-rev1.pdf>.

Figure: Beta Phi Mu Website

From the Grad Assistants:

SLIS has two new GAs this fall: Carlie Burkett and Michael Oden. They join returning GAs Amanda King and Myra Miller. Mary Katherine Dugan is a GTA and teaches an undergraduate course on information literacy, LIS 201.

Grad Assistants (l to r) Michael Oden, Carlie Burkett, Amanda King, Myra Miller, Mary Katherine Dugan

Carlie Burkett has a BA in history with a minor in art history from the University of Alabama. She serves as President of the Southern Miss Student Archivists (SMAA) and this semester she assisted with the Tasha Tudor Exhibit www.lib.usm.edu/tashatudor.

Steven Michael Oden has a BA in English from Virginia Commonwealth University and in summer 2015 earned 6 hours of study-abroad credit in British Studies. Michael serves as a member of the USM Graduate Student Senate and as President of the LIS Student Association (LISSA).

As CoEP College Scholars, Michael and Carlie participate in recruiting and outreach events.

Congratulations SLIS Students

Rebecca Houston was awarded the *Peggy May Scholarship*, Mississippi Library Association Annual Conference, October 23, Natchez.

Joanna Williams was awarded the *Virgia Brocks-Shedd Scholarship*, MLA Awards Breakfast, Natchez, Oct. 23

Nicole Minor is Collection Development and Cataloging Coordinator, Columbus-Lowndes Public Library System.

Congratulations SLIS Alums

Michelle Akers (MLIS, 2015) is Cataloger Librarian, Chesterfield County Public Library, VA.

Brian Barnes, J.D. (MLIS, 2010) is Interim Law Library Director and Associate Professor, Loyola University College of Law, New Orleans, LA.

Lindsey Miller Beck (MLIS, 2013) is Library Media Specialist, Sale Elementary School, Columbus, MS.

Bernadette Birzer (MLIS/Archival Certificate, 2012) is Library Technician, Digital Initiatives & Publishing, Tulane University Library, New Orleans, LA.

Phillip Carter (MLIS, 2014) is Director, Lamar County Library System, MS.

Elizabeth Catalano (LIS BA) is Librarian, Arlington Elementary School, Pascagoula, MS.

Sarah Clay (MLIS/Graduate Certificate in Archives and Special Collections, 2015) is Assistant Librarian, Holmes Community College, Goodman, MS.

Melissa Dennis (MLIS, 2006), Outreach and Instruction Librarian, University of Mississippi Libraries, is the Mississippi representative for the Southeastern Library Association (SELA).

Antoinette Giamalva (MLIS, 2013) is Branch Manager, Ridgeland Public Library, Ridgeland, MS, and Mississippi Library Association Reporter.

Regina Graham (MLIS, 1994) is Director of the Dixie Regional Library System, Pontotoc, MS.

Nikki Haney (MLIS, 2010) is Business Librarian, Tulane University Library, New Orleans, LA.

Laura Anne Heller (MLIS, 2004) is Lead Historic Resources Specialist, Mississippi Department of Archives and History, Jackson, MS.

Cynthia Sturgis Landrum (MLIS, 2006; PhD Candidate, Simmons College) is CEO/Director, Evansville Vanderburgh Public Library System, Evansville IN.

Sarah Mangrum (MLIS, 2011), Access Services Librarian, USM Cook Library, received the *Peggy May Award* at the Mississippi Library Association Annual Conference, October 23, Natchez, and was named the Mississippi Library Association News Reporter.

Molly Countryman Mauer (MLIS, 2014) is Assistant Director (Circulation), Johnston Public Library, Johnston, IA.

Tiffany Paige, J.D. (MLIS, 2010) is Director of Admissions and Diversity Initiatives, Mississippi College School of Law, Jackson, MS.

Regina Graham (MLIS, 1994) is Director and Emily Sutherland (MLIS, 2006) is Assistant Director, Dixie Regional Library System, MS.

Jessica Psaros (MLIS, 2012) is Circulation Librarian, Stowe Free Library, VT.

David Ori (MLIS, 2012) is Librarian, Montgomery City-County Public Library, AL.

Ashley Roach-Freiman (MLIS, 2008) is Instructional Services Librarian, University of Memphis McWherter Library and Managing Editor at *Pinch Journal*.

Kristin Rogers (MLIS, 2006) is Electronic Resources & Discovery Librarian, Univ. of Mississippi Libraries.

Elizabeth Samson (LIS BA, 2013) is Reference Librarian, Central Mississippi Regional Library System.

Yvonne Slaughter (MLIS, 2012) is Library Systems Administrator, Live Oak Public Libraries, Savannah.

Catherine Smith (MLIS, 2012) is Librarian/Technology Integrationist, St. George's Independent School, Memphis, TN.

Shugana Williams (MLIS, 2003), Librarian at Mississippi Gulf Coast Community College, received \$5,000 ALA *I Love My Librarian Award*, Dec 3, NYC

(Shugana with Mississippi native Morgan Freeman)

Jamie Wilson (MLIS, 2003) is Electronic Resources and Web Services Librarian, Millsaps College Library, Jackson, MS.

Erin Wimmer (MLIS, 2012) is Teaching & Learning Librarian, Eccles Health Services Library, University of Utah, Salt Lake City.

Abby Woolridge (MLIS, 2013) is Youth Services Coordinator, Columbus-Lowndes Public Library, Columbus, MS.

Mississippi Library Association SLIS Reception to Honor 50th Anniversary of MS in Library Science

More than 100 MLA attendees RSVP'd for the SLIS Anniversary Reception, Natchez Convention Center, October 22. Faculty, staff, students, alums, and supporters of the program shared fellowship and memories, viewed historical LIS items on display, and won door prizes—including a variety of USM merchandise and two complete sets of USM Children's Book Festival medallions.

SLIS Door Prizes

Karen Rowell with a prize winner

History of SLIS Display Table

Sharing favorite memories

To view the presentation "History of Library Science @ Southern Miss, see www.slideshare.net/drtwelsh

Council on Community Literacy and Reading

CCLR, founded and directed by Dr. Catharine Bomhold, held several fall events to promote literacy and reading. In addition to distributing hundreds of children's books to free little libraries and other sites in the community, they had a float and book give-away at the USM Homecoming Parade. At the USM Bio-Halloween event at Lake Thoreau Center, CCLR volunteers handed out books to kids at Spooky Hollow.

Dr. Bomhold as Miss Frizzle

Recruiting Events

Library and Media Professionals (LAMP) Workshop
September 15, Batesville, MS (photo by Karen Rowell)

Adrienne Patterson with Alisa McLeod & Jessica Ross,
Association for Rural & Small Libraries Conference,
October 1, Little Rock, Arkansas

SLIS Faculty and Student Publications

Journal Articles

Dr. Matthew Griffis, "Library Science Education at Southern Miss: A History of Survival and Growth" *Mississippi Libraries*, 78(3), 4-8, Fall 2015.

Dr. Stacy Creel, "The Impact of Assigned Reading on Reading Pleasure in Young Adults," *Journal of Research on Young Adults and Libraries*, 1, March 2015. www.yalsa.ala.org/jrlya/

Emily Simmons (Master's Research Project, August 2014), "Adolescent Females and the Graphic Novel: A Content Analysis," *Journal of Research on Libraries and Young Adults* 6, August 2015.
www.yalsa.ala.org/jrlya/

Dr. Cindy Yu, Xie Yue, Xuequn Pan, Susan Mayfield-Johnson, Jessica Whipple, & Elena Azadbakht, "Community Outreach: A Case of Needs Assessment for Building a Graduate Health Informatics Course," *Journal of the Medical Library Association*, 103(4), 194-197, October 2015.

Books

Lili DeBarbieri (MLIS, 2013) is a 2015 *New Mexico-Arizona Best History Book – Arizona Subject Award* winner for her book *Sedona Verde Valley Art* (Arcadia Publishing, 2015).

Recent SLIS Faculty Presentations

Dr. Catharine Bomhold, "The Shared Reading and Children's Home Library Project," *International Reading Association Annual Conference*, July 19, 2015, St. Louis, MO.

Dr. Stacy Creel & Dr. Teresa Welsh, "Virtual and Physical Connections: An Assessment of Students' Satisfaction of an Online LIS Program," 7th *International Conference on Qualitative and Quantitative Methods in Libraries*, May 28, 2015, IUT Universite' Paris Descartes.

Dr. Matthew Griffis, "Library Science Education at Southern Miss: A History of Survival and Growth," *Mississippi Library Association Annual Conference*, October 22, Natchez, MS.

University Research Awards Day (URAD)

University Research Awards Day, sponsored by the University Research Council (Chair, Dr. Teresa Welsh), was held Nov. 13th at the Thad Cochran Center. URAD included presentations by the award winners, table displays by departments and research centers, an awards luncheon, and poster session.

URAD 2015 Research Awards Luncheon
Chaired by Dr. Teresa Welsh

Dr. Cindy Yu & Xuequn Pan, "Bibliometric Analysis of Journal Publications in Precision Medicine from 2000 to 2015"

Grant Activity

Dr. Catharine Bomhold, Junior Auxillary of Hattiesburg, \$750 for Council on Community Literacy and Reading Halloween book giveaway, October 2015.

Dr. Cindy Yu, funding to attend National Library of Medicine Georgia Biomedical Informatics Course, September 27-October 3, Georgia Regents University, Young Harris, GA.

SLIS Faculty Research Posters

Dr. Matthew Griffis & Dr. Eric Platt, "Framing the New South: Promoting an Image of Academic Enlightenment via Postcard Depictions of Southern Higher Education in the Late 19th and Early 20th Centuries"

USM Archivist Jennifer Brannock and SLIS alum and USM Circulation Librarian Sarah Mangrum were recipients of a \$10,000 *Big Read Grant* from the National Endowment for the Arts (NEA) to support fall programming related to the stories and poetry of Edgar Allen Poe including book discussions, exhibits, scholarly lectures, film showings, and a live radio performance. The Big Read was also supported by a \$3,000 grant from Friends of University Libraries.

www.lib.usm.edu/about_us/news/usmbigread.html

Student Associations News

LISSA Update

The start of the year has seen a number of changes in the officer positions. Michael Oden is the new President, Amanda Myers is the new Vice President, and J.J. Crawley is now taking on the roles of Webmaster and Secretary. Dr. Yu is the faculty advisor. As always, LISSA will seek to represent the interests of SLIS students and the wider LIS community.

This year is a significant one in the LIS program at Southern Miss, as the graduate program in Library Science celebrates its 50th anniversary! To commemorate this event, LISSA teamed up with the Southern Miss Student Archivists (SMSA) to prepare and exhibit a collection of images and artifacts connected with the history of library education at Southern Miss.

A display was set up in the Student Union building of the Hattiesburg campus where it remained from October 5th to the 16th. A similar display was located on the second floor of Cook Library from October 19 to the 30th. These displays served the purpose of not only commemorating the 50th anniversary of the Library Science graduate program, but also of spreading awareness of the program throughout campus.

LISSA will once again be in attendance at the Fay B. Kaigler Children's Book Festival taking place on April 6-8, 2016. Members will volunteer their time to help raise funds for upcoming activities by selling merchandise at the LISSA table.

MLIS student Michael Oden was named 2016 Student to Staff SLIS rep to attend the American Library Association Annual Conference in Orlando, Florida this June.

LISSA broadcasts its meetings via Blackboard and meeting dates are announced via the SLIS listserv. You are invited to join our Facebook page: www.facebook.com/southernmissliissa

Professor Emeritus Dr. Antonio Rodriguez-Buckingham with Carlie Burkett and Michael Oden

Southern Miss Student Archivists (SMSA) Welcomes 2015-16

The Southern Miss Student Archivists (SMSA) is already off to a productive and engaging year. The year began in August with new officers, including our President for 2015-16, Carlie Anne Burkett, who is a MLIS and archives certificate student and a newcomer from Alabama. Mary Dugan, dual MLIS/Anthropology MA candidate and archives certificate student, returns to SMSA as Vice President; and Amanda Myers, a MLIS and archives certificate student (and a full-time Collection Specialist for the de Grummond Collection at the McCain Library and Archives), joins SMSA for the first time as Secretary and Webmaster.

SMSA promotes archival education by providing members with opportunities to discuss archival issues

and the archival profession and engage in professional activities.

In October, to celebrate both Archives Month and the 50th anniversary of the Master of Library Science program at SLIS, SMSA teamed with LISSA and organized two on-campus displays commemorating the history of LIS education at Southern Miss. The first display was featured in the Student Union until mid-October and the second, located on the second floor of Cook Library, will remain on display until the end of the term. (Many thanks to Dr. Griffis, Karen Rowell, Myra Miller, and the McCain Archives for their assistance with locating information, archival photographs, and artifacts for the displays.)

We have several more projects planned for the year, among them helping with the Children's Book Festival in April 2016 as well proposing a student panel presentation for the 2016 Society of Mississippi Archivists (SMA) conference.

SMSA membership is free and open to all students, alumni, faculty, and staff of the university who have an interest in archives and special collections. Our membership roster for 2015-16 is available here: <http://docs.google.com/forms/d/1zUjmCNWDw5pgww8ji9ezivuScFKPNyYLh2AevwW3GRM/viewform>.

Being a registered member not only will enhance your resume or CV, you will also have access to information about additional learning and development opportunities. Local and non-local members are invited to attend association meetings via Blackboard and will have access to useful information about the groups' activities and community projects. And of course, everyone is welcome to "like" our Facebook page: www.facebook.com/Southern-Miss-Student-Archivists-SMSA-203760579638985/

If you have questions about our projects or SMSA in general, please contact us. We always welcome new members as well as ideas for projects and activities.

Kind regards,
Carlie Anne Burkett, SMSA President 2015-16
Dr. Matthew Griffis, Faculty Advisor

Professor Emeritus Dr. Tony Rodriguez-Buckingham examining the USM History of Library Science display

Upcoming Conferences 2016

[American Library Association Midwinter Meeting](#),
January 8 – 12, Boston, MA

[MegaResource School Librarian Workshop](#), February
5, Mitchell Memorial Library, Mississippi State
University, Starkville.

[Educators Connect 2016](#), February 9, Southern Miss,
Hattiesburg, MS.

[Creating Futures Through Technology Conference](#),
March 2 – 4, Biloxi, MS.

[Computers in Libraries](#), March 8 – 10, Washington,
D.C.

[Public Library Association Conference](#), April 5 – 9,
Denver, CO.

[8th International Conference on Qualitative and
Quantitative Methods in Libraries \(QQML\)](#), May 24 –
27, University of London, U.K.

[Children's Literature Association Conference](#), June 9 -
11, Ohio State University, Columbus.

[Society of American Archivists Annual Conference](#),
July 31 – August 6, Atlanta, GA

A World of Wonders: LIS British Studies 2015
by Matthew Griffis, Assistant Professor, SLIS

This past July, Drs. Welsh and Griffis once again accompanied another class of fine LIS students overseas for the annual British Studies program. Headquartered in London, the British Studies Program (BSP) is an intensive, month-long study abroad experience consisting of tours, lectures, and a major research assignment.

Last year, with 24 students in all, the LIS class was the largest class in British Studies in 2014 and in 2015 we nearly matched that with an amazing 21 registered students. As usual the class included not just students from the SLIS online MLIS program but also from MLIS programs across the country, including: UNC Greensboro; The Universities of Rhode Island, Washington, Texas (at Austin), and Tennessee; San Jose State; Wayne State; Clarion University of Pennsylvania; and Indiana University. For the first time the LIS class included students from Canadian ALA-accredited MLIS programs, namely the University of Toronto and the University of Calgary.

This year the class stayed at King's College's Stamford Street campus, which is located a short walk down the road from Waterloo Station. Students also stayed for a week at the University of Edinburgh in Scotland. The LIS program has enjoyed a long and treasured working relationship with many libraries, archives, and museums across the UK, and this year our British Studies class was happy to return to as many as 17 different locations for back-of-house tours and engaging lectures from seasoned and celebrated professionals in the field.

This year's syllabus included visits to the Bodleian Library at Oxford, Kew Gardens Royal Botanical Archives, the British Library, the Museum of London's Archaeological Archive and Records Centre, St. Paul's Cathedral Library, the National Maritime Museum at Greenwich, the Royal Geographic Society, the British Museum Archives, and Stratford-upon-Avon (where students also saw a Royal Shakespeare Company performance of *Merchant of Venice*). The schedule also included some new locations, including the National Portrait Gallery's archives, the National Museum of Computing at Bletchley Park (Figure 1).

Figure 1. The British Studies 2015 class tours Bletchley Park (Photo by Dr. Griffis)

There were also informal visits to rare book stores along London's famous Charing Cross Road (Figure 2) and optional trips to Stonehenge, Canterbury, Houses of Parliament, and weekend trip to Paris.

Figure 2. Student examines rare Jane Austen edition at one of London's bookshops on Charing Cross Road (Photo by Dr. Griffis)

Students and faculty delighted in London's vibrant city life, taking in some of the world's finest shops, theatres, historic sites and other tourist destinations. Harry Potter fans were also excited to visit the Elephant House Coffee Shop in Edinburgh and Christ Church Cathedral in Oxford.

Recruitment has already begun for British Studies 2016. If interested, please contact Drs. [Welsh](#) or [Griffis](#). Information about the program is available at the British Studies link at: <http://www.usm.edu/slis> Application deadline is February 19th.

Library Science Education at Southern Miss: A History of Survival and Growth

by Matthew R. Griffis, Ph.D.

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“[Librarianship] belongs to that class of occupations that require general culture, special training in theory and practical experience, including skill in a certain number of manual operations. This, if it is a profession, classes it with medicine rather than with law.”

— Arthur Bostwick, 1929

“The best librarians... are positive, aggressive characters, standing in the front rank of the educators of their communities, side by side with the preachers and teachers.”

— Melvil Dewey, 1876

If a librarian is, as Bostwick (1929, p. 387) and Dewey (1876, p.5) suggest, part technician and part educator, then the synthesis is the librarian as enabler: the one who opens doors for others. We stand for access: bridging, fairness, and empowerment. And although the librarian of the mid-19th century was more of a sentinel, the guardian of a storehouse of knowledge, the emergence of formal librarian education in the later century led the way toward making information and knowledge more accessible. The move toward standardization in the 1920s further legitimized these values, and ensured that the trained, “professional librarian” was part technician, part educator, part storyteller, and even part counsellor: a mixed bag of “helping” skills aimed at making library users more literate, more aware, and more capable of sharing their knowledge with others.

Mississippi has a place in this story. Although libraries appeared in the state as early as 1818 (Halsell, 1975), training for librarians was not available until 1926 at the State Teacher’s College in Hattiesburg, later renamed The University of Southern Mississippi. Southern Miss awarded its first master’s degree in library science exactly fifty years ago, in 1965.

Today the University still offers librarian education programs through its School of Library and Information Science (SLIS), one of the leading LIS schools in the southeastern region. Over the years,

SLIS has successfully adapted to rapidly changing professional and pedagogical standards. In 1980 the School became the first accredited library school in the state, and in 2002 its MLIS degree became one of the first fully-online ALA-accredited master’s programs in the country. Today, students from all over the state, region, country, and abroad prepare for careers as librarians and archivists in the school’s virtual classrooms.

The Origins of a Profession

Before librarianship became a recognized profession, libraries were staffed by people who were understood to be merely “custodians” of books who had done their full duty, as Melvil Dewey (1876) once explained, if they had “preserved the books from loss and, to a reasonable extent, from worms” (p. 5). In ancient times these “custodians” were sometimes tutors for children of nobility but focused predominantly on cataloging scrolls and tablets. By the mid-19th century, library workers included scholars, teachers, and even clergymen. They worked in colleges, social libraries and Mechanics’ Institutes and learned through trial and error (Wilson & Hermanson, 1998).

While archival classes were offered in Europe as early as 1821 (Davis Jr., 1994), formal courses of study for librarians were slower to develop. In 1876 the American Library Association (ALA) was established and began printing the influential *Library Journal*.

The U.S. Bureau of Education published its *Public Libraries in the United States of America: Their History, Condition, and Management* (1876), a report that included some of the earliest “best practices” articles written by librarians on subjects related to library practice. Both events inspired the growth of professional development for those engaged in library work. In 1887 Melvil Dewey opened his School of Library Economy at Columbia University, now considered the earliest of the modern library schools (Davis Jr., 1994). Its inaugural curriculum included courses on book selection, book repair, library administration, and bibliography. By 1900 training institutes were established at Albany, Pratt, Drexel, and Illinois (Rubin, 2010). The Association of American Library Schools formed in 1915, as more library schools emerged. Handbooks and manuals written for novice librarians began to appear, for instance John Cotton Dana’s classic *A Library Primer* (1899).

By 1920, library schools existed in a variety of forms. Some were affiliated with post-secondary, degree-granting schools; some were summer institutes; and some were simply occasional workshops (Bostwick, 1929). After reviewing the progress of their library building program, the Carnegie Corporation of New York shifted their focus from bricks and mortar and toward librarian education (Johnson, 1952). Charles C. Williamson’s landmark report, *Training for Library Service*, funded by the Carnegie Corporation and published in 1923, led to the establishment of an accrediting body within the ALA (Wilson & Hermanson, 1998).

Anna Roberts, William Tracy, and the School of Library Service at Southern Miss

By the 1920s, the need for trained librarians was growing. For instance, it was law in several states that publicly funded libraries employ trained librarians (Bostwick, 1929). Vanderbilt opened its library school at Peabody College in the mid-1920s and similar library training programs emerged in other southern states, which helped answer the call. The prevalence of normal schools also helped, since many of them offered classes in “teacher-librarianship”. And when the State Teacher’s College in Hattiesburg began offering them in 1926, library classes were available in Mississippi for the first time in the state’s history.

Figure 1. College librarian Anna Roberts, 1927. Roberts was the first instructor of library service classes (USM Yearbooks, McCain Library and Archives, The University of Southern Mississippi)

The State Teacher’s College in Hattiesburg opened in 1912 as the Mississippi Normal College. Its first library occupied one room on the second floor of College Hall. Pearl Travis was librarian until 1926. Travis’s replacement, Anna M. Roberts (Figure 1), held degrees from Vanderbilt University and had also studied library service at Peabody College (Pace, 1975). Roberts managed the school’s library and taught library courses to aspiring teacher-librarians who, according to the 1931 bulletin, wished “to prepare themselves to teach in one field and also to take charge of the school library.” The courses were a success. The curriculum included classes on administration, book selection, cataloging, reference, bibliographic instruction, and even a class on “adolescent literature.”

Over her thirty-six years of service to the College, Roberts witnessed much change around campus. In the 1930s the College’s library was moved to the Science Hall (now Southern Hall) and then in 1940 moved to the newly completed Joe Cook Memorial Library building (now Kennard-Washington Hall). The library science program became a part of the School of Education and Psychology in 1957. When the new Cook Library building was completed just three years later it included space for the Department of Library Science (Pace, 1975). In 1962, when the College became The University of Southern Mississippi, Roberts retired from her position. Her replacement was Dr. William Tracy, a graduate of the University of Chicago. Tracy became the third Library Director and was also made chairman of the Department of Library Science.

Changes in the profession were also affecting the growth of the department. New standards released in the early 1950s established the master’s as the basic degree for professional librarians (Bobinski, 2007).

Other library schools were now offering master's degrees; some were even awarding doctorates. Under the school's new accreditation as a university, Dr. Tracy initiated the first graduate library science program at Southern Miss in the fall of 1963 (Pace, 1975). Its first graduates emerged in 1965.

Throughout the 1960s, the Department gained new faculty and grew in reputation. Dr. Lena de Grummond, a professor of library science with a specialization in children's literature, established a teaching collection of manuscripts, artwork, and published children's books. The collection quickly grew in size and renown. Today, now a part of the University's special collections, the de Grummond Children's Literature Collection contains materials from over 1,300 authors and illustrators and over 160,000 books dating from 1530 to present. In 1968, with the cooperation of Dr. Tracy, de Grummond organized the first of what eventually became an annual series known as the Children's Book Festival. The festival awarded its first University of Southern Mississippi Medallion in 1969 to Lois Lenski; past winners have also included Maurice Sendak and Judy Blume.¹ In 1985-86 the Ezra Jack Keats Foundation, in partnership with the New York Public Library, began issuing annual awards to children's writers and illustrators. Since 2012 the University of Southern Mississippi has been co-presenting (with the Foundation) these awards at the annual Children Book Festivals. The 50th annual festival will take place at Southern Miss in spring of 2017.

Despite its successful launch in 1963, the graduate program in library science was not yet a fully-accredited degree program. Under the College of Education and Psychology, the department re-established itself as the School of Library Service in 1976 with Dr. Onva K. Boshears, who had joined the faculty one year earlier, as Dean. With the encouragement of university President Dr. Aubrey K. Lucas (Greiner & Smith, 2012), the new School sought accreditation from the American Library Association, which it received in July of 1980 (Figure 2).

Figure 2. The School of Library Service receives ALA accreditation in 1980. From left to right: Dr. Joe Mika, President Aubrey K. Lucas, unidentified, and Dr. Onva Boshears (Photo courtesy of SLIS)

The School continued to attract new and accomplished faculty. Joseph J. Mika and Dr. Jeannine Laughlin joined the School in the late 1970s. Dr. Antonio Rodriguez-Buckingham, who held a master's from Harvard and a PhD from Michigan, and who had served fourteen years as a librarian at Harvard University, joined the faculty in 1980. Laughlin's specialization was in school media centers and Rodriguez-Buckingham's specialization was in book history and print culture. In 1981, the School began participating in the University's study abroad program, taking students to libraries and archives in Europe.

The late 1980s and early 1990s brought more growth to the School of Library Service (Figure 3). In 1988, it was renamed the School of Library Science and moved to the College of Liberal Arts. Dr. Laughlin, its new director, continued to lead annual study abroad trips for library students until her retirement in the 1990s. In 1991, Dr. Joy Greiner became Director of the School. In 1993, the School of Library Science was renamed the School of Library and Information Science (SLIS) and carries the name to this day.

¹ Among the panelists listed on the 1968 program was one Stan Lee of Marvel Comics.

Figure 3. A materials conservation class in session ca. 1982 (Photo courtesy of SLIS)

New Frontiers

In recent years SLIS has increased focus on broadening access to its programs. In the 1990s and early 2000s, through partnerships with the Anthropology, History, and Political Science departments, SLIS began offering dual master's degree programs. It initiated its Graduate Certificate in Archives and Special Collections in 2009 and its Graduate Certificate in Youth Services and Literature in 2013.

Figure 1. A student participating in the SLIS British Studies Program in 2014 (Photo by T. Welsh)

Following in the footsteps of Drs. Laughlin and Greiner, Dr. Teresa Welsh, who joined the faculty in 2003, took over the department's British Studies courses in 2007. The program, which takes MLIS students on tours of libraries, archives and museums

in London, Oxford, and Edinburgh, has accepted library students from many other ALA-accredited MLIS programs across the continent, including students from Simmons, the University of South Carolina, Rutgers, and the University of Toronto (Figure 4).

Since the program at Southern Miss is the only ALA-accredited library program in the state (and one of only about fifty in the country), over the years SLIS has adopted a number of distance learning models to make its classes more accessible to off-campus students. As Norton (2003) and Greiner & Smith (2012) explain, by the early 1990s SLIS was offering library classes in Jackson, Picayune, and Long Beach. By 1995 SLIS was employing a statewide interactive video network (IVN) service. In 1998, SLIS adopted Web Course Tools (WebCT) and began delivering classes through a combination of face-to-face and online methods. In fall of 2002, SLIS launched a fully-online master's program, one of the first in the United States. By 2010 SLIS was one of only sixteen ALA-accredited library schools in North America offering an MLIS degree entirely through some means of distance learning (Rubin, 2010). Today, SLIS programs admit students from all over the state, many from other states, and even some from abroad.

The program has also grown with a steadily strong leadership. In 2000, Greiner handed the directorship of the school to Dr. Thomas Walker. Later Directors have included Dr. Melanie J. Norton (2003-2012) and Dr. Elizabeth Haynes (2013-2015). The School's new Director, Dr. Teresa Welsh, began in July of this year.

Conclusion

Since Anna Roberts's first classes in library service in 1926, the library education program at Southern Miss has grown into one of the leading LIS programs in the South. And at a time when some question librarianship's relevance in the new century, enrollment in SLIS's programs has been steadily increasing. This is not surprising considering its broad array of programs as well as its continued commitment to online delivery. In fact, the MLIS program was Southern Miss's first fully online degree program. Since then, SLIS has become a recognized campus leader in online teaching methods at the University.

At the dawn of the new century, the library and information science education program at Southern Miss will continue preparing students for promising careers in libraries, archives, and special collections. It will, as it has over its ninety years, continue to adopt new methods of broadening access to its many programs and continue to create new partnerships on local, regional, national, and international levels.

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Folklore and Children's Literature: A Content Analysis of the de Grummond Children's Literature Collection

By Colleen E. Smith

Master's Research Project, May 2015

Readers: Dr. Elizabeth Haynes

Dr. Teresa Welsh

Introduction

Folklore has been discussed in the last four decades in different scholarly subject disciplines: religion, literature, history, and language. At its core, folklore is connected to these different disciplines by having a constant change, "a variation within tradition, whether intentional or inadvertent" (Toelken, 1996, p. 7). Folklore can be defined as "context, performance, attitude, cultural tastes, and the like" (Toelken, 1996, p.7). With folktale and fairy tales, these stories embody cultural values and morals, aiding in learning a lesson or to keep intact a cultural tradition. Many works of literature serve as models for studies in folklore, offering literary criticism, while allowing ancient traditions and modern traditions to be explored (Toelken, 1996, p. 391). Additionally, most, if not all, written folklore, folktales, and fairy tales were originally passed down verbally, from one generation to the next; these stories are part of oral histories (Toelken, 1996). Many of these folktales and fairy tales build a foundation for children's literature, such as those shelved in the de Grummond Children's Literature Collection.

The de Grummond Children's Literature Collection, "one of North America's leading research centers in the field of children's literature," has a main focus on American and British children's literature (University of Southern Mississippi Libraries, 2014, para. 2). Dr. Lena Y. de Grummond founded the Collection in 1966, and it houses original illustrations and manuscripts of more than 1,300 illustrators and authors. In addition, the Collection houses more than 160,000 published books, which date from 1530 to present day. Other than children's literature, "the resources of the de Grummond Collection are used by scholars in library science, education, English, history, sociology, women's studies, popular culture and American studies" (USM Libraries, 2014, para. 3). More individuals are drawn to the fairy tales of the

Collection. "Fairytales, folktales and folklore make up a significant portion of the holdings of the de Grummond Collection"; these tales include, but not limited to, *Little Red Riding Hood*, *Jack and the Beanstalk*, *Sleeping Beauty*, and *Snow White*, which are available in different translations and adaptations (USM Libraries, 2014, para. 3).

Statement of Problem

The purpose of this study is to perform a content analysis on the de Grummond Children's Literature Collection in order to find how many items are related to the area of folklore and, out of those results, and to determine publication year and oldest book in the collection, language, countries or cultures represented, and how many are related to American Southern culture.

Research Questions

R1.-How many works are related to folklore in the de Grummond Children's Literature Collection?

R2. What is the publication year of the books in this study? What is the oldest book related to folklore in the collection?

R3. In what languages, other than English, were the books in this study published?

R4. Of the books in this study, what countries or cultures are represented?

R5. Of the books in this study, how many and which ones are related to American Southern culture?

R6. Of those books related to Southern culture, how many how many are a retelling of classic folktales?

Definitions

A research method that records the “salient features of texts using a uniform system of categories” is coined as content analysis (Richardson, 2005, para. 1). A content analysis research method is used to summarize and describe patterns in texts and is “a research technique for the objective, systematic and quantitative description of the manifest content of communication” (Richardson, 2005, para. 1).

Limitations

Data collected in this study are limited to the children’s books related to folklore in the Southern Miss de Grummond Collection. The majority of the data contained in this study was collected from the texts themselves or from the online public access catalog (OPAC). For noted books that are reviewed, secondary sources were used to gather information. Reprints of original texts were considered to belong to the date of the original printing.

Assumptions

It is assumed that the collection related to folklore in the de Grummond Collection will be representative of fairytales, parables, and folktales for this study. Furthermore, it is assumed that the books in OPAC are cataloged accurately in order for relevant materials will be retrieved.

Importance of Study

The importance of this study will be to serve as an educational tool for educators and librarians at any level of education, from elementary to college level. Folklore depicts a society’s moral values, enhances students’ cross-cultural competence, allows for knowledge about history, and aids in literacy. By conducting a content analysis on the subject of folklore, this study can help determine strengths and weakness of the de Grummond Children’s Literature Collection.

Literature Review

The literature reviewed in this study pertains to previous research conducted in folklore collections housed in libraries, children’s collections housed in libraries, research based on content analysis, and research based on folklore analysis. This critical discussion will aid in the overall objective of this study since this study is a content analysis of folklore

housed in a children’s literature collection. These studies offer insight to the research that is required for conducting a folklore content analysis.

Folklore Collections in Libraries

Throughout the world, there are multitudes of folklore collections, many housed with libraries. One example conducts an overview of The Fundamental Digital Library of Russian Literature and Folklore (FEB-web); Joseph Peschio, Igor Pil’schikov, and Konstantin Vigurskii (2005), discuss “the Feb-web process for creating digital scholarly editions...and the cultural aspects of the place of digital libraries when considering folklore” (p.46). The FEB-web was the first major academic library to specialize in Russian folklore and literature of the tenth to the twentieth centuries to be made available on the Internet. The collection satisfies an “urgent scholarly and public need for editorially-reliable, bibliographically-documented texts and the tools to study them” (Peschio, Pil’schikov, & Konstantin, 2005, p. 46). The FEB-web contains over 50,000 works, 60,000 bibliographical annotations, and numerous illustrations, with 3,000 pages of pages of text added per month. Since the beginning, FEB-web has been constructing ideas to integrate all the chronologies in its holdings, which would be “an overarching chronology of Russian literary, cultural, and social life,” and would be a new foundation resource for information without involving print (Peschio, Pil’schikov, & Konstantin, 2005, p.61).

As Peschio, Pil’schikov, and Konstantin discuss the importance of Russian literature and folklore to their society and the benefits of the FEB-web, David Lonergan and Sarah McHone-Chase (2010) explicate the how the field of folklore has been underrepresented in colleges of the United States (p. 47). They argue that “community colleges should be able to offer courses in folklore without adding faculty or purchasing additional library resources” (Lonergan & McHone-Chase, 2010, p. 47). In their discussion, Lonergan and McHone-Chase (2010), provide reference resources for building a collection in Folklore at a community college: *American Folklore: An Encyclopedia* (1996), *American Folktale* (1959), *African Folktales: Traditional Stories of the Black World* (1983), *A Guide to Folktales in the*

English Language (1987), *The Origins of Rhymes, Songs and Sayings* (1977), and *Motif-Index of Folklore Literature* (1955-1958). Additionally, they include a list of academic journals for the study of folklore: *Journal of American Folklore*, *California Folklore Quarterly*, *Journal of the Folklore Institute*, *Journal of Folklore Research*, and *Journal of English Folk Dance Society*. The authors conclude by arguing that academic libraries, and libraries in general, should include folklore collections in an “effort to create a collection that helps to preserve local traditions and culture, and to introduce other cultures into a community” (Lonergan & McHone-Chase, 2010, p. 52).

Children’s Collections in Libraries

Whether in a school, public, or academic library, children’s collections provide valuable insight to history and culture. Folklore has a foundation in cultural studies; therefore, research of other studies on children’s collections is essential. One study is by Karen Nelson Hoyle (2008), a professor and curator at the University of Minnesota University Libraries; she provides an overview of the Children’s Literature Research Collections (CLRC) at the University of Minnesota (p. 45). The CLRC “acquires materials, encourages research, and supports exhibits and conferences for professor outreach” (Hoyle, 2008, p. 45). The two main collections are the Kerlan and Hess Collections; additionally, the CLRC hold books related to the history of children’s literature, books nominated for the Hans Christian Anderson, and Caldecott and Newberry awards, and works from Japan, Denmark, Germany, Australia, Great Britain, and Netherlands. The CLRC has a state-of-the-art reading room with temperature sensitive system (Hoyle, 2008, p. 49).

Another study based on children’s collection is by Virginia Kay Williams (2011), from Wichita State University, who advocates for academic librarians to evaluate juvenile collections (p.58). She examines tools for selecting children’s collection materials and analyzes the usefulness for building collections in academic settings. Williams (2011) evaluates teacher education programs as the source for academic librarians to consider when building a children’s literature collection: “Many academic libraries collect

juvenile literature to support teacher education programs” (p. 58). While tools for selecting materials for college libraries usually describe the appropriate audience for book with terms such as graduate, undergraduate, or professional, children’s books can describe audience in terms of grade level, or reading level, even age. However, in academic settings, children’s collections are intended primarily for the support of teacher education programs; yet, according to Williams (2011), interlibrary loan statistics “reflect a substantial amount of nonacademic use” (p. 62). Due to this discovery, children’s literature collections are being used for more than teacher education, such as being used for entertainment or faculty conducted research (Williams, 2011, p. 62).

Content Analysis

Conducting a content analysis of a collection will be the overall objective of this study. Content analysis of children’s collections are vital research in order to conduct this study. One example is Kay Bishop’s and Phyllis Van Orden’s (1998) study, which was to determine the adequacy of reviews of children’s books in six reviewing journals, where 599 reviews were analyzed of the Notable Children’s Book lists from 1994- 1996 (p. 145). They found that “noteworthy changes including increases in both evaluative comments and the attention to illustrations,” and *School Library Journal* provides the “most complete bibliographic and ordering information” (Bishop & Orden, 1998, p. 147). It was in hope of Bishop and Orden (1998) that their study would help librarians become more aware of the content and coverage of the book reviews of children’s literature when creating collections in libraries. (Bishop & Orden, 1998, p. 180).

The de Grummonds Children’s Literature Collection has been the center on content analysis studies. For example, Preston R. Salisbury’s (2014) study, “Analysis of Primers in the de Grummond Children’s Literature Collection,” specifically examines characteristics of primers, such as “publication year, publisher, and stories and illustrations used in the content” (p. 2). The data offer a general view of the development of the primer “both for a educative and socio-political purposes over time” (Salisbury, 2014,

p.2). His method for this study was to search the University Libraries OPAC with term “primer” and the results limited to print material held within the de Grummond Collection. The results “returned 68 distinct primers,” with most results that were published in and printed in the 19th and 20th centuries (Salisbury, 2014, p. 4). Salisbury (2014) includes examples of pedagogy within the primers and stereotypes in the primers. He concludes his study by detailing directions for future research: “Understanding of the holdings of the collection could be further by a study examining every edition of every primer within the collection” (Salisbury, 2014, p. 9).

Another example is Cheryl Pittman’s (2012) study, “An Analysis of Little Red Riding Hood Storybooks in the de Grummond Children’s Literature Collection,” which was analysis of Little Red Riding Hood books that were found in the collection (p. 8). She centers her study of the different characteristics of *Little Red Riding Hood*. “Data for this study were gathered from the online catalog ENCORE” (Pittman, 2012, p.9). Each book was sorted by country of origin to determine the culture, which is based on the geographical location of the publishing company. “The final portion of the study examined the holdings of the Cook Library to resolve the number of books in the general collection” related to *Little Red Riding Hood* (Pittman, 2012, p.9). In conclusion, 157 illustrated storybooks held in the de Grummond Children’s Literature Collection were related to *Little Red Riding Hood*. In addition, the Czech Republic, Slovakia, Argentina, Germany, France, England, Switzerland, Spain, Italy, and the United States had at least one book published between the 18th and 21st centuries (Pittman, 2012, p. 11).

Finally, another content analysis of the de Grummond Children’s Collection, Kimberly Smith (2012) conducts a study titled “A Content Analysis of Cinderella Illustrated Storybooks Housed in the de Grummond Collection”; this study analyzed 71 *Cinderella* illustrated storybooks from 1984-2004, specifically for the use of the animal helper theme (p. 11). Furthermore, this study classified the multicultural storybooks based on *Cinderella*, finding that African-American, Anglo-American, Asian,

European, Latino, and Middle Eastern cultures have variations of this fairytale. “Thirty-four of the 71 titles used in this study were classified as multicultural” and only 19 of those were related to the animal helper theme (Smith, 2012, p. 12).

Folklore Analysis

Folklore can aid in learning cultural ideas. For example, in the article “Counterintuitiveness in Folktales: Finding the Cognitive Optimum” by Barrett, Burdett, and Porter (2009), the authors seek to find if “counterintuitive cultural concepts are more common in folktales” (p. 271). Cultural concepts can be seen in folklore. “Cultural ideas or concepts are those that are shared or transmitted within a group” and are dispersed by “human interaction and behavior via cognitive architecture” (Barrett, Burdett, and Porter, 2009, p. 272). In this case, the authors examined 73 folktales from all regions of North America, then coded these folktales; most of these folktales were coded by descriptions of characters and objects in order to evaluate how cultural groups define meanings or stereotypes of the object or person in the tale (Barrett, Burdett, and Porter, 2009, p. 272). The idea of cultural transmission of folklore in a group can be seen in the article “Alcee Fortier’s Encounter with Bouki in Louisiana.” In this article, Seck (2009) discusses major animal characters in African folklore and African oral traditions (p. 146). The author also connects these characters within Southern African American folklore by means of Alcee Fortier (1856-1914), a folklorist that collected French-speaking oral traditions in Louisiana. The conclusion of Seck’s (2009) article reflects that the connection of the Creole folklore in Louisiana and African folklore were connected through the African Diaspora (p. 153). This connection of African folklore to Southern African American folklore is present in other studies.

For example, Shaffer’s (2012) article “African American Folklore as Racial Project in Charles W. Chesnutt’s *The Conjure Woman*” examines the interpretations “of the oral act of storytelling in the text as an expression of black agency and racial formation” (p. 325). The article discusses how Chesnutt’s collection depicts the reality of plantation life by including African American folklore

(Shaffer, 2012, p. 326). Shaffer (2012) studies Chesnutt's works by examining the vernacular forms and the folkloric materials from *The Conjure Woman* (p. 326). Just like Shaffer, Inge (2012) discusses African American folklore within Walt Disney's *Song of the South*; in this analysis, the author provides Disney's profound admiration of reading Uncle Remus books (p. 219). During the 1950s, Disney was "moving into dangerous ethnic territory in choosing material that was charged with racial electricity," especially when the United States was heading towards the Civil Rights Movement (Inge, 2012, p. 220). Inge (2012) emphasizes that Disney was impressed by the folklore with the Uncle Remus books and want to show the world the tales (p. 220). Disney's *Song of the South* has been met by critics as being a movie about stereotyping and racist. However, the Uncle Remus books Chesnutt's work were not only based on Southern African American folklore, but has there foundation many parts of Africa, as discussed in the article "Alcee Fortier's Encounter with Bouki in Louisiana." The idea of cognitive cultural ideas passed in a group by oral traditions and other folklore areas is part of a cultural memory (Barrett, Burdett, and Porter, 2009, p. 283). In these cases, a cultural "memory of the deportation to the other side of the ocean" (Seck, 2009, p. 153).

In order to conduct a content analysis, of the de Grummond Children's Collection, such as Salisbury's (2014) study, it is vital to look at research based on folklore collections housed within academic libraries. This research will analyze the de Grummond Children's Collection in order to portray the importance of folklore in an academic library, just as Lonergan and McHone-Chase (2010) advocate and prove the importance of having folklore collections in colleges. Likewise, this research will also analyze literary works related to folklore housed within the Collection. Just as Shaffer (2012) examines the importance of Chesnutt's works in terms of African American folklore, it is important to establish the different cultures' folklores represented in the Collection and discuss those literary works. Overall, this study is to provide an overview of a children's collection, to perform a content analysis of the children's collection, and to evaluate the folklore within the collection.

Methodology

This study is conducted as a content analysis. It focuses on the items that are related to folklore in the de Grummond Collection located at the University of Southern Mississippi. To conduct this research, the USM online catalog, OPAC, was used to search for books with the subject descriptor "folklore" within the de Grummond Collection. The books retrieved using OPAC in the search were examined to determine how many books in the de Grummond Collection are related to folklore, by using the keyword "folklore." When the results were found of how many items are related to folklore, an advanced search requesting the publication years was conducted; this aided in finding the oldest book related to folklore in the collection. Then languages and cultures were selected from the advanced search in order to determine the different cultures represented. From there, folklore items related to United States were reviewed, and of those, an analysis of how many folklore materials are related to Southern American folklore were determined, along with how many are a retelling of classic folktales set in the American South. Data collected for this study include publication year, title, publisher, and notes related to the content and any illustrations found.

To determine the answers to the research questions, data were compiled in an Excel file and analyzed to address each research question, and the data were sorted by contents to determine any cross-cultural items. A bibliography of American Southern folktales in the de Grummond Collection was created and divided into two categories: those of original Southern folktales and those that are a retelling of classic folktales set in the South.

Results

R1.-How many items are related to folklore in the de Grummond Children's Literature Collection?

According to OPAC results at USM Libraries, in total, there are 3,210 items related to folklore in de Grummond Children's Literature Collection. As seen in Table 1, of these 3,210 items, 3, 167 are books, 30 are audio visual items, 3 are journals, 1 is an image, 1 is a score, and 8 are deemed as other.

Table 1

Items Related to Folklore in de Grummond Children's Lit Collection	
Resource Type	Amount
Books	3,167
Audio Visual	30
Journals	3
Images	1
Scores	1
Other	8
Total	3210

R2. What is the range of publication years of the books in this study? What is the oldest book related to folklore in the collection?

Table 2

Publication Years	Amount
Before 1958	587
Between 1958-1971	435
Between 1972-1985	609
Between 1986-2000	1,146
After 2000	390

According to OPAC results at USM Libraries, there are 3, 167 books related to folklore in the de Grummond Children's Literature Collection. Of these, 587 books related to folklore were published before 1958. Between the years of 1958 to 1971, there were 435 books published related to folklore; 609 books related to folklore between 1972 to 1985, 1146 books related to folklore between 1986 to 2000, and after 2000, there were 390 books published that were related to folklore.

According to OPAC results at USM Libraries, the highest amount of published books related to folklore in the de Grummond Children's Collection is between the years 1986-2000; whereas, the lowest amount of published books related to folklore in the Collection is between the years 1958-1971. Figure 1 depicts the fluctuations of publication of books related to folklore held within the collection, as indicated by OPAC results.

Figure 1

Table 3

Oldest Book Related to Folklore in OPAC: de Grummond Children's Collection		
Title	Publisher	Year of Publication
<i>Stories of the Young Robber and Puss in Boots</i>	Printed for Booksellers	18--?
<i>History of Beauty and the Beast</i>	Francis Orr & Sons	18--?
<i>The History of Whittington and His Cat: The story of Puss in Boots</i>	Francis Orr & Sons	18--?
<i>History of Jack the Giant Killer</i>	Printed for Booksellers	18--?
<i>Fairy Tales, Now First Collected</i>	William Pickering	1831

According to OPAC at USM Libraries, books related to folklore held within the de Grummond Children's Literature Collection began with the publication date in the 1800s. There were four books with an undetermined publication date in the 1800s: *Stories of the Young Robber and Puss in Boots*, *The History of Beauty and the Beast*, *The History of Whittington and His Cat: The Story of Puss in Boots*, and *History of Jack the Giant Slayer*. The earliest publication of books related to folklore held within the de Grummond Children's Literature Collection with a determined publication date is *Fairy Tales, Now First Collected* published in 1831.

R3. In what languages, other than English, were the books in this study published?

According to OPAC at USM Libraries, the de Grummond Children's Literature Collections houses materials in 32 languages other than English. The results found that the languages of German, Spanish, Japanese, Russian, French, and Chinese are most predominant in the Collection; whereas, the Hawaiian, Latvian, Portuguese, Samoan, Indonesian, Polish, Pali, Dutch, and Greek languages are the rarest in the Collection. Other languages represented in the Collection include Norwegian, Arabic, Vietnamese, Danish, Hmong, Navajo, Thai, Italian, Korean, and Swedish (See Appendix A, Table 4).

R4. Of the books in this study, what cultures are represented?

According to OPAC at USM Libraries, there are 19 different cultures represented in the de Grummond Children's Collection. The most prevalent cultures in the Collection are related to American, British, Native American, and French. Aztec and Islamic cultures the least predominant cultures represented in the collection (See Appendix B, Table 5).

R5. Of the books in this study, how many and which ones are related to American Southern culture?

According to OPAC results at USM Libraries, there are 48 books related to folklore related to the culture of the American South. These are categorized into the following categories: Native American culture in the American South, African American culture in the American South, Cajun and Creole culture, and Appalachian culture. Some of the folklore are rewritten fairy tales placed in regions of the American South (See Appendix C, Table 6).

R6. Of the books related to folklore in the American Southern culture, which ones are retelling of classic fairy tales?

According to OPAC at USM Libraries, out of the 48 books related to folklore representing the American South, 13 books are retelling of classic fairy tales. These books are retelling of the following classic fairy tales: *The Three Little Pigs*, *Cinderella*, *Little Red Riding Hood*, *Jack and the Beanstalk*, *The Gingerbread Man*, and *Snow White*.

Discussion and Conclusion

Outcome and Implication

The de Grummond Children's Literature Collection holds more than 160,000 volumes of historical and contemporary children's literature dating from 1530, which includes materials related to fables, folklore, nursery rhymes, textbooks, moral tales, primers, and much more. Accompanying these materials are other resources such as scholarly articles and journals, biographies, bibliographies, and critical works (USM Libraries, 2014, para. 2). According to OPAC results at USM Libraries, in total, there are 3,210 items related to folklore in de Grummond Children's Literature Collection. Of these 3,210 items, 3,167 are books, 30

are audio visual items, 3 are journals, 1 is an image, 1 is a score, and 8 are deemed as other. Given that the collection has a strong base in folklore and fairy tales, it would be expected that this collection have a greater number of materials found in the OPAC at USM Libraries.

Publication of the materials related to folklore held within the de Grummond Children's Literature collection only dates back to the 1800s in OPAC. However, according to the de Grummond Children's Literature Collection (2014), the collection assembles "collection of tales dating from their early retellings in the 18th century up to the modern reinterpreted editions in the 1990s and everything in between" (para. 2). Thus, the expectations of using OPAC were to have results relating to works from the 1700s. According to OPAC results at USM Libraries, there are 3, 167 books related to folklore in the de Grummond Children's Literature Collection. Of these, 587 books related to folklore were published before 1958. Between the years of 1958 to 1971, there were 435 books published related to folklore; 609 books related to folklore between 1972 to 1985, 1146 books related to folklore between 1986 to 2000, and after 2000, there were 390 books published that were related to folklore. The highest peak of published book related to folklore in the de Grummond Children's Collection is between the years 1986-2000. There were four books with an undetermined publication date in the 1800s: *Stories of the Young Robber and Puss in Boots*, *The History of Beauty and the Beast*, *The History of Whittington and His Cat: The Story of Puss in Boots*, and *History of Jack the Giant Slayer*. The earliest publication of books related to folklore held within the de Grummond Children's Literature Collection with a determined publication date is *Fairy Tales, Now First Collected* published in 1831.

Other than English, the de Grummond literature collection has a vast amount languages represented in the materials related to folklore. German, Spanish, Japanese, Russian, French, Chinese, Norwegian, Arabic, Vietnamese, Danish, Hmong, Navajo, Thai, Italian, Korean, Swedish, Hawaiian, Latvian, Portuguese, Samoan, Indonesian, Polish, Pali, Dutch, Greek, Ukranian, Creole (Pidgin), Yupik languages,

Finnish, Persian, and Hindi are languages that OPAC determined in the results. Yet, there were three books that were deemed undetermined by a specific language. The cultures represented in the collection are also vast: German, English, African, Eskimo, Native American, Aztec, Celts, Russian, Asian, American, African American, Arabian, French, South American, Greek, Italian, Jewish, Islamic, and Christian are marked in OPAC as cultures represented. This is important when discussing folklore; folklore represents beliefs and traditions of cultures, which includes tales, music, foodways, languages, and religious beliefs (Toelken, 1996, p. 142).

The final results related to folklore in the de Grummonds Children's Literature Collection indicate books related to American Southern culture. There were 48 books that are related to this topic. These are categorized into the following categories: Native America culture in the American South, Africa American culture in the American South, Cajun and Creole culture, and Appalachian culture. Some the folklore are rewritten fairy tales placed in regions of the American South.

Examples of Cultures Related to the American South *Native American Culture*

Native American tribes located in the American South consist of seven main tribes: Cherokee, Chesapeake, Chickasaw, Choctaw, Creek, Pensacola, and Seminole. "While Native American groups differed in language, culture, political systems, and religion, each organized itself around principles of kinship" (Malinowski, 1998, p. 6). The Cherokee Nation once extended from Alabama to West Virginia and spoke an Iroquoian language. (Malinowski, 1998, p. 56). The Chesapeake were found mainly in the Chesapeake Bay area in Virginia. The Choctaw Nation has been located in Mississippi, Alabama, and Louisiana and were a maize-based society that thrived in the Mississippi River Valley for at least a thousand years before European interaction (Malinowski, 1998, p. 43). The Creek, known as the Muscogee, and the Pensacola are inheritors of an incredible culture that, before 1500 AD, covered all the territory known today as the Southeastern United States. Early ancestors of the Muscogee erected impressive

pyramids made of earth materials near the rivers of this region, which served as part of their intricate ceremonial facilities. Later, the Muscogee constructed towns contained by these same river valleys in the present-day states of Alabama, Georgia, Florida and South Carolina (Malinowski, 1998, p. 62). The Seminole Indians are indigenous to the state of Florida, denoting that they were initially from there and did not journey from other regions. It has been a widespread though that the Seminole tribe inhabited the region since 10,000 BC (Malinowski, 1998, p. 89).

Native American folklore are rich in natural phenomena and the relationship between humans, the spirit world, and animals. Many tribes have kept these folklores alive by oral traditions in order to preserve tribe beliefs and customs alive in order to maintain a traditional life. Most Native American folklore have morals that are taught, mostly in hero tales and trickster tales (Toelken, 1996, p. 92). The following is an example of Native American folklore found in book form housed in the de Grummond Children's Literature Collection.

Figure 2: *Turtle Going Nowhere in The Plenty of Time: Native American Tales from the South and the Midwest* (1996), cover.

Stories include that of a blind girl who could read the future and a special addition of Maria Posa (Healing Wings), which recounts the annual migration of the

monarch butterfly through the mystical story of a beautiful butterfly girl (Maria Posa) who offers healing to a shy Mexican boy. Additionally, it includes stories from Native American culture explaining how bluebonnets came into the world and why raccoons wash their food (Many Voices, 1996, back cover).

African American Culture in the American South

The greater part of the lineages of African Americans came from regions of West Africa. "For more than 400 years, the Atlantic slave trade forcibly removed some 12.5 million Africans to New World plantations to grow sugar, tobacco, indigo, and cotton" (Ogede, 1996, p. 205). This was ancestry built on slavery. The chattel slavery of Africans were consigned in the Americas. African culture, such as folktale, music, and religious beliefs combined with other cultures were primarily noticed in plantations in the South. "African folklore is part of the oral tradition of black culture" (Ogede, 1996, p. 206). They are oral traditional stories of Africa that have continued and been renovated by African American and Caribbean cultural traditions. Because of the transatlantic slave trade, which resulted in the forced transportation of millions of Africans to the Western world, African folklore found its way in the Americas. "In order to preserve the memory of their homelands, ancestors, and cultures, the enslaved Africans held tightly to the folktales and worldviews that they either brought from Africa or learned from their forbears in the Americas" (Ogede, 1996, p. 206). These Africans delivered information of the tales from generation to generation, "making it possible for scholars to find their traces in the rich literature of blacks in the Americas" (Ogede, 1996, p. 206). Furthermore, the African influence in the Americas is evident in the trickster characters of Brer Rabbit and Brer Dog (Inge, 2012, p. 222). "The intelligence, charm, wisdom, and verbal dexterity that Brer Rabbit exhibits in his capacity to outsmart Brer Dog in the bush," which implies on the revolutionary tactics that slaves created to outmaneuver "the slave-holders and slave catchers who chased them when they ran away from plantations" (Inge, 2012, 224). The following is an example of an African American folklore book housed in the de Grummond Children's Literature collection.

Figure 3: *Uncle Remus, His Songs and His Sayings* (1880), p. 24

The setting of this book is on Old Plantation, in the South. Uncle Remus tells stories of Brer Rabbit, Brer Fox, Brer Bear are characters that live in the peanut patch on the plantation. This book is a collection of animal stories, songs, and oral folklore told in didactic, like *Aesop's Fables*. These stories are trickster tales of how the characters, mainly Brer Rabbit, escapes from disasters (Inge, 2012, p. 224).

Cajun and Creole Culture

Cajun is the English translation of Cadien, contracted from Acadien. The British initiated exiling Acadians who rejected to pledge loyalty to the sovereignty in 1755, and the subsequent migration is identified as the Great Upheaval or Expulsion (Bernard, 2003, p. 192). Acadians moved to Louisiana as early as 1757, with a main arrival appearing in 1785. "Cajun country, or Acadiana, consists of an upright triangular area in southern Louisiana, home to approximately 400,000 Cajuns, according to the 1990 census" (Bernard, 2003, p. 193). Justifications of Cajuns' seclusion from outside impacts have been embellished, "for they have absorbed elements from Native American, Spanish, German, African, and Anglo-American cultures" (Bernard, 2003, 196). Although French has been disappearing as an

everyday language, it persists to be prominent in music, which is one of the greatest noticeable characteristics of Cajun culture and identity (Bernard, 2003, p. 196).

The term creole is defined as "mixed linguistic systems, generally originating in ex-colonial areas as a result of contact between a European language and other native or imported languages, Creole languages have developed to such an extent as to become mother tongues" (Baron and Cara, 2003, p. 6). It has become a prevailing indicator of distinctiveness in the Caribbean and Latin America, as well as in southern Louisiana and islands of the southwest Indian Ocean. "Creoleness, or criollismo, is manifested through local as well as national expressions" (Baron and Cara, 2003, p. 6). Additionally, it signifies to the successors of mutually both European migrants and slaves born in the United States. From the nineteenth century, the denotation Creole has similarly been extended to incorporate cultural expressions, languages and literature, as well as other folklore formats. "Being or behaving creole, criollo, or creole" is an attitude that is self-recognized as Creole, which is a way of exclaiming "who we are as a people" (Baron and Cara, 2003, p. 6). The following are examples of Cajun and Creole folklore found in the de Grummond Children's Literature Collection.

Figure 4: *Cajun Folktales* (1992), cover page

This book is a collection of twenty-seven Cajun folktales that include animal tales, retelling of classic fairy tales, humor tales, and ghost stories. These are stories that were told to the author from her childhood, along with retelling of her own personal stories. Additionally, it offers a brief history of the Cajun culture and tell of the importance of these folktales in order to maintain Cajun culture (Reneaux, 1992, p. 7).

Figure 5: *Why Lapin's Ears Are Long: And Other Tales from the Louisiana Bayou* (1997), cover page

This book entails three folktales of Compere Lapin. He is a rabbit that practices tricks that are discussed in Creole as well as in Cajun cultures. An introduction places Compere Lapin in the spectrum of American folklore and lists the original collectors of the tales. This book offers some folklore from a unique culture in the American South (Doucet, 1997, p. 2).
Southern Appalachian Culture

While Appalachia's exact boundaries are matters of debate, "all definitions link it to the eastern mountain chain that runs southwest to northeast for some 2,000 miles, from the hills of northern Alabama into Canada" (Drake, 2001, p 13). Appalachia has frequently, yet incorrectly, been observed as a homogeneous territory. "Subdividing it into northern and southern, or even into northern, central, and southern sections, based on environmental and cultural differences," offers more cultured understanding of its complexity (Drake, 2001, p. 14).

"In the eighteenth and early nineteenth centuries, European immigrants settled Appalachia from New Hampshire to Georgia" (Blethen, 2008, para. 2). A substantial amount of them came from Ireland, ultimately becoming identified in America as the Scotch-Irish. "Irish pioneers brought folkways that included house plans, livestock practices, Presbyterianism, music, and stories" (Blethen, 2008, para. 3). In addition, they implemented folkways from other Europeans, Native Americans, and in southern Appalachia, folkways from African Americans were adopted making folkways difficult to recognize from others. "This ethnic interaction in antebellum Appalachia created a cultural synthesis that has long been recognized as a valuable repository of American folk life" (Drake, 2001, p. 14). The following is an example of Appalachia folklore represented in the de Grummond Children's Collection.

Figure 6: *On Top of Old Smoky: A Collection of Songs and Stories from Appalachia* (1992), book cover

This book is a collection of eleven tradition songs and three tales related to Appalachia culture. This book defines the Appalachian heritage responsible for the volume's stories and lyrics. In addition, the author writes in dialect and vernacular that is defined as Appalachian (Kidd & Anderson, 1992, back cover).

Retelling of Classic Fairy Tales

Being tied to adaptation theory, critical studies of contemporary fairy tales in inevitable. Fairy tales

afford an abundant terrain for adaptation analysis; they are frequently deployed as representative illustrations of the flexibility of adaptation in texts about general adaptation theory. It is probable to refer to examples of fairy-tale versions that relate to virtually every plausible culture. Nevertheless, fairy tales, and the diversity that their characters, narratives, signs, and motifs can be applied, offer adaptations that allow an array of cultures related to the morals and lessons learned and translated those ideals into their own traditions (Toelken, 1996, p. 118). The de Grummond Children's Literature Collection offers numerous retelling of fairy tales that represent different cultures and language. In this case, the collection offers retelling of certain fairy tales told from the American South perspective. Some of these classic fairy tales include *Little Red Riding Hood*, *Three Little Pigs*, and *Cinderella*.

The story of Little Red Riding Hood began as an oral folk tale told to children, and it was first published in 1697 by Charles Perrault, followed by Jacob and Wilhelm Grim in 1812 (Delaney, 2006, p. 70). This folktale has descriptions that are related to Germany, France, the Czech Republic, El Salvador, England, Hungary, the former Soviet Union, the United States, and Yugoslavia (Delaney, 2006, p. 70). One retelling of this classic is *Petite Rouge: A Cajun Red Riding Hood* (2001).

Figure 7: *Petit Rouge: A Cajun Red Riding Hood* (2001), book cover

This version is set in a Louisiana swamp, where Petite Rouge is sent to her grand-mere with a basket of gumbo and boudin. Along the way Claude, an alligator, tries to capture Petite Rouge. This version changes certain characters, for example replacing the wolf with an alligator, and uses Cajun dialect in order for the story to be relatable to Cajun culture (Artell, 2001, p. 2).

The best known version of *The Three Little Pigs* is from Jacobs' rendition published in 1898. However, James Halliwell published the story in 1849. The story has been traced to English, German, Swedish, French, and American cultures (Rockman, 2008, p. 59). *Les Trois Cochons* (1999) is a Creole and Cajun retelling of the classic tale of the three little pigs. It is set in the Lafayette area of Louisiana, and the author uses French dialect from the region. The building materials used in this version consist of sugarcane, rice stalks, and oyster shells. Along with the protagonist of the wolf, this version also includes the Cajun mythical monster, loup-garou (Artell, 2001 p. 1).

Figure 8: *Les Trois Cochons* (1999), book cover

Cinderella, a 4,000-year-old story, narratives were "traced to Asia, India, Africa, the Middle East, Europe, and North America" (Bettelheim, 1976, p. 236) Scholars and folklorists identified over 500 different European versions of this classic tale that has remained popular until modern day. One book found

in the de Grummond Children's Collection related American Southern culture that is based on "Cinderella" is *Ashpet: An Appalachian Tale* (2004). This story is set in the Appalachians where Ashpet lived in a cabin as a servant. Ashpet is forced to do work for Widow Hooper and her mean daughters. Instead of a fairy godmother, Ashpet's granny performs some magic so that Ashpet can attend a church picnic, where she meet the local doctor's son. This book is an alternative of Cinderella and will provide another view on the traditional tale (Compton, 1994).

Figure 9: *Ashpet: An Appalachian Tale* (1994), book cover.

Conclusion

The overall purpose of this study was to conduct a content analysis on the de Grummond Children's Literature Collection to find results of material related to folklore. By doing so, publication years and the oldest book was determined, along with assessing different cultures and languages that are represented in the collection. More importantly, folklore and retelling of classic fairy tales representing the American South were found. There are 3,210 items related to folklore in de Grummond Children's Literature Collection. Of these 3,210 items, 3,167 are books, 30 are audio visual items, 3 are journals, 1 is an image, 1 is a score, and 8 are deemed as other. The highest peak of published book related to

folklore in the de Grummond Children's Collection is between the years 1986-2000. There were 48 books that are related to this topic. These are categorized into the following categories: Native America culture in the American South, Africa American culture in the American South, Cajun and Creole culture, and Appalachian culture. While using the OPAC is not totally comprehensive, it included the de Grummond Children's Literature Collection, a large and comprehensive collection.

Future Research

While this study examined folklore materials in the de Grummond Children's Literature Collection by using USM Libraries OPAC, this study could be improved upon by implementing a hands-on research of the physical collection. This would give a better idea of how representative the de Grummond Children's Literature Collection on the area of folklore, and it will be a better evaluating tool to examine USM Libraries OPAC in searching within the collection.

Furthermore, a detailed study covering the entire cultures represented in the collection would be essential for studying folklore, children's literature, and library science, among other fields. A study such as this could offer more insight on topics related to education and pedagogical methods, linguistics, and cultural stereotypes and implications.

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Appendix A

Table 4

Language	Amount
German	29
Spanish	27
Japanese	25
Russian	20
French	17
Chinese	14
Norwegian	4
Arabic	3
Vietnamese	3
Danish	3
Hmong	2
Navajo	2
Thai	2
Italian	2
Korean	2
Swedish	2
Hawaiian	1
Latvian	1
Portuguese	1
Samoan	1
Indonesian	1
Polish	1
Pali	1
Dutch	1
Greek	1
Ukrainian	1
Creoles and Pidgins, French-based	1
Yupik Languages	1
Finnish	1
Persian	1
Hindi	1
Undetermined	3

Appendix B

Table 5

Culture	Amount
American	442
British	352
Native American	134
French	132
African American	92
African	89
Russian	87
German	78
Christian	39
Jewish	28
Greek	26
Arab	23
Italian	23
South American	21
Eskimo	19
Celtic	12
Asian	17
Aztec	9
Islamic	2

Appendix C

Table 6

Book Title	Author	Publication Date	Publisher
<i>How Animals Saved People: Animal Tales from the South</i>	Reneaux, J.J.	2011	Harper Collins Publishers
<i>Turtle Going Nowhere in the Plenty of Time: Native American Tales from the South and the Midwest</i>	Many Voices, Davis	1996	Naturegraph Publishers
<i>Tortoise Tales</i>	Manning-Sanders, Ruth	1974	T. Nelson
<i>Uncle Remus, His Songs and His Sayings</i>	Harris, Joel Chandler	1880	Appleton
<i>Kwi-na the Eagle : and Other Indian tales</i>	Jagendorf, M.A. Endewelt, Jack	1967	Silver Burdett Co.
<i>Giant Peach Yodel</i>	Peck, Jan	2012	Pelican Publishing Co.

<i>Ready –To-Tell Tale: Surefire Stories from America’s Storytellers</i>	Holt, David Mooney, William	1994	August House Publishers
<i>Tale of Holidays</i>	DeSpain, Pleasant	2002	August House Publishers
<i>A Voice for the People: The Life and Work of Harold Courland</i>	Jaffe, Nina	1997	Henry Holt and Company
<i>The People Could Fly: American Black Folktales</i>	Hamilton, Virginia Dillion, Leo Dillion, Diane	1993	Random House
<i>The Days When the Animals Talked: Black American Folktales and How They Came To Be</i>	Faulkner, William J.	1977	Follett Publishing Co.
<i>Louisiana Folk-Tales, in French Dialect and English Translation</i>	Fortier, Alcee	1895	Houghton, Mifflin and Company
<i>Buh Pa’tridge Out-Hides Buh Rabbit</i>	Stoddard, Albert Henry	1939	E.L. Roberts Printing
<i>Why Lapin’s Ears Are Long and Other Tales of the Louisiana Bayou</i>	Doucet, Sharon Arms	1997	Orchard Books
<i>Jacques et la Canne a Sucre: A Cajun Jack and the Beanstalk</i>	Herbert-Collins, Shelia	2004	Pelican
<i>The Cajun Gingerbread Boy</i>	Amoss, Berthe	1994	Cocodrie Press
<i>Cajun Folktales</i>	Reneaux, J.J	1992	August House Publishers
<i>Cendrillon, A Cajun Cinderella</i>	Hebert-Collins, Shelia	1998	Pelican Publishing
<i>The Three Little Cajun Pigs</i>	Amoss, Berthe	1999	MTC Press
<i>Petite Rouge: A Cajun Red Riding Hood</i>	Artell, Mike	2001	Dial Books for Young Readers
<i>Petite Rouge: A Cajun Twist to an Old Tale</i>	Hebert-Collins, Shelia	1994	Blue Heron Press

<i>Blanchette et les Sept Petits Cajuns: A Cajun Snow White</i>	Hebert-Collins, Shelia	2002	Pelican Publishing Company
<i>Little Pierre: A Cajun Story from Louisiana</i>	San Souci, Robert D.	2003	Harcourt
<i>Cajun Folktales</i>	Soper, Celia	1997	Pelican Publishing Company
<i>There Was an Ol' Cajun</i>	Kadair, Deborah Ousley	2002	Pelican Publishing Company
<i>Why Alligator Hates Dog: A Cajun Folktale</i>	Reneaux, J.J.	1995	August House
<i>Les Trois Cochons</i>	Hebert-Collins, Shelia	1999	Pelican Publishing Company
<i>The Bourbon Street Musicians</i>	Price, Kathy	2002	Clarion Books
<i>A Catfish Tale: A Bayou Story of the Fisherman and His Wife</i>	Stewart, Whitney	2014	Albert Whitman & Company
<i>Jack Outwits the Giants</i>	Johnson, Paul B.	2002	Margret McElderry Books
<i>Jack and the Animals: An Appalachian Folktale</i>	Davis, Donald	1995	August House
<i>Old Dry Frye: A Deliciously Funny Tall Tale</i>	Johnson, Paul B.	1999	Scholastic Press
<i>My Lucky Day: Tales from a Southern Appalachian Storyteller</i>	Davis, Donald	1983	Johnson Publishing Co.
<i>On Top of Old Smoky: A Collection of Songs and Stories from Appalachia</i>	Kidd, Ronald	1992	Ideals Children's Books
<i>Ashpet: An Appalachian Tale</i>	Compton, Joanne	1994	Holiday House
<i>Smoky Mountain Rose: An Appalachian Cinderella</i>	Schroeder, Alan	1997	Dial Books for Young Readers
<i>Jack the Giant Chaser: An Appalachian Tale</i>	Compton, Kenn	1993	Holiday House

	Compton, Joanne		
<i>From the Brothers Grimm: A Contemporary Retelling of American Folktale and Classic Stories</i>	Davenport, Tom Carden, Gary	1992	Highsmith Press
<i>The Three Little Pigs and the Fox</i>	Hooks, William H.	1989	Collier Macmillan
<i>Plantation Stories of Old Louisiana</i>	Wilkinson, Andrew	1914	The Page Comapany
<i>Uncle Remus: Being Legends of the Old Plantation</i>	Harris, Joel Chandler	1937	Peter Pauper Press
<i>Told by Uncle Remus: New Stories of the Old Plantation</i>	Harris, Joel Chandler	1905	Mckinlay, Stone, & Mackenzie
<i>Moss Grown</i>	Hooks, William Carrick, Donald	1987	Clarion Books
<i>Brer Rabbit</i>	Borgenicht, David	1995	Courage Books
<i>Her Stories: African American Folktale, Fairy Tales, and True Tales</i>	Hamilton, Virginia	1995	Blue Sky Press
<i>Seven Tales of Uncle Remus</i>	Harries, Joel Chandler English, Thomas H.	1948	The Library, Emory University
<i>Chill Out! Scary Mississippi Tales Based on Frightening Mississippi Truths</i>	March, Carole	1998	Gallopade Publishing Group
<i>Django</i>	Cech, John McGinley-Nally, Sharon	1994	Maxwell Macmillan International

Appendix D

Table 7

American Southern Culture Folklore: Retelling of Classic Fairy Tales	
Book Title	Retelling of Fairy Tale
<i>The Three Little Pigs and the Fox</i>	"The Three Little Pigs"
<i>Jack the Giant Chaser: An Appalachian Tale</i>	"Jack and the Beanstalk"
<i>Smoky Mountain Rose: An Appalachian Cinderella</i>	"Cinderella"
<i>Ashpet: An Appalachian Tale</i>	"Cinderella"
<i>Jack Outwits the Giants</i>	"Jack and the Beanstalk"
<i>Les Trois Cochons</i>	"The Three Little Pigs"
<i>Blanchette et les Sept Petits Cajuns: A Cajun Snow White</i>	"Snow White"
<i>Petite Rouge: A Cajun Red Riding Hood</i>	"Little Red Riding Hood"
<i>Petite Rouge: A Cajun Twist to an Old Tale</i>	"Little Red Riding Hood"
<i>The Three Little Cajun Pigs</i>	"The Three Little Pigs"
<i>Cendrillon, A Cajun Cinderella</i>	"Cinderella"
<i>The Cajun Gingerbread Boy</i>	"The Gingerbread man"
<i>Jacques et la Canne a Sucre: A Cajun Jack and the Beanstalk</i>	"Jack and the Bean Stalk"

Pastime with Good Company: The Songs of Henry VIII and His Daughter Elizabeth I

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University of Southern Mississippi

Readers: Dr. Matthew Griffis
Dr. Teresa Welsh

"Music is a key to the Tudor age." – Peter Ackroyd (2012, p. 169)

*"Pastime with good company / I love, and shall until I die
Grudge who will, but none deny / So God be pleased, thus live will I.
For my pastance: Hunt, sing, and dance
All goodly sport / For my comfort
Who shall me let?"* – Henry VIII (British Library, MS 31922)

Introduction

The lyrics of King Henry VIII's most famous song "Pastime with Good Company" perfectly reflect the king's personality as someone who enjoys the pleasures of the Tudor court – namely hunting, singing, and dancing – with his favored companions. This song would prove to be one of Henry's most popular compositions during his life (Weir, 2001), although the entirety of his musical work has not been preserved. Both Henry and his daughter Elizabeth would become very musical monarchs; their love of music would influence the types of entertainment at court and the royals' policies on religious worship. Their musical pastimes would become the spark that ignited the development of sacred and secular music in the sixteenth century.

Purpose of the Study

The purpose of this study is to document the surviving musical compositions of Henry VIII and Elizabeth I. The repositories in London containing each monarch's remaining body of musical work were examined and the compositions themselves were studied. Research was conducted to give further details about each document and its history within the Tudor monarchs' lives.

Research Questions

- R1: What repositories in London contain musical compositions of Henry VIII?
- R2: What repositories in London contain musical compositions of Elizabeth I?

Importance of the Study

While the musical compositions of these monarchs may not have left a lasting impression on music as a whole, many were performed during the reign of each sovereign and contributed to popular music during their respective time. Each ruler's musical works help paint a more detailed picture of both the lives and hobbies of Henry VIII and Elizabeth I. The monarchs' personal feelings towards music shaped music history; by being ever-present at court, secular music went through many changes in the sixteenth century including a marked increase in popularity and variations in vocal polyphony. Sacred music history was also changed as each monarch's love of music prevented them from removing its beauty from church services.

Literature Review

Lack of Formal Research

Almost no formal research regarding Henry VIII or Elizabeth I's music exists in several subject areas including music and history. Elizabeth's letters are examined in several articles, but her ability as a poet and lyricist is not as commonly studied. The few

books or articles that discuss Henry's works either simply mention the compositions or are descriptive in nature. Many other existing articles only consider the lyrics of Henry's works and very few sources examine the music itself. Those authors who choose to comment on the musical works of Henry VIII generally dismiss him as a plagiarist and lackluster musician without providing supporting evidence for his supposed lack of musical skill.

Henry VIII

Figure 1. Henry VIII Holbein Portrait
Chatsworth House, Derbyshire, U.K.
(photo by Courtney Clark, 2014)

Education

Little is known about Henry's early education (Loades, 2007), probably because no parent in the sixteenth century would consider the "educational development of a child worth recording in detail" (Smith, 1971, p. 93). As the second son of Henry VII and Elizabeth of York (Cameron, 2009; Cannon & Hargreaves, 2009), Henry VIII was not raised to be the future king. Henry, then Duke of York, was given an education in classics and theology while his brother Arthur was groomed for the throne (Loades, 2007). As children, Arthur and Henry most likely shared a tutor (Siemens, 2009a; Weir, 2001), possibly for more generalized education. When Arthur died unexpectedly of consumption at the age of fifteen (Ackroyd, 2012; Cannon, 2009), ten-year-old Henry was suddenly the heir to the throne (Cannon &

Hargreaves, 2009). Contemporary sources state that Henry may have been destined to be the Archbishop of Canterbury and his education suggests he was at the very least destined for the church (Weir, 2001). As a young man, Henry would often challenge priests after church services when he disagreed with their perception of the hidden meanings in the Scriptures (Williams, 1971).

By the time Henry gained the throne, he had familiarized himself with Italian and mastered English, French, and Latin. In adulthood, Henry studied Greek and acquired some Spanish – possibly from his Spanish wife, Catherine of Aragon – but never attained fluency in either (Weir, 2001). Henry was also taught social pastimes royalty would need including jousting (Ackroyd, 2012; Cannon & Hargreaves, 2009; Loades, 2007; Weir, 2001), hawking, archery (Ackroyd, 2012), hunting, riding, and tennis (Weir, 2001). In addition to his love for music, Henry had talent and passion for cartography, astronomy, mechanics, architecture, weaponry, science, and mathematics (Weir, 2001). His early education led to King Henry VIII being one of the most educated kings England had yet seen, especially in theology and the Bible (Ackroyd, 2012; Loades, 2007; Weir, 2001).

Musical Talents

Henry VIII "took an early delight in music" (Ackroyd, 2012, p. 2) and presumably was educated in musical performance or theory. Henry VII gave his son Henry a lute in 1498 (Weir, 2001), but no details about the younger Henry's musical education remain. Henry VIII was a great patron of the arts and was said to enjoy music of all kinds, from sacred plainchant and polyphony to secular love songs, dances and masques, instrumental music, and lewd drinking songs (Weir, 2001; Williams, 1971).

Henry had a great aptitude for music (Cameron, 2009; Kennedy, Kennedy, & Rutherford-Johnson, 2012a) and could play many instruments; it is documented that he could play the cornett, regal (Weir, 2001), flute, virginals (Weir, 2001; Williams, 1971), recorder (Starkey & Sweasey, 2013; Weir, 2001; Williams, 1971) lute (Ackroyd, 2012; Milsom, 2011; Starkey & Sweasey, 2013; Weir, 2001; Williams, 1971), harp (Starkey & Sweasey, 2013; Weir, 2001),

and organ (Williams, 1971). Henry was intrigued by novel instruments (Weir, 2001; Williams, 1971) and had a fair amount of knowledge about their construction (Williams, 1971). He was an able singer (Ackroyd, 2012; Milsom, 2011; Weir, 2001; Williams, 1971) with a high voice and the ability to read music on sight (Weir, 2001), which was a common skill for the nobility but not one professionals such as minstrels or other itinerant musicians possessed (Stevens, 1979). Henry composed several pieces in his lifetime including masses (Ackroyd, 2012; Siemens, 2009a; Weir, 2001; Williams, 1971), masques (Siemens, 2009a), and motets (Ackroyd, 2012; Kennedy, Kennedy, & Rutherford-Johnson, 2012a; Siemens, 2009a; Weir, 2001). His skill would not rival that of a professional musician, but Henry is still considered one of the best amateur composers in England during the Tudor era (Siemens, 2009a; Stevens, 1979; Wulstan, 1986). As a young king, Henry “took childish pleasure in the more violent forms of dancing” (Hackett, 1945, p. 43) and was considered a capable dancer (Hackett, 1945; Loades, 2007). His daughter Elizabeth would inherit his affection for dance, music, language, and religion.

Elizabeth I

Figure 2. Princess Elizabeth at 12, Detail of *The Family of Henry VIII* (c. 1545) Hampton Court Palace, U.K. (photo by Courtney Clark, 2014)

Elizabeth’s father Henry VIII obviously had a passion for music-making, but her mother Anne Boleyn was

also musical (Burton, 1958; Starkey & Sweasey, 2013). Anne was said by her contemporaries to have a lovely singing voice and is documented as playing lute, clavichord, flute, virginals, rebec, and harp (Starkey & Sweasey, 2013; Weir, 2001). She was also a talented dancer (Starkey & Sweasey, 2013; Weir, 2001) like her husband Henry (Hackett, 1945; Loades, 2007); their daughter Elizabeth would later inherit her parents’ skill (Weir, 1998). Anne composed songs of her own and wrote an entire masque, but none of her works survive (Weir, 2001).

Education

High-born girls in the sixteenth century were often taught only the skills they would need to make a good wife and hostess, typically needlework, music, dancing, and social languages such as French, Spanish, or Italian (Singman, 1995). History, mathematics, the classics, and other forms of formal learning were uncommon among young women (Singman, 1995), but Elizabeth was brought up to be “an erudite example of her sex and an ornament to the house of Tudor” (Weir, 1996, p. 10). The young Elizabeth was educated by her governess Kat Ashley in languages, dancing, history, geography, and riding and would later share lessons with her brother and Henry’s heir Prince Edward, who later became Edward IV (Weir, 1996, p. 10).

The Princess Elizabeth excelled in languages (Ackroyd, 2012; Singman, 1995; Weir, 1996; Weir, 2001), showing early mastery of Greek and Latin (Ackroyd, 2012; Chamberlin, 1922; Doran, 2003; Johnson, 1974; Singman, 1995; Weir, 1996) and studying Flemish (Ackroyd, 2012), Italian (Ackroyd, 2012; Chamberlin, 1922; Doran, 2003; Frye, 2006; Harrison, 1968; Johnson, 1974; Weir, 1996), French (Ackroyd, 2012; Chamberlin, 1922; Doran, 2003; Frye, 2006; Harrison, 1968; Johnson, 1974; Weir, 1996). While her spoken command of French might have been passable, her written French was created with “a royal disregard for the normal usages of grammar” (Harrison, 1968, p. xi). Spanish, and some Welsh (Ackroyd, 2012; Doran, 2003; Weir, 1996). A contemporary recorded Elizabeth as saying by the time she had ascended the throne of England, she knew a total of six languages better than her native English (Chamberlin, 1922). Her ability for languages and writing was deeply embedded in her genes; her

father Henry was fluent in three languages (Weir, 2001) and his mother and Elizabeth's namesake Elizabeth of York was a lyricist (Siemens, 2009a). Elizabeth's ability in language led her to become a great writer, orator, and poet (Birch & Hooper, 2012; Frye, 2006; Harrison, 1968), and would in turn make her a skilled lyricist.

Musical Talents

Women in the late Tudor era were expected to play an instrument or sing (Butler, 2012; Mortimer, 2014), so Elizabeth received instruction in music from childhood (Chamberlin, 1922; Milsom, 2011; Weir, 1996). Music was Elizabeth's "greatest pleasure and passion" (Chamberlin, 1922; Milsom, 2011; Weir, 1996) and her contemporaries described her as a skilled musician (Chamberlin, 1922). She gained proficiency on lute and virginals from a young age (Doran, 2003; Weir, 2001) and continued to play the virginals throughout her life because she found the practice calming (Mortimer, 2014; Thurley, 2003; Whitelock, 2014). Her skill on the virginals was so legendary that historians once believed the instrument's name stemmed from Elizabeth's nickname "the Virgin Queen," but the instrument was known as such because it is commonly played by young women (Williams, 1968). The term "virginals" was commonly used many years prior to Elizabeth's birth in the fifteenth century (Kennedy, Kennedy, & Rutherford-Johnson, 2012b; Williams, 1968). Elizabeth's virginals were passed down from her mother Anne; the instrument is emblazoned with Boleyn crests and can be seen at the Victoria & Albert Museum in London (Weir, 1998). Elizabeth is also documented as playing lyre and orpharion, a large instrument resembling the cittern (Johnson, 1974; Mortimer, 2014; Whitelock, 2014).

Singing and music-making were part of Elizabeth's morning routine, usually practiced between the Queen's breakfast and lunch (Weir, 1998). Even though noblewomen were generally expected to play privately or in intimate gatherings (Butler, 2012; Mortimer, 2014), Elizabeth treated Scottish envoy Sir James Melville and Lady Stafford to one of her many sessions on the virginals at Whitehall Palace (Whitelock, 2014; Williams, 1968). Thurley (2003) also recounts this event but says the location is Hampton Court Palace. Elizabeth's singing voice was

admired by leading Tudor composers Thomas Tallis and William Byrd, and she composed and performed her own music (Burton, 1958; Butler, 2012; Johnson, 1974; Williams, 1968; Weir, 1998).

Like her mother and father, Elizabeth was a skilled dancer (Burton, 1958; Whitelock, 2014; Williams, 1968; Weir, 1998). In her youth, she preferred routines with complicated maneuvers that would force unskilled dancers to vacate the dance floor (Weir, 1998). As part of her morning exercise Elizabeth would perform the galliard – a rigorous dance with several jumps (Whitelock, 2014). Elizabeth would insert additional steps into social dances to make them even more difficult, and she created and performed ballets in her spare time (Burton, 1958; Johnson, 1974; Weir, 1998). Even in her old age, Elizabeth would occasionally dance a pavane in public or more complicated steps when secluded in her private apartments (Whitelock, 2014; Williams, 1968).

Music in Tudor Society

The popularity of secular music rose exponentially in the sixteenth century. This era is considered the beginning of chamber music, and royals employed more musicians in their households than ever before (Milsom, 2011; Weir, 2001). Elizabeth upheld her father's tradition of a musical court and had more musicians in the royal employ at the time of her death than had been at court after the death of Queen Mary I (Johnson, 1974). Both Henry and Elizabeth employed over sixty musicians (Burton, 1958; Weir, 2001; Williams, 1968; Williams, 1971), and Elizabeth spent £1,574 or more per year on music for herself and her court (Williams, 1968). Under Elizabeth, "England was acknowledged as the most musical nation on earth" (Burton, 1958, p. 196).

The Tudor era brought about many changes in both secular music and musical performances. Polyphony was first used in secular music other than carols during the reign of Henry VIII, which served as the precursor to the madrigal (Hughes & Abraham, 1960; Stevens, 1979). The madrigal was introduced during Elizabeth's reign and was different from other forms of secular polyphony because phrases were often repeated and multiple melodic figures would overlap within the song (Burton, 1958; Stevens, 1979).

Performances by professional musicians were only accessible to the court and the wealthy during Henry VIII's reign, but Elizabeth created a free concert series for all citizens of London (Weir, 1998).

Printed music was still rare in England, with the collection *XX Songes* being the only book of polyphony printed before the Reformation (Hughes & Abraham, 1960; Milsom, 1997). Only the book containing the bass parts survives, so no complete printed collection of music from the first half of the sixteenth century is available. Because of the lack of printed music, handwritten loose pages and bound manuscripts were still commonly used (Milsom, 1997).

Changes in religion brought about changes in sacred music. Henry VIII grew up surrounded by polyphonic church music (Starkey & Sweasey, 2013), and early in his reign he would attend three to five masses per day (Hackett, 1945). Henry allowed composers for the newly formed Church of England to keep sacred music in the Latin polyphonic style preferred by Catholics, but his son Edward VI tried to change the style to an unadorned English form reminiscent of earlier plainchant (Starkey & Sweasey, 2013). The purpose of these songs was to allow the listener to clearly hear the words; religious reformers argued that polyphony's complexity obscured the words and therefore their meaning (Johnson, 1974; Starkey & Sweasey, 2013). If Elizabeth had not gained the throne, Protestant England may not have readopted sacred polyphony (Starkey & Sweasey, 2013). Elizabeth "saved English music... from Puritan destruction" (Johnson, 1974, p. 204) when she passed laws to protect church choirs and have the lyrics put into English so that churchgoers might understand them (Johnson, 1974).

Methodology

The first stage of the research process involved finding history and library resources related to both Henry VIII and Elizabeth I to determine their surviving body of work. Several works identify Henry's contributions in the Henry VIII Manuscript, and many mention another extant sacred work entitled "Quam pulchra es." Documentation of Elizabeth's musical compositions is far more uncommon, and many scholars note her musical hobby but state that none

of her compositions survive. The researcher found Elizabeth's song by chance, then found confirmation that the page is her only surviving set of lyrics.

All of Henry VIII's extant musical works are housed in the British Library in two manuscripts commonly called the Baldwin Manuscript and the Henry VIII Manuscript. Elizabeth's sole surviving song is located in the Caird Library archives at the National Maritime Museum in Greenwich. Both of these sites were visited to collect data on the pieces of music and their accommodations.

Research on the documents' creation, provenance, and content was conducted on location in their repositories, via the Internet, and in libraries located in the United Kingdom and United States. Articles and other nonfiction materials from a variety of disciplines were examined, covering history, English literature, religion, and music. Internet resources used include the repositories' web sites, YouTube for access to documentaries, and scholarly databases including EBSCO, ProQuest, Gale, and Web of Science. Additional research was conducted via libraries and the Internet to obtain information on the historical background of Tudor music, Henry VIII, and Elizabeth I. The results of the data collection and research are presented in the qualitative forms of description and content analysis.

Results

R1: What repositories in London contain musical compositions of Henry VIII?

British Library: Baldwin Manuscript

Henry VIII's only surviving sacred musical work is "Quam pulchra es," (Kennedy, Kennedy, & Rutherford-Johnson, 2012a; Weir, 2001) a three-part motet (Weir, 2001) written for men's voices (Stevens, 1979,). Composed in 1530, this piece is still regularly performed in England (Siemens, 2009a; Williams, 1971). The song is one of 203 motets located in *The Baldwin Collection of Motets, etc.* (BL R.M. 24 d 2) at the British Library. Numerous artists composed the collection of music, but the scores were handwritten by notable sixteenth-century scribe John Baldwin of Windsor (Bray, 1974; British Library Baldwin Manuscript BL R.M.24.d.2). The layout of each score implies this collection of music was meant to be sung,

probably by Baldwin himself as he transposed the vocal range of all the compositions to include a voice in the tenor register (Bray, 1974).

The book measures roughly eleven by eight inches and was compiled in sections by John Baldwin. It appears the tome was bound with blank sheets, and Baldwin gradually filled the pages with music (Bray, 1974). Henry's motet is in a section compiled during 1586 to 1591, so the piece is by no means a contemporary copy. Some historians believe that "Quam pulchra es," along with the following fourteen songs, were copied by Baldwin to fill remaining book pages, as these pieces have no discernible theme like the other sections of the manuscript (Bray, 1974). The three pieces immediately following "Quam pulchra es" are part-songs, which were also popular during Henry VIII's reign (Bray, 1974).

The manuscript was given on loan in 1911 to the British Library (then a part of the British Museum) by King George IV as a part of what is known as the King's Library (British Library, *Royal Music Library Manuscripts*). The King's Library is housed in a glass structure rising through the center of the main room at the British Library and can only be accessed by library staff (Mehmet, 2014). The Royal Music Library Manuscripts include over 4500 pieces of music that have creation dates ranging from circa 1560 to 1927. Queen Elizabeth II permanently gave the collection to the British Museum on November 27, 1957 (British Library, *Royal Music Library Manuscripts*).

The manuscript is unavailable to the general public for viewing and must be requested by scholars who require the manuscript for research. There are no digitized pages on the British Library web site, so this resource is practically unavailable to the community. Facsimiles are available through the British Library.

British Library: Henry VIII Manuscript

The vast majority of Henry VIII's surviving musical compositions are housed in a manuscript at the British Library formally titled in their catalogue as *Songs, ballads, and instrumental pieces, composed early in the reign of Henry VIII., and many of them by the King himself*. This manuscript is commonly called the Henry VIII Manuscript or referred to by its shelf mark, BL Add. MS 31922. The collection holds over

thirty songs believed to have been composed by Henry yet not written in his own hand. The pages were written in the hands of five scribes (Siemens, 2009b), one of them most likely a gentleman of Henry's court (Weir, 2001). Each piece includes musical notations and the vocal pieces include the words to be sung. Some vocal pieces, like "Pastime with Good Company," have multiple verses written below the score, and some songs only have one line of text (British Library, *Henry VIII Manuscript*, c. 1550).

The manuscript measures 12 by 8.25 inches (Siemens, 2009b; Stevens, 1979) and was originally bound in leather and wood covers measuring 13 by 8.25 inches. The covers were once held together with clasps which are now lost (Siemens, 2009b). The music is printed on vellum (Siemens, 2009b; Stevens, 1979) and the collection has a modern leather binding using boards covered in dark red leather. The manuscript was acquired by the British Library (then the British Museum) with its original binding, but was rebound in its current housing about 1950 (Siemens, 2009b). The first letters in many of the songs or verses are decorated in colors of red, gold, or blue (British Library, *Henry VIII Manuscript*, c. 1550), mimicking the feel of an illuminated manuscript from earlier centuries.

The manuscript was created between 1522 and 1523 and was most likely intended for members of Henry's court (Helms, 2009). While Siemens claims Henry VIII probably never came into contact with the manuscript (Siemens, 1997), other scholars believe the collection may have been intended to educate royal children. The music may have been used as an introductory text on composition or as a pattern book for all forms of popular secular music (Helms, 2009).

The Henry VIII Manuscript is important to our understanding of early Tudor period music because it is one of the three remaining large songbooks from the era, the other two being the Fayrfax Manuscript and the Ritson Manuscript (Siemens, 1997; Siemens, 2009b; Stevens, 1979). In addition to the pieces by the king, seven composers' vocal works and instrumental songs are featured. Twenty-six of the instrumental pieces and twenty-two vocal scores

have unidentified composers (British Library, *Henry VIII Manuscript* BL MS 31922), making roughly one-third of the manuscript anonymous. The lyrics of the vocal pieces within the manuscript suggest that it was intended for a courtly audience (Siemens, 1997; Stevens, 1979; Wulstan, 1986), yet the bound volume's size would be inconveniently small for more than a few performers to use simultaneously (Stevens, 1979).

Siemens asserts Henry VIII was never in possession of the manuscript, nor was it commissioned by him (Siemens, 1997) while Helms (2009) believes that Henry possibly ordered the collection's creation so it could serve as an educational tool for the royal children. Scholars can agree that the Henry VIII Manuscript was in the possession of Sir Henry Guildford, the Comptroller of the Household during Henry's reign (Stevens, 1979; Weir, 2001). It is through Guildford that the manuscript was believed to have traveled to Benenden in Kent. Around 1770, the manuscript was in the possession of Stephen Fuller (Stevens, 1979) and Dr. Thomas Fuller (Bookplate, *Henry VIII Manuscript*). The manuscript passed to Archibald Montgomery, Earl of Eglinton in the eighteenth century (British Library, *Henry VIII Manuscript* BL MS 31922) and then to Eglinton's son-in-law Sir Charles Lamb of Essex (Siemens, 2009a; Stevens, 1979) in the nineteenth century.

Again, this manuscript is unavailable for viewing by members of the British Library without supporting information that the requestor is a scholar seeking the manuscript for research purposes. The vast majority of the manuscript is not digitized for viewing online, but a high-resolution image of "Pastime with Good Company" is available in black and white on the British Library web site (British Library, *Songs Written by Henry VIII*). A lower resolution full-color photo of the same piece is also available. Facsimiles of other pieces can be obtained through the British Library, and many articles or books about the manuscript also contain photos of selected songs.

Henry's Compositions in the Henry VIII Manuscript
Henry VIII's contributions to the Henry VIII Manuscript were composed very early in his reign (Starkey & Sweasey, 2013; Stevens, 1979; Weir, 2001), around 1510 to 1515 (Stevens, 1979). The

time was a turbulent one for the young King Henry, whose greatest desire was to start a war with France in order to regain the lands and glory once held by his idol King Henry V. When the council refused to let Henry create a war, the king secluded himself from court as much as possible. He presumably wrote many of the songs contained in the Henry VIII Manuscript during his time in quiet solitude (Starkey & Sweasey, 2013; Weir, 2001).

Henry VIII wrote thirty-four compositions contained in the manuscript, making him by far the most featured musician (British Library, *Henry VIII Manuscript* BL MS 31922; Starkey & Sweasey, 2013; Stevens, 1979). Siemens (2009a) only attributes 33 of the pieces to Henry. Attributed to Henry are nineteen songs for three- or four-part voices (British Library, *Henry VIII Manuscript* BL MS 31922). Alison Weir attributes 20 vocal pieces to Henry VIII (Weir, 2001) but the British Library only counts 19, although only eighteen vocal compositions bear the king's name, and fifteen instrumental pieces (*Henry VIII Manuscript*). Weir (2001) only attributes 13 instrumental pieces to Henry, but 15 are inscribed with his name. Thirty-three songs are inscribed with "the kynge H. viij" (Helms, 2009, p. 122) centered on the first page, though one of the songs attributed to Henry does not have this inscription (*Henry VIII Manuscript*). Three of the nineteen vocal pieces ("Hey trolly lolly lolly, my loue is lusty plesant and demure," "Who so that wyll all feattes optayne," and "Thow that men do call it dotage") are notated in the British Library catalogue as "[by the King?]" because their attribution to Henry is still unsure regardless of inscription.

Some scholars doubt that the pieces contained in the Henry VIII Manuscript were written by the king himself, especially because many of Henry's songs borrowed heavily from other composers (Stevens, 1979; Wulstan, 1986). Appropriating tunes from other composers was common practice during the period, and Henry frequently reused passages from existing songs (Stevens, 1979). The voice parts of the famous "Pastime with Good Company" are believed to be written by Henry because of minor errors in the part-writing that a professional musician of the time would not have made (Dr. David Skinner, in Starkey & Sweasey, 2013; Stevens, 1979). The melody of the

piece is taken from the French song “De mon triste et desplaisir” (Wulstan, 1986) and is very similar to another of Henry’s compositions in the manuscript called “Though sum saith that yough rulyth me” (Stevens, 1979). The song was vastly popular in the early sixteenth century and was first recorded in the Ritson Manuscript in 1510 (Siemens, 2009a; Weir, 2001). “Pastime with Good Company” was so fashionable in the early sixteenth century that the text was used as the basis of a sermon by John Longland, the Lord High Almoner (Weir, 2001).

Misattributed and Lost Works

Contemporary sources record Henry VIII writing two masses in five parts but neither of these works survives (Weir, 2001; Williams, 1971). Henry has had several pieces attributed to him that were later believed to have been written by another composer. One such piece is the motet “O Lord the Maker of All Things” which is often credited to Henry (Siemens, 2009; Williams, 1971) but is also considered by some researchers to be the work of William Mundy (Kennedy, Kennedy, & Rutherford-Johnson, 2012a; Weir, 2001). *The Oxford Dictionary of Music* definitively states this piece is by Mundy, while Weir attributes the motet to either Mundy or John Shepherd. The English folk song “Greensleeves” is also commonly attributed to Henry; it is usually posited that he wrote the song for his second wife Anne Boleyn (Weir, 2001). The song is written in an Italian style called *passamezzo antico* that would not have reached England during Henry’s lifetime. The piece is believed to have been composed during the reign of Elizabeth I, long after Henry’s death (Barlow, 2001a; Barlow, 2001b; Weir, 2001).

R2: What repositories in London contain musical compositions of Elizabeth I?

National Maritime Museum: Queen Elizabeth’s Song
Queen Elizabeth I has many surviving verses or poems, but only one that can be described as a song. The one-page document has no musical notations whatsoever so the tune is lost to history (Figure 3). Elizabeth’s sole extant song can only be considered music because of an inscribed heading on the manuscript that reads “A song made by her majesty and sung before her at her coming from Whitehall to Paul’s through Fleet Street in Anno Domini 1588.

Figure 3. “Queen Elizabeth’s Song” National Maritime Museum, Greenwich (photo by Courtney Clark, 2014)

Sung in December after the scattering of the Spanish navy” (Marcus, Mueller, & Rose, 2000, p. 410). A “tremendous act of national thanksgiving” (Jenkins, 1958, p. 287) large enough to rival the queen’s coronation some thirty years prior (Ackroyd, 2012) takes place on 24 November 1588 (Jenkins, 1958; Johnson, 1974) to commemorate the Armada’s defeat. This event is also mentioned in Ackroyd (2012) as happening on 26 November.

Elizabeth also traveled to St. Paul’s Cathedral via Fleet Street (Jenkins, 1958) on this procession but her original location was Somerset House (Jenkins, 1958; Johnson, 1974), about a mile further up the Thames. These events are all likely the same celebration. Other sources cite the song as a psalm that was performed before the queen as a speech instead of music (Frye, 2006). The delay between the overthrow of the Armada and the song’s creation and performance could stem from Elizabeth’s seclusion and period of mourning for her lifelong friend and rumored lover Robert Dudley, who died weeks after news of the navy’s defeat spread across England (Whitelock, 2014).

Elizabeth’s song opens with thanks to the Lord:

*Look and bow down Thine ear, O Lord.
From Thy bright sphere behold and see*

*Thy handmaid and Thy handiwork,
Amongst Thy priests, offering to Thee
Zeal for incense, reaching the skies;
Myself and scepter, sacrifice.*
(Marcus, Mueller, & Rose, 2000)

The text of the song is filled with Biblical references, and Elizabeth gives credit for the Armada's defeat to God. The opening line closely resembles the opening line of Psalm 86, which reads "Bow down thine ear, O Lord, hear me: for I am poor and needy" (*Holy Bible*, Psalms 86:1). In the final stanzas, she likens the defeat of the Armada to the events in Exodus where God delivered the Israelites from the Pharaoh and into the Promised Land (Marcus, Mueller, & Rose, 2000). The final couplet "And hath preserved in tender love / The spirit of his turtle dove" (Marcus, Mueller, & Rose, 2000) alludes to a Bible verse in the Song of Solomon about a beloved person – "The flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle [dove] is heard in our land" (*Holy Bible*, Song of Solomon 2:12). These lines show Elizabeth's knowledge of theology, her deeply religious nature, and her vanity for thinking she is God's instrument.

An exact date for the creation of the page is unknown, but the National Maritime Museum asserts the document was generated around the time of the Armada's defeat in 1588 (Royal Museums Greenwich, 2008). In the seventeenth century, Elizabeth's song was bound with other papers in a tome belonging to antiques collector Sir Henry Spelman. The pages in the book were numbered, and the song still bears the number 160 in its upper right corner from its time in Spelman's book. The book was taken apart and sold at auction by Sotheby's in March 1936. Prior to the sale the volume was in the possession of Major Q. E. Gurney of Norfolk (Marcus, Mueller, & Rose, 2000). The single page was then acquired by the National Maritime Museum (National Maritime Museum's Archive, "Queen Elizabeth's Song" SNG/4), located in the London district of Greenwich. The piece is the oldest document in their music collection (Royal Museums Greenwich, 2008).

"Queen Elizabeth's Song" is currently housed in what the National Maritime Museum terms a story box – a collection of items related to a specific subject assembled for use during events or group visits to the facility. Both the song page and a typewritten transcription are located in the box for the Spanish Armada. Although it is also related to the Armada, a letter dated 11 October 1588 regarding an expedition to Spain is housed in the adjacent "Pirates" story box. The letter is signed by Elizabeth's spymaster Sir Francis Walsingham and her primary councilor William Cecil, Baron Burghley. Elizabeth's song is also available online via the Royal Museums Greenwich archive catalogue. A high-resolution digital image is available for the user to examine, with a zoom feature to hone in on areas of interest within the document (National Maritime Museum's Archive, "Queen Elizabeth's Song" SNG/4). The transcription is not available online through the catalogue and must be viewed in person at the National Maritime Museum.

Lost Compositions

In 1578, Elizabeth reportedly published "two little anthems or things in metre of Her Majesty."¹ Neither of these compositions has been found. Some Tudor-era music has been discovered as repurposed material used for the lining of boxes or book bindings,² so there is a small chance these pieces may be accidentally recovered in the future.

Conclusion

As one of the three surviving major songbooks from the Tudor period, the Henry VIII Manuscript is of vital importance to early music history. The Baldwin Manuscript grants access to a work written by a famous sixteenth-century scribe and to music by several popular composers of the Tudor era. These manuscripts should be digitized in their entirety by the British Library to give greater access to scholars and other researchers. Undergraduates or students in secondary school would not be able to access either manuscript at the British Library because of the restrictions in place upon viewing the items. Facsimiles are available for some items, but to provide open access to all of the scores inside would be ideal.

¹ Williams, 1968, p. 246

² Milsom, 1997, p. 238

There is always the possibility – albeit a small one – that some of Henry VIII's or Elizabeth I's lost musical compositions will be recovered. In the event of such a discovery, the pieces would need to be authenticated and then examined by musicologists for similar compositional styles. Because Elizabeth's song has no score, comparisons for musical authentication would not be possible.

Once many popular songs from the Tudor era have been digitized, music theorists should analyze Henry's compositions for similarities among other composers' works. Discovering how much of his material is borrowed will give a more accurate picture of the king as a composer. These data may also help definitively prove if Henry wrote all of the items attributed to him in the Henry VIII Manuscript as well as settle the debate about contested pieces like "O Lord the Maker of All Things." Quantitative analysis of the chords in Henry's compositions may shed more light upon his abilities as a composer.

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Cultural Heritage Preservation in Digital Repositories: A Bibliometric Analysis

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Introduction

"As cultural heritage institutions, libraries, archives, and museums share common goals to acquire, preserve, and make accessible artifacts and evidences of the world's social, intellectual, artistic, even spiritual achievements" (Dupont, 2007).

The World Wide Web (WWW) has changed the way that we access information. Digital repositories have become the solution for preserving old materials and the venue to allow open access (OA) to the public. On October 17, 2003, UNESCO (United Nations Educational, Scientific, and Cultural Organization) adopted a Charter on the Preservation of Digital Heritage which is still in existence today. They defined the importance of preserving cultural heritage for future generations and preserving the documents of the past. They collaborated with the Memory of the World Programme which promoted the digitization of cultural heritage especially in indigenous populations.

UNESCO's charter defined digital heritage as embracing "cultural, educational, scientific and administrative resources as well as technical, medical, and other kinds of information created digitally or converted into digital form from analogues resources and to include texts, databases, still and moving images, audio, graphics, software and web pages" (De Lusenent, 2007, p. 165). This definition was significant to the digital revolution because it incorporated intangible heritage materials that were traditionally not recognized.

Organizations such as the Association of Research Libraries (ARL) in the United States and the European Commission's "Compte de Sages" promoted the initiative of the digitization of cultural heritage and recommended that "cultural institutions should make public domain materials digitized with public funding

as widely available as possible for access and re-use" (Savenje & Beunen, 2012, p. 80). The Berlin Declaration in 2003 was instrumental in this digitization movement because the focus of the declaration described as "encouraging the holders of cultural heritage to support open access by providing their resources on the Internet" (Berlin Declaration, 2013, p. 82).

The recent events in the Middle East crisis have demonstrated the need to capture and preserve via digital imagery artworks and the digitization of ancient manuscripts. "Destruction of cultural property has been a long tradition among violent Islamists" (He, 2015, p. 179). In 2001, the statue of the Buddha in the Bamiyan Valley in Afghanistan was demolished and the Shrine of Abdel Salam al-Asmar in Libya was also destroyed by the Taliban in 2012. UNESCO had decreed these actions against the cradle of civilization as War Crimes and have accordingly implemented international laws to protect cultural sites from radical militants.

"Revolutionary Digitization: Building a Participatory Archive to Document the January 25th Uprising in Egypt" (Runyon, 2012) is an example of a journal article that will be reviewed in this research paper. This article focuses on a unique archival project that amplifies the importance of "Web" based information and their collection methods. The American University in Cairo (AUC) has built a participatory repository to archive millions of Web documents, digital library assets, and scholarly communications. Their format enabled archivists to reach out to citizens and to capture revolutionary rhetoric from blogs, You-tube, and Twitter for preservation during Egypt's Arab Spring movement in Tahir Square.

Governments have been urged to provide support of this digital initiative and to create infrastructures for computerized public services and technology. This initiative promotes modernity within countries and is extremely important for evolving and threatened third-world countries to insure the protection of cultural heritage (Boahmah, Dorner, & Oliver, 2012).

Digital repositories have encountered ownership challenges, intellectual property rights and control and usage authorization of digital image assets (Savenije & Beunen, 2012). Another important issue concerns English being the predominant language on the Web and in software; this dilemma is being addressed within their respected countries with the assistance of groups such as UNESCO and Open Glam (Ploeger, 2014). That being said, this research paper will not address the legal ramifications affiliated with cultural heritage challenges but will dissect the content of the articles regarding the initiative of preserving artifacts in digital format. The publishers, author's credentials, countries involved with perpetuating through cultural heritage through digitization, and methodology are identified.

This study is important to archivists and librarians because it will examine their function in the digital environment and the current practices necessary for cultural heritage preservation.

Problem Statement

This research paper examined the scholarly library and information science (LIS) literature related to cultural heritage and digital preservation including publication over time, core journals, countries that were the focus of publications, and types of library or cultural repositories that are delineated herein.

Research Questions

R1. In what years have scholarly LIS articles been published about cultural heritage preservation in digital repositories beginning in 2005 and ending in July 2015?

R2-A. In which years were the highest numbers published?

R2-B. Are there any publication patterns or repeated trends?

R3. Are there any noticeable increases or decreases in publication concurrent with key political or world events related to cultural heritage?

R4. In which journals published the most articles in this study? Were there key titles?

R5. Which countries are the focus of the articles?

R6. What types of libraries or cultural repositories are the focus of the articles?

R7. What types of authors are being published? Scholarly or practitioners?

Acronyms/Terms

AUC- American University of Cairo

CIS- Commonwealth of Independent States

ICT- Information and Communication Technology

LIS- Library Information Science

OA- Open Access

Memory of the World Programme- An organization that promotes the preservation and digitization of cultural heritage globally especially in indigenous people

Open Glam – An initiative run by the Open Knowledge Foundation that promotes free and open access to digital cultural heritage held by Galleries, Libraries, Archives, and Museums.

UNESCO - United Nations Educational, Scientific, and Cultural Organization.

Bibliometrics – “the use of mathematical and statistical methods to study and identify patterns in the usage of materials and services within a library or to analyze the historical development of a specific body of literature, especially its authorship, publication, and use” (Reitz, 2014).

Bradford's Law – law which “proposed a formula that described this phenomenon: on any subject, a few group of core journals will provide 1/3 of the articles

on the subject, a moderate number of less than core journals will provide a further 1/3 of the articles, and a large number of peripheral articles will provide the other 1/3" (Reitz, 2014).

Limitations

This study included scholarly peer-reviewed articles published during the last ten years that were indexed in library and information science databases. This study did not include abbreviated or abridged articles with few or no bibliographic references such as editorials, columns, or essays.

Assumptions

It was assumed that the databases used in this study were indexed accurately so that pertinent articles are retrieved. It was further assumed that the articles in this study were representative of the body of scholarly literature pertinent to cultural heritage preservation and digital repositories that were necessary for their control, maintenance, storage, and security

Literature Review

Although the concept of safeguarding cultural heritage predates the adaptation of a new charter by UNESCO in 2003, the charter serves to heighten sensitivity of protection, preservation, and utilization methods by embracing "cultural, educational, scientific and other administrative resources, as well as technical, medical, and other kinds of information created digitally, or converted into digital format from existing analog resources" (De Luesnet, 2007, p. 165). It was a milestone because it deemed that digital materials are a valuable component of recording important social and ancestral history and documenting it to be cataloged into preservation systems. Political revolutions and the inception of newly evolved countries promulgated cultural awareness and caused indigenous populations to recognize the significance of preserving their cultural heritage, religious and social behaviors, traditions, and languages for future generations.

The developments in technology have also fueled preservation techniques from single items to batching entire collections. Digital repositories have become the means for sustaining these collections. The scope of preserving cultural heritage has

expanded well beyond tangible assets but now also includes nontangible objects since innovative tools are available to format these additional entities.

Preservation of Cultural Heritage through Digitization

The article "The Role of the National University in developing Nation's Digital Cultural Heritage Projects" (Dowding, 2014) provides an example of current cultural heritage preservation that occurred within the country of Kazakhstan that recognized the value of securing its ethnicity and history with limited resources. Dowding identified in her study two major challenges the digital project has encountered. The first problem was the technical infrastructure of the country. In 2012, less than 8 percent of the country had Internet capabilities in their homes along with the underdeveloped Information and Communication Technology (ICT) in libraries. This was due to the limited software and Web applications available in the Kazakhstan language. She noted that the technology industry in-country was state owned and that there was evidence of over regulated/restricted legislature that constrained the communication technology market's development. The Library confronted copy right laws since the current laws in Kazakhstan did not adequately restrict "piracy". Legislature was needed to be passed to preserve and protect the digital property.

The other challenge that hindered the focus of digitizing the cultural heritage was ethnic barriers. Kazakhstan literature was generated during the reign of the Soviet Union yet the Kazakhstan government wanted to focus on materials of the nomads and their life style. These clan tribes had existed during Soviet rule and maintained their separate identities. The sovereignty of the Soviet Union introduced other nonindigenous influences such as Russian, German, Korean, Uzbek, and Tatar to the region. These ethnicities played a key role in establishing new socio-political philosophies affecting government, education, and cultural preservation. This caused complications to the heterogeneity of the country and its significant infusion of non-indigenous ethnicities. Dowding noted that the post-Soviet statehood Kazakhstan was the only state with the minority of its indigenous people being at 39.7 percent. This bias of the government was problematic according to Dowd due to their strict

Internet censorship that identified information sharing as criminal activity. Kazakhstan's digital project should be used as model for underdeveloped nations to mimic as they begin to ensure their cultural heritage preservation stated (Dowding, 2014).

Kaye's article "Archiving Justice: Conceptualizing the Archives of the United Nations International Criminal Tribunal for the former Yugoslavia" (2014) presented a humanitarian problem in the preservation of culture heritage in Yugoslavia. The archive collection was contained records of war crimes, crimes against humanity and the genocide in the 1990's in the Balkans. Controversy surrounded the digitization of this collection since it captured the stories of people that suffered in the siege of Sarajevo, the rape camps in Bosnia, and the massacres around Srebrenica and in Vukovar. The indigenous population believed it was an archive of actual events that documented their history. They considered it to be a "living archive" and believe that it could be used to promote peace and for generations to come.

Cultural traditions can impede the digitization of a population's history as demonstrated in "Stakeholders' Attitudes towards the Management and Preservation of Digital Cultural Heritage Resources" (Boahmah, Dorner, & Oliver, 2012). This published research project attempts to understand factors that influence digital cultural heritage resources (DPCH) in Ghana. The country had an emerging economy but lacked the necessary resources to preserve their cultural heritage like most sub-Saharan African countries. The people have an embedded sense of cultural awareness and recognized the importance of preserving their traditions for their children. It is evidenced in their practice of honoring old taboos like not entering forbidden sacred places. Certain Ghanaian traditions, beliefs, and practices prevented the people from tampering with their cultural heritage resources. The authors' research project revealed that attitude, policy development, and management were the main inhibitors in the digitization process not the lack of resources.

Bibliometric Research

Bibliometric analysis is recognized as valid and authoritative investigation in the scientific arena. The usefulness of a discipline is measured by the amount of and quality of research completed in their discipline (Echezona, 2011). The bibliometric method of publication analysis will provide content and publication patterns on our subject of cultural heritage preservation and digital repositories. This quantitative analysis will provide the answers to research questions in this study. Bradford's Law deems that a disproportionate share of significant research results on a given subject is published in a relatively small number of the scholarly journals. Core journals will produce 1/3 of the articles on a subject, a moderate number of less than core journals will produce 1/3 of the articles on a subject and a large number of peripheral articles will provide the remaining 1/3 (Reitz, 2014).

The article "Journal Literature on Digital Libraries: Publishing and Indexing Patterns" by Davis Herring (2000) provides a comparable study that examined publishing and indexing patterns in a digital library. It is an appropriate literature reference because it is related to the research topic and it validates the utilization of analyzing publication patterns. Herring identified in her study that there were no other publication studies in 2000 on digital libraries. She endeavored to identify core journals that were published on the topic but also the terms that organizations used to index articles on digital libraries. She conducted her study by utilizing electronic resource databases to answer her two research questions: (1) What are the leading journals in the area of digital libraries? (2) Which indexing terms return the largest number of and most relevant articles on digital libraries in electronic resources? The study's results produced a 105 core journals that had published on the subject of library digital literature with only 42 percent of the journals had published one article with a six-year period. There was no prominent leader in the core publishing journals. The unique results indicated that 2/3 of the citations were identified through one or two phrases that were inconsistent. Davis Herring's study confirmed "that skill and persistence, and wide reading are required in keeping up with developments in an evolving field" and substantiates

the conduction of publication analysis to identify developments in new and revolutionary subjects.

Ingerwersen presented a published study “Selected Critical Examples of Scientometric Publication Analysis” (2014) that identified factors of primary significance used to calculate and interpret publication analysis from a scientometric perspective. Ingerwersen sought to explain the rationale behind publication analysis growth along with the number of countries, institutions, authors per publications, and country collaborations indexed by the Web of Science database. The methodology behind his study was to review previous peer-reviewed research studies that also included blogs and open access articles to identify the problems with publication patterns, trends, and analytic tool applications within the database. His results were formatted by publication growth, average number of countries, and authors per publication including a breakdown of collaborating countries. His analysis revealed that the top three leading publishing countries were China, the United States, and Europe.

Ingerwersen determined that the following characteristics and elements are crucial to interpretations for making valid analysis results and presentations: data source and quality, expert knowledge, and the format for presenting outcomes. He preferred indexed values over diagrams for data presentations. Ingerwersen concluded “that citation analysis and citation impact can only be done by means of valid publication analysis.” The publication analysis products provide insight into productivity, publication patterns, and trends”. The article validated the importance and relevance of publication analysis as a methodology to review subject content.

Gupta, Kumbar, and Gupta conducted a scientific analysis of publications in order to identify India’s publications output, growth of citation impact, and its global publications share and rank. The article “Social Science Research in India: A Scientometric Analysis of Publications” (2013) is the methodology and comprehensive results of the publication analysis. The study spanned over ten years and used Scopus database with specific parameters to extract data on Social Science Research. The formula was

written so that countries could be identified along with a ranking for India. In Ingerwersen’s article published in June 2014 he noted that China ranked number one for their influx of publications of peer-reviewed publications while India was not mentioned.

The results of the study indicated that India was ranked number twelve in the world and that they had great potential for growth and publication’s in the Social-Science field. The listings were presented in tables based on global publication outputs and the rank of the top fifteen countries that published in Social Sciences between the years 2001-2010. The study validated that publication analysis can be used to identify core countries publishing on a given subject.

Yang and Lee published “Analysis of Publication Patterns in Korean Libraries and Information Science Research” in 2012 based upon a study that they conducted doing a publication analysis on 2,401 peer-reviewed articles by 159 Korean professors. The authors acknowledged the recent popularity in citation analysis in bibliometric research however they also believe that publication counting is effective for assessing scholarly productivity. Publication analysis would provide the identification of data needed for isolating trends in collaboration, publication patterns, the escalating number of international publications, and the internationalization of LIS in Korea. They collected data from 2001 to 2010 from the following categories; year, author, affiliation, and journal in scholarly publications. In addition, the 159 LIS professors were examined to validate their age, their affiliated institution, and the institution that issued their doctorate degree as components of the study.

The scholarly publications printed in Korea were approximately 1.5 per person per year which annually produced 223 domestic journal articles in Korea. This increased number compared to previous study results was attributed to major LIS publications increasing circulation to quarterly publications. In addition, single and multiple authorships were classified and the quantity of publications per PhD. Their results were presented through indexing, tables, and diagrams. Yang and Lee used a multi-

faceted publication analysis to collect the information for their research because it provided qualitative data rather than quantitative.

Methodology

The methodology for conducting this study was a bibliometric analysis of publication patterns and content. Scholarly, peer-reviewed journal articles that were published during the last ten years starting in 2005 and ending in July 2015 were accessed through the following electronic databases: *Library, Information & Technology Abstracts, Information Science & Technology Abstracts and Library & Information Science Sources*.

A search of the databases for “cultural heritage preservation” AND “digital repository” as search terms was conducted in the default keyword fields and limited to peer-reviewed and academic journals. Articles that were non-English or short articles with inconsequential bibliographic references were not addressed.

Data were collected that delineated publication year, article title, journal title, countries that were the focus of the articles, and types of libraries or repositories that were the focus of the articles, quantitative and qualitative content analysis, and author affiliations. The types of libraries and cultural repositories actively engaged in digital cultural heritage preservation were compiled and classified. The nature and sophistication of the countries played a significant role in the outcome of the study because reflected either established or developing systems and methods affecting their repositories. Capturing the number of articles published per year indicated when the subject became noteworthy to the discipline and how the interest escalated.

Data were compiled in Excel and Word format; the software was utilized to illustrate the findings in coherent and empirical tables and diagrams that reflect the publication (trend over time), core journals, countries, and types of institutions committed to the preservation of their cultural heritage in a simplistic analysis.

Results

Thirty-three articles were identified that met the parameters for this study. Peaks were revealed in publication years which indicated that there was more activity taking place and there was a rise in interest on this topic. In order to obtain a more comprehensive and representing set of articles the first search was expanded to include eight years prior to 2005 (Table 1). Accordingly, the data were compiled and the findings of the research questions were computed and identified in tables.

Table 1. Overview

Total Articles	33
Number of Journals	27
Number of Countries	23
Authors Professional Categories	5
Time Span	2005-2015 First Search 1997-2015 Second Search

R1. In what years have scholarly LIS articles been published about cultural heritage preservation in digital repositories?

In this study, this subject debuted in 1997 and did not show increase until 2007. The amount of publications remained constant until 2012 when interested doubled and there was a significant increase in publications for three years (Table 2).

Table 2. Publication Trends

YEAR	PUBLICATIONS
1997	2
1998	1
1991	1
1998	1
2006	1
2007	2
2008	2
2010	2
2011	3
2012	6
2013	7
2014	4
2015	1

R2-A. In which years are were the highest numbers published?

The publications height peaked in 2012 and 2013 and then started to decline.

R2-B. Are there any publication patterns or trends?

2012, 2013, and 2014 yielded the most publications.

R3. Are there any noticeable increases or decreases in publication concurrent with key political or world events related to cultural heritage?

The year 2013 had the most publications. Rayman (Time, 2013) had included the international events of Africa's ring of terror: Islamists raiding Mali, the end of the Egyptian revolution: the fall of President Mohammed Morsi, and Syria's Civil War in his 2013 top ten world events article. These events were destructive in nature and their national cultural heritage was vulnerable to compromise.

R4. In which journals published the most articles in this study? Were there key titles?

Slavic & European Information Services and Journal of the Society of Archivists had printed the most journal articles (18%) on this topic (although not the exact percentage of 33%, this follows the general principle of Bradford's Law that a disproportionate share of articles on a given subject will be published in a relatively small number of core scholarly journals). It is important to note although there was no single major publisher for the library science field there were several library science publishers identified in the study (Table 3)

Table 3. Publications

PUBLICATION	Articles Published
<i>Journal of the Society of Archivists</i>	3
<i>Slavic & European Information Services</i>	3
<i>Archival Science</i>	2
<i>Art Libraries Journal</i>	2
<i>Liber Quarterly</i>	2
<i>Library Trends</i>	2
<i>Microform and Digitization Review</i>	2
<i>American Archivist</i>	1
<i>Australian Academic and Research Libraries</i>	1

<i>Electronic Library & Information Systems</i>	1
<i>IFLA Journal</i>	1
<i>INFO theca</i>	1
<i>Journal of Information Management</i>	1
<i>Journal of Librarianship and Information Science</i>	1
<i>Journal of Library and Information Technology</i>	1
<i>Journal of the Society of South African Archivists</i>	1
<i>Library and Information Science Research</i>	1
<i>Library Philosophy & Practice</i>	1
<i>Library Review</i>	1
<i>Maryland Journal of International Law</i>	1
<i>New Review of Information Networking</i>	1
<i>OCLC Systems and Services</i>	1
<i>Preservation, Digital Technology and Culture</i>	1
<i>Scientometrics</i>	1

R5. Which countries are the focus of the articles?

Europe had the most articles published since it encompasses several countries that had formed collaborative initiatives for cultural heritage (Table 4). Many of the countries identified were in the midst of government reform.

Table 4. Countries

COUNTRY	# Articles Published
India	3
Romania	3
Europe	3
China	2
England	2
Germany	2
Nigeria	2
Russia	2
Asia	1
Czech Republic	1
Ghana	1
Iran	1
Italy	1
Kazakstan	1

Malian	1
Netherlands	1
Philippines	1
Poland	1
Serbia	1
Sub-Saharan Africa	1
USA	1
Vietnam	1
Yugoslavia	1

R6. What types of libraries or cultural repositories are the focus of the articles?

In table five, national libraries were the main focus of articles publishing on cultural heritage—at 36%—and were followed by university libraries (21%) and national archives (15%).

Table 5. Repository Genre

TYPE OF REPOSITORY	Quantity
National Library	12
University Library	7
National Archive	5
Archive	3
European Archive	3
Museum	2
Science Foundation	1

R7. What types of authors are being published? Scholarly or practitioners?

As seen in table six, professors were the main producers on this topic followed by archivists and librarians. Scholarly article publications were dominant followed by practitioners writing on preservations techniques.

Table 6. Professions

PROFESSION	Scholarly or Practitioner	QUANTITY
Professor/Faculty	S	14
Archivist	P	9
Librarian	S	6
Law Student	P	1
PhD	S	1
PhD Student	S	1
Scientist	P	1

Conclusion

This study was conducted following the specifications outlined in the research methodology. The electronic library databases: *Library, Information & Technology Abstracts*, *Information Science & Technology Abstracts* and *Library & Information Science Sources* were accessed to identify articles that were appropriate for the conduction of this bibliometric analysis on publication patterns and content on the research topic. The search terms “cultural heritage preservation” and digital repository” were inscribed in the Boolean fields. Search parameters were established to identify only scholarly based publications. The publication date range had been set to span ten years starting in 2005. The initial search produced 28 articles in English that had met the requirements for the study. It also identified just as many articles that were not published in English and publications that argued the importance of cultural heritage preservation and digital repositories. The search inquiry was repeated with a publication range increase of 8 years to start in 1997. This publication year was selected because it was just prior to 2000 (Y2K), the year society believed that there would be a world digital catastrophic event. The second inquiry only generated 5 additional articles in English that met the criteria along with several articles concentrating on the value of digital repositories. The study did not generate a vast number of articles to analyze for the bibliometric study; a process that usually involves greater amounts of data. The 33 articles that were retrieved were then analyzed for content and publication specifications.

Research question R1 sought to identify scholarly articles published. The publication average had remained consistent until 2011 when it began to increase and then doubled in 2012. The increased publication rate lasted for three years. R2 had expanded on question R1 and had asked for the highest publication years in years 2012 and 2013. R3 deliberated on the correlation of the publication peaks and concurrent world events. The plateau year for publications was 2013. I searched *Time Magazine*’s online publication and located an article by Rayman that listed the top ten international news studies according to their research. There were natural disasters listed but the top three political events that could compromise the integrity of

cultural heritage were: the fall of the President of Egypt the final thread of political organization, Syria's civil war that had reached large numbers of destruction and attracted the attention of the international community, and Iran's new president's inauguration which should have rendered stability to a war torn nation. During 2013 there was also an increase of insurgency by extreme Islamists. The destruction of countries priceless relics that record/validate the inception of civilization was a serious concern to archivists. This could be the reason for the increase of publications but to ratify this hypothesis further investigation would be warranted.

The second section in the research study focused on content review of the content publications. Question R4 inquired about the specific key publishing journals. *Slavic & European Information Services* and *The Journal of the Society Archivist* had the highest number of publications. Both publications had generated 3 articles. It was not surprising that *Slavic & European Information Services* was a lead publisher contender since the study generated a significant amount of non-English articles published by European countries. The other top publisher *The Journal of the Society Archivist* validated the rise and concern of archivists on this subject matter. It is important to note that there were approximately 10 library publishers identified in the study but they did not have multiple publications.

R5 focused on the countries that were the center of the articles. There were 23 countries that were the subject matter of the publications. India, Europe, and Romania were the top three with three publications each. The articles written about Europe included several countries since they had formed a coalition of collaborative efforts. Romania being noted in the top three supports the research identifying *Slavic & European Information Services* as a top publisher. R6 required the classification of the types of institutions that were the focus of the articles. There were 12 National libraries that were the main concentration of the articles that had an emphasis on cultural heritage preservation and digital repositories. University libraries followed with 7 publications and national archives came in third with five publications. The study revealed that national institutions steer

head cultural heritage preservations efforts and the implementation of digital repositories are a national endeavor. The final question R7, sought to identify the genre of authors and if they were scholars or practitioners. Based on the results of the data from R6 which identified national libraries as the primary institution, the researcher would expect librarians or archivists to the highest ranked publishing profession but the study revealed scholarly professors were number one. Archivists came in second and librarians were third which reflect the findings of R6. The study concluded that the top repositories involved with cultural heritage preservation and digitization were national library institutions. University professors were the lead profession that published on this subject. Although library publishers were not the top segment generating publications collectively the field had a strong showing. The year 2013 had peaked with 7 publications but 2014 saw only 4. The year 2013 needs further examining to see if world events such as the end of the Arab Spring or the rise of Islamic extremists had fueled the publications.

In order to further the study, it could include the non-English journal articles. In addition, research articles that amplified the need of cultural heritage preservation, digitizing relics, and the importance of digital repositories could be included. These parameters would underscore the importance of preserving heritage and the implementation of electronic databases. These data would extend the scope of the study to make it more comprehensive.

The number of publications generated from the databases as delineated in results that met the research study criteria represented a limited number of articles. The study was expected to have generated more data for the bibliometric analysis and thus this study lends itself to be subjective as a more qualitative analysis than quantitative.

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Appendix: Articles Identified for the Study

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