# SLIS Director's Report

By Stacy L. Creel, Ph.D., Associate Professor and Director



Welcome to the Fall/Winter issue of *SLIS Connecting.* It has been a busy time here in SLIS. The faculty have been hard at work developing new courses based on feedback from the most recent survey and focus groups. Several new courses and curricular changes have been approved to begin in the Fall of 2024. For the Graduate Certificate in Archives and Special Collections students can now choose between the relevant courses (LIS 645—digital—and LIS 649—print) that make the most sense for their career track. Additionally, three elective options (LIS 642, HUM 501 and HUM 502) were added to give students greater flexibility in completing the certificate in timely manner. Multiple courses were given updated titles and descriptions (LIS 433/533 and LIS 457/547). Three new undergraduate courses were approved: LIS 451 - Introduction to Information Science, LIS 461 - Ethics and Technology in Information Science, and LIS 465 - Introduction to Museums and Archives. The Graduate Program gained two new courses: LIS 661 - Archival Capstone and LIS 650 - Museums as Information Centers. Perhaps the most exciting new curricular development was the approval of the joint MLIS and MBA degree, which allows for students to get two masters for 55 credits instead of 70.

The course breakdown includes 34 hours for the MLIS and 21 hours for the MBA. SLIS required courses are: LIS 500 (1), LIS 501 (3), LIS 505 (3), LIS 511 (3), LIS 540 (3), LIS 557 or 558 (3), LIS 559 (3), LIS 605 (3), LIS 609 (3), LIS 668 (3), LIS 540 (3), 651 (3) and the MBA required courses are: SM: ACC 611* (3), FIN 611 (3), MGT 600 (3), MKT 600 (3), MGT 660 Capstone (3), MGT/MKT electives (6). *ACC 200/220/or equivalent pre-requisite.

The SLIS faculty are excited about seeing these curricular updates be implemented beginning in Fall 2024.

SLIS had an amazing number of completers in the last academic year with *125 masters degrees awarded*. Many students joined us at the graduation celebration and ceremonies. It was great to hear them looking for one another and talking about the connections they made in their classes.





SLIS is in the process of gearing up for the 2024 Fay B. Kaigler Children's Book Festival and the incredible line up is featured in the spotlights column.

Feedback and suggestions are welcome – send to slis@usm.edu or call 601-266-4228. Visit https:// www.usm.edu/slis for additional information about the SLIS degree programs.

## Spotlight—Adjunct Faculty

**Teresa Smith Welsh**, M.L.I.S., Ph.D., is a native Mississippian who graduated *summa cum laude* from the University of Southern Mississippi with a B.A. in anthropology, a Certificate in Humanities, and minors in social studies and classical studies.

At the University of Tennessee, Knoxville (UTK), she had a year of graduate study in anthropology including classes in mythology, classical archaeology, and forensic anthropology with Dr. Bill Bass (*The Body Farm*) before changing her major to LIS and earning an MLIS degree while working as an archival assistant on the Sen. Howard H. Baker papers.

After graduating and working a few years at Oak Ridge National Lab in Laboratory Records, she returned to UTK to earn a Ph.D. in Information Sciences in 2002. She was awarded the Hilton A. Smith Graduate Fellowship as well as Best Technical Project Award and Best Doctoral Paper Award from the School of Information Sciences.

Dr. Welsh began her teaching career at Southern Miss in the summer of 2003 and was awarded the College of Education and Psychology 2007 Excellence in Teaching Award. She served as Director of the School of Library and Information Science from 2015 to 2021, and after 18 years of service to the University, retired from full-time faculty at the rank of Professor. In 2021, she was honored with the title of Professor Emeritus of Library and Information Science, and she currently serves as Adjunct Faculty for SLIS. She created two USM Foundation Funds to honor her time at SLIS and USM: Dr. Teresa Welsh LIS Scholarship Endowment and Dr. Teresa Welsh Children's Book Festival Lecture Endowment. The Lecture Endowment is to sponsor a noted scholar at the annual book festival to present a keynote address related to the history of children's literature or another scholarly topic related to children's or young adult literature. If you would like to contribute to either of these funds in honor or memory of someone, go to http://usmfoundation.com/tw

## Spotlight—Alum

**Marjorie Hills** was destined to become a librarian. Some of her earliest memories include being read to at bedtime, a ritual that fueled her imagination so that as she grew, she began writing her own poems and short stories. Her love of reading led her to Iberia Parish Library, in her hometown of New Iberia, LA. Throughout her school years, she was rarely seen without a book in hand and could often be found in the library, at one point even joining her high school's Library Club.

Marjorie went on to earn her B.A. in English with a minor in psychology from the University of Louisiana at Lafayette. She began working at Iberia Parish Library in 2003 as a part-time clerk during her last semester of college. In twenty years, she has worked in branches as part of the circulation staff and as the head of the system's Reference and Interlibrary Loan Department.

In 2021, Marjorie decided that it was time she realized her dream of earning her Master of Library and Information Science degree. She began The University of Southern Mississippi's program in January 2022 and graduated with her MLIS and the Graduate Certificate in Youth Services and Literature in December 2023. The Iberia Parish Library Board of Control chose Marjorie as the replacement for the retiring Library Director, in April 2023, and she began her new job in July.

She is delighted to be leading her childhood library system forward and is grateful for the support and energy of the staff who see her vision of a bright future for Iberia Parish Library and who are on board, ready, and willing to collaborate as a team, to meet the needs of their community. Marjorie believes wholeheartedly in the continued relevance of libraries as educational and entertainment centers in communities and enjoys pointing out that in addition to literacy learning, libraries can positively contribute to every aspect of an individual's life.

Marjorie is proud to be a librarian. She hopes to inspire someone else to reach for their dreams, to love libraries, and to become a librarian just as has happened to her.

**Fay B. Kaigler Children's Book Festival Spotlight**

The 2024 Fay B. Kaigler Children's Book Festival will take place April 10-12 on USM's Hattiesburg, MS campus. The festival includes a robust lineup of both keynote speakers and educators, and will welcome attendees both in-person and online (via Aquila). This year's Medallion winner is celebrated children's and young adult author Cynthia Leitich Smith.

**Cynthia Leitich Smith – 2024 Southern Miss Medallion Winner**

Cynthia Leitich Smith (a Muscogee citizen) had many jobs before officially becoming an author, including working as a legal aid for two major government organizations. Though she put her law and journalism degrees to good use earlier in her career, Smith's work in publishing has earned her worldwide recognition. In addition to being the 2021 NSK Neustadt Laureate and a NYTimes bestselling author, Smith is the author-curator of Heartdrum, a Native-focused imprint of HarperCollins, which she helped launch. In addition to her work in publishing, Smith's body of work ranges from children's picture books to two series of young adult novels. Several of her books—like *Jingle Dancer* and *Indian Shoes*—show the different experiences young Native children face in their communities, both rural and urban. Smith's young adult novels focus on dark fantasy plotlines, full of were-creatures, vampires, and other supernatural beings.

Overall, Smith's career shows her dedication, both to her craft and to the children's literature community at large. We're honored to welcome her to the festival this year!

**Lesa-Cline Ransome**

Lesa Cline-Ransome is a prolific author with many books and awards under her belt. *Before She Was Harriet*, her biography of Harriet Tubman, was nominated for an NAACP image award and received a Coretta Scott King Honor Award for Illustration. *Finding Langston*, the first novel in a three-part series, focuses on a young boy growing up during the Great Migration, won the Scott O'Dell Award for Historical Fiction in 2019. It also received the Coretta Scott King Award Author Honor. Cline-Ransome is a MacDowell Fellow and 2022 NAIBA Legacy recipient, who spends much of her time writing, listening to music, reading, and spending time with her family. Cline-Ransome initially studied journalism, but ultimately decided she was better suited to using her way with words in other avenues – like children's literature!

**James Ransome**

James Ransome was interested in art and illustration since his childhood in North Carolina. As he grew older, Ransome practiced his talents, learning everything he could about illustration, animation, and composition, eventually earning a BFA from Pratt Institute. Ransome has been named one of the 75 authors and illustrators everyone should know by The Children's Book Council, and his work has received numerous awards. The Creation earned both a Coretta Scott King Honor Award for Illustration and the IBBY Honor Award, while Uncle Jed's Barbershop also won a Coretta Scott King Honor Award for Illustration. Several of Ransome's books have been featured on Reading Rainbow, and Ransome's work has been exhibited in shows throughout the country. Ransome has created commissioned murals for notable locations like the Indianapolis Children's Museum, The national Underground Railroad Freedom Center in Cincinnati, and the Hemphill Branch Library in Greensboro, NC.

**Jason Chin – de Grummond Lecturer**

Jason Chin never believed being a career artist was possible until he saw picture book illustrator Trina Schart Hyman present at his school. Suddenly, a whole world of possibility opened up and helped lead the way for Chin to become an illustrator and author in his own right.

After working on several other projects, Chin illustrated *Watercress* (written by Andrea Wang), which won a 2022 Caldecott Medal and a 2022 Newbery Honor, among other awards. Chin tenderly illustrates a story about family history, cultural differences, and the need to fit in.

Chin's most recent work, *The Universe in You: A Microscopic Journey* helps share what makes humans tick, looking at the smallest organs and systems of the body.

Chin lives with his family in Vermont, where he continues to foster his love of science and art.

**Juana Martinez-Neal – Colleen Salley Storytelling Award Winner**

Juana Martinez-Neal is an author and illustrator of books for young readers. She has illustrated retellings of beloved fairy tales like *La Madre Goose* and *La Princesa and the Pea*, which was a 2018 Pura Belpré Medal Award winner for Illustration and a 2018 Ezra Jack Keats Illustration Award Nominee. She has also illustrated original stories as well. For example, Martinez-Neal's work on Fry Bread helped it earn Both a Robert F. Sibert Medal Award and a Charlotte Zolotow Honor, in addition to many other recognitions.

Martinez-Neal's debut as an author-illustrator came with *Alma and How She Got Her Name*, which earned a Caldecott Honor and an Ezra Jack Keats Award Writer Honor in 2019. In *Alma*, a young girl learns the origin of her name and celebrates the rich traditions of her family. The story is gentle, and the message reassuring to readers both young and old. Whether she's illustrating fiction or nonfiction, or crafting a story meant to help all readers feel included, Juana Martinez-Neal tells a story with her work and invites readers to join her for the beautiful ride.

### Liz Kleinrock – Southern Miss SLIS Lecturer

Liz Kleinrock wears many hats; she's an author, a nationally recognized antiracist educator, a scholar, and a consultant. She graduated from Washington University before spending some time teaching in Oakland with AmeriCorps. Outside of the traditional classroom, Kleinrock teaches both children and adults about antibias and antiracist ideas and founded Teach & Transform, an antiracist and antibias consultancy and facilitation company.

She received a 2018 Learning for Justice Award for Excellence in Teaching and delivered a TED talk, "Education Everywhere" in 2019. Kleinrock's first book, Start Here Start Now: A Guide to Antibias and Antiracist Work in Your School Community, features actionable objectives and information for teachers looking to make their classrooms an antiracist and antibias space. She has also written two picture books, *Come and Join Us: 18 Holidays Celebrated All Year Long* and *Eyes that Weave the World's Wonders*.

### Pedro Martin

Pedro Martin was a Hallmark artist for 27 years – where he created Asteroid Andy – before publishing his debut graphic memoir *Mexikid*. Martin initially began collecting his family stories in a series of web comics called "Mexikid Stories," but the tale of his family soon grew too large for a short series. And his debut graphic memoir was born. Martin is a master of multiple illustration styles, able to adapt to fit any children's book or design project. *Mexikid* recently earned a Newbery Honor, a Pura Belpré Author and Illustrator Award, and was listed on New York Times Best Children's Books of 2023. It has also been named a Best Book of the Year by NPR, Kirkus, Booklist, Publisher's Weekly, and the New York and Chicago Public Libraries.

Please visit https://www.usm.edu/childrens-book-festival for information on registration and updates on the Festival. Please email Festival Coordinator Dr. Mary Osborne at mary.a.osborne@usm.edu with any questions you might have about registration, the festival in general, or to be added to the Kaigler mailing list.

Reviewed by...
SLIS Graduate Assistants

*Finch House*, Ciera Burch (Author)
Review by S. Runnels

As a child who grew up watching *Beetlejuice, Coraline, and Corpse Bride,* I know for a fact that *Finch House* would have been in my repertoire of scary books. In the first novel by Ciera Burch, FH skates the line between relatability and creepiness, appealing to the niche group of children who love the wicked, haunted, and strange. However, due to its incredible world-building and complex relationships, it also appeals a larger audience of tweens just looking for a good read. The first of a series and a Junior Library Guild Gold Standard Selection, *Finch House* has something for everyone. The story starts out with an 11-year-old girl Micah and her grandfather, whom she lovingly refers to as Poppop, as well as Micah's mother. Micah, though barely into her tween years, is dealing with some complex emotions as she is dreading an upcoming move; she and her mother will be moving into a new house, neighborhood, and school all very far away from her Poppop, and Micah, like most kids her age, is terrified of change. But this is not the only conflict causing distress in Micah's life. Finch House, a rumored haunted house in Micah's neighborhood, which she was warned to never go near has changed. It is no longer abandoned, but rather renovated and occupied. Micah, despite the warnings from her Poppop about Finch House, makes friends with the new family living there, including a boy around her age named Theo.

Burch is definitely doing one thing right: the suspense in this novel is expertly built. Burch has a talent for delivering small details one after the other, enough so that the plot is easy to follow for a young reader, but not so many that the readers can predict what will happen next. The distinctly curious main character is a great device for building suspense as well; when Micah grows hungrier for explanation, so does the reader. For example, initial curiosity about Finch House and its mysterious appearance escalates once Micah finds out about Jenn, Poppop's sister who went missing there years ago when she was the same age that Micah is now. Micah's curiosity turns into urgency once Poppop goes missing, his truck abandoned across the street from the front door of Finch House. All these disappearances are linked to one house, and the perceivably only way to find answers must be in the house which she was warned to never go near. With each of these additions to the story, the audience grows hungrier for answers. What is so special about Finch House and why is it taking people?



Though Micah's main concern is finding Poppop, she is also dealing with feelings of curiosity about the house and its history, guilt for going near Finch House in the first place when her Poppop had warned her not to, and fear that she may be wasting her precious few days with her grandfather before she moves away with her mother. By adding real-world concerns that an 11-year-old may be facing, the book appeals to the tween audience it is written for. Even better, the author reminds us of Micah's anxiety through her internal dialogue so that we feel that familiar swirling of thoughts that many of us face on a daily basis. As Micah's anxiety grows, so does the audience's, much like the hunger for answers. Skillfully, Burch allows the audience to sit in on Micah's anxiety but doesn't remind us of them so often that we lose sight of why we picked up the book in the first place: the haunted house. Like Micah, the audience is feeling both fear of real-world problems as well as fear of the supernatural. By walking this line, Burch allows her audience to submerse themselves in a world that is believable enough to be scary.

Though the book is suspenseful and the right amount of spooky (and maybe because of that), it draws parallels to the story of *Coraline*. Since the beginning of *Coraline* and the beginning of *Finch House* are so similar, I cannot summarize one without summarizing the other. In *Coraline,* a girl of similar age to Micah moves into a large, Victorian-style home with swirling rumors surrounding it and small, mysterious doors that are suspiciously child-sized. Also similarly, two generations previous to both of these girls, a young girl disappeared when she was the same age as the protagonists. On the other side of these doors is the same house, but strangely different in a scary way. As both stories progress, someone important is lost beyond the door and the protagonist is forced to reenter the doors in order to save someone they love. In the case of *Finch House,* Poppop has gone missing, and Micah is forced to explore beyond the mysterious doors in order to find where her beloved grandfather has gone. Coraline is forced to explore beyond the door in order to find her parents, who had gone missing much like Poppop. Though FH is different from *Coraline,* the first half is almost like a parody of *Coraline* where some details are changed, but the ultimate gist of the story has remained untouched. Thankfully, when Micah reaches the other side of her door, we realize that Finch House is nothing like the house from *Coraline.* Rather than the house attempting to seduce the child into staying, it traps them, never allowing them to leave.

Though Micah's situation is similar to Coraline's, this is not to say that the book is not original. Burch approaches forgiveness and family in a way that is refreshing, such as her relationship with Jenn. Jenn, who she finds out is not only her great aunt who has been missing all this time but also the cause of the countless missing children over the years. Jenn, in her incredible loneliness and vengefulness, has been luring children into going through the tiny doors within the house and becoming trapped on the other side of Finch House. Though Micah is a mere 11 years old, she has incredibly mature feelings towards Jenn. She empathizes with how she's feeling and can

even understand why she might have done it, even going so far as to say that if she were in the same situation as Jenn, she might have done the same thing. This is adult thinking which, personally, I think would help the age group who is reading this book. Sometimes bad things happen and empathy, an incredible skill, is a tool that young people are just beginning to learn to wield. Even more incredibly, Micah is mature enough to tell Jenn that she wasn't sure if she could forgive her yet. After Micah has confronted Finch House and the conflict is coming to a close, she responds to Jenn's apology by saying, "I can't forgive you for everyone else, and I'm not sure I forgive you for myself, either. But I'm glad we met." This detail is one of my favorites as it is realistic. Not everyone is ready to forgive as soon as the conflict is resolved, and though forgiveness should be encouraged, it isn't always possible right away. Forgiveness is complicated and a very hard thing to do. Modeling this—an attempt to forgive, transparency that Micah is still upset, and an unwillingness to forgive on behalf of others—is an incredible display to children who are still learning what forgiveness is and how it should be approached. Burch also models to her young audience that courage is not necessarily a lack of fear, but rather the ability to face that which is scary despite feeling scared. Burch tells her audience that courage is not something that runs out or goes away and that when they are facing something that they are scared of, to reach within themselves and pull from their limitless well of courage. By the end of Micah's story, she is still scared of moving away, but because she's already faced the scariest thing she ever has, she knows that she is capable of drawing from that well of courage. Burch's thoughts on empathy, forgiveness, and courage are valuable pieces of wisdom that help Micah through Finch House but may also help young readers who may be dealing with change for the first time in their lives.

The novel has original characters, valuable virtue modeling, and fantastic suspense building. From Micah's anxieties about the real world, her adult feelings and actions towards those who have hurt her,

and her wholesome relationship with her grandfather, this is not only an entertaining read for young audiences, but something that could prove of value to them as they begin to experience many of these things themselves for the first time. ]
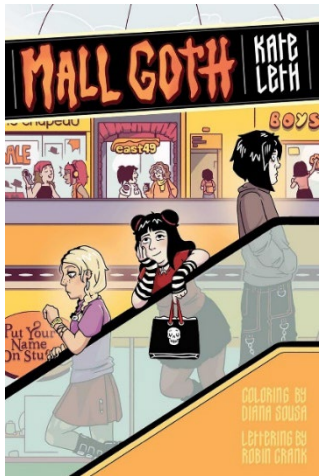
**Recommended**: ages 8-12 years old.

**Publisher:** Margaret K. McElderry Books (September 5, 2023)

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*Mall Goths*, Kate Leth (author/illustrator), Diana Sousa (Colorist), Robin Crank (Letterer)
Review by C. Sullivan

"Dip me in chocolate and throw me to lesbians," declares Liv Holme's fearless pin, setting the quirky tone for the graphic novel 'Mall Goths' illustrated and written by Kate Leth. Liv is the unapologetic goth heroine, bringing the Y2K era to life in a riot of teenage rebellion. Amidst suburban upheaval and the cacophony of teen angst, Liv discovers her sanctuary under the mall's fluorescent lights. High school may be brutal, but Liv's got a plan—live fearlessly and embrace her inner mallrat.

With the help of her newfound friends, Liv embarks on a journey of self-acceptance and navigating the tumultuous waters of high school. Join Liv as she works through teenage tribulations and realizes that life's a lot like finding the perfect goth jacket: not easy to come by, but worth the wait. Who needs bullies when you've got Create a Creature and Bayshore Books waiting at the mall? Plus, she's got a teacher who's a bit... peculiar. But hey, it's all part of the high school adventure, right?

**Recommended:** ages 12 years and up.

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*Maid for It*, Jamie Sumner (author)
Review by A. Casarez

In this honest and realistic telling of a story about a mother and her young daughter relying on one another to get through life, Maid for It by Jamie Sumner writes about Franny Bishop, a 12-year-old girl, and her mother Julia who is a recovering addict, and the troubles in life that follow. Franny and her now-sober mother, Julia, live above Mimi's Laundromat and take each day as they come. However, after being in a bad car accident, Julia is out of work. The idea of her mother not working makes Franny increasingly more anxious as reoccurring thoughts come to her about her mom's old habits. She decides to hide from her mother that she began to pick up her cleaning clients to keep up financial stability after she finds the medical bills. Knowing she will not be able to do it alone, she makes a deal with the mean cheerleader, Sloan, after catching her cheating on a math test and threatens to tattle. The two decide to work together and clean houses in exchange for tips on how to attract Franny's crush, Noah, a basketball player who is black, has two moms, and loves origami. Relationships start to build, and Franny starts to feel like she has a bit of control back, but that is only until she finds herself panicking about the possibility of her mom's addiction coming back to ruin the flow of good. Throughout the story, Franny learns that trust is an important factor in keeping herself from worrying about the people she loves and cares about.

To put it plainly, Franny is forced to grow up too quickly, both emotionally and mentally. She's hit with the burdens of financial crises and recovering parental addictions and shouldn't have to deal with that at such a young age. There are countless middle-grade students who are facing the same difficulties and challenges, so I'm sure reading and relating to this fictional character would be extremely comforting to them.

This book examines the true hardships and emotional and mental tolls recovering from addiction takes on any and everyone who has ever cared for a loved one who was on the road to recovery. Throughout this book, Franny spies on her mother and Mimi's AA meetings behind a door that leads to the room where the meetings are held, even though she knows she isn't allowed to. By doing so, it would allow her to be let in on what is truly going on since she thinks her mother is now always hiding something from her. Kids who had the unfortunate luck growing up or around a parent or guardian with an addiction will most likely develop trust issues with almost anyone, and Sumner portrayed them very well through Franny and her family and school peers.

Also in this book, Franny is met with two important characters: Noah and Sloan. Noah is the romantic interest of Franny, and Sloan is the enemy. It's good that a book included things on these two subjects, especially for the grade level, considering it's the time in an adolescent's life when things such as relationships and rivals have more light shown on them. Franny has her doubts about Noah, and I suspect it's because of all the times Sloan made it clear how uncool and unpopular Franny was. Sloan, on the other hand, is shown to have her flaws too, which shows Franny and anyone on the other side that there is always a reason for someone like Sloan to mess with a person like Franny.

Overall, this book gets five out of five stars from me. It shows the beautiful side of recovery, but also the ugly side of addiction. It's highly informative, emotional, and accessible for a middle-grade student

that shows not every classmate is going through the same things, and you should always be cautious with your words and actions. Never make fun of someone else's situation when you yourself have never experienced it. It was an excellent read and I cannot wait to see what else this author has to offer.
**Recommended:** ages 11-13
**Publisher:** Atheneum Books for Young Readers (September 5, 2023)
**ISBN-10:** 1665905778
**ISBN-13:** 978-1665905770

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*Your Personal Penguin*—Sandra Boynton (author/illustrator)
Review by J.Napier
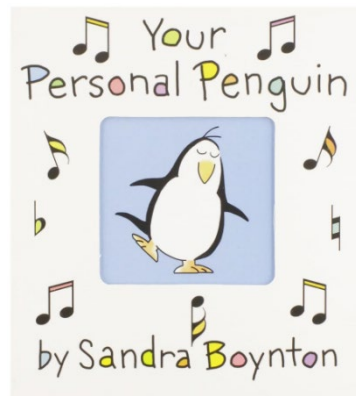


A small board book with a big punch! Sandra Boynton has done it again. This heart warming book with her typical illustrations makes you feel wanted an loved with its catch rhyme:

"Wherever you go, I'll go there too
Here and there and ev'rywhere
And always with you"

It was utterly adorable. The story was cute and made me feel loved while reading it. The rhyme was catchy, the cartoon-style illustrations were cute. And come on, penguins are awesome.
**Recommended:** infants and toddlers
**Publisher:** Workman Publishing Company; Brdbk edition (September 25, 2006)
**ISBN-10:** 0761143726
**ISBN-13:** 978-0761143727

# What the SLIS Faculty Are Reading!



Dr. Brendan Fay is reading Shoshana Zuboff's *The Age of Surveillance Capitalism: The Fight for a Human Future at the New Frontier of Power*.

Dr. Jeff Hirschy is reading Walter J. Scheirer's *A History of Fake Things on the Internet* and Eric Rutkow's *American Canopy: Trees, Forests, and the Making of a Nation*.
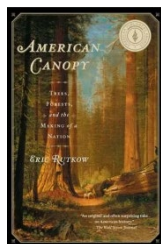




Dr. Stacy Creel is reading the *Cruel Shifterverse* series by Jasmine Mas.

Dr. Sarah Mangrum is reading *Paris: The Memoir* by Paris Hilton and *The Woman in Me* by Britney Spears.
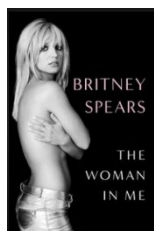


## Congratulations SLIS Faculty

**Dr. Clark Hunt** presented "Assessing Public Outreach Programs" at the Conference on Public Archeology, in Pensacola, FL September 22-23, 2023

**Clark-Hunt**, L.K. & **Creel**, S. (2024) Interviews with Public Librarians on Their Experiences in Cases of Censorship, *Public Library Quarterly, 43*:2, 179-201, DOI: 10.1080/01616846.2023.2243201

**Clark Hunt**, L. K., **Steele**, J. E., Creel, S., Cromwell, J., ALISE Annual Conference 2023, "Creating Inclusive Environments in Academic Libraries Through Universal Design," Association for Library and Information Science Education (ALISE), Milwaukee, WI, United States. (October 3, 2023).

**Clark Hunt,** L. K., **Steele**, J. E., Koposko, J., Cromwell, J., and Lambert, T. A. (2023). E-Resource Librarians Perceptions on Library Patron Privacy. The Journal of Academic Librarianship, 49(3). https://doi.org/10.1016/j.acalib.2023.102704

**Dr. Clark Hunt, Dr. Creel & Dr. Steele** presented a poster, "Censorship on the Rise," at the 2023 USM Faculty Research Day.



**Fay, B**. (2023). Doomsday libraries: Representations of libraries in post-apocalyptic video games", *Journal of Gaming & Virtual Worlds, 15* (3), 295–310. https://doi.org/10.1386/jgvw_00083_3

**Dr. Fay** presented a poster, "Disaster Stories: Recovering Public Memory of Katrina" at the Conference on Public Archeology, in Pensacola, FL September 22-23, 2023

**Dr. Fay** completed the 2023 Faculty Leadership Institute.

**Dr. Hirschy** presented a paper, "The One Thing Next To The Waffle House? (The Story, Power, and Public History of Hurricane Memorials Across the Gulf of Mexico and Caribbean)" at the Gulf South Historical Association Meeting in Natchez, Mississippi on October 13, 2023.

**Dr. Hirschy** presented a paper, "Archival Triage! Stat!" at the Association for Library and Information Science Education in Milwaukee Wisconsin on October 4, 2023.

Dr. Hirschy presented a paper, "Public History and Hurricanes: The Story and Power of the Public History of Hurricanes Across the Gulf of Mexico and Caribbean" at the Archival Education Research Institute in Baton Rouge, Louisiana on June 19, 2023.

Dr. Hirschy presented a paper, "Star Trek and American Cultural Change" at the Southwest Popular Culture Summer Salon Virtual Meeting, June 8, 2023.

Dr. Hirschy presented a paper, "Archival Triage! Stat!" at the Society of Mississippi Archivists Meeting in Starkville, Mississippi, April 20, 2023.

Dr. Hirschy presented a paper, "Remembering Environmental Disasters," at the Midwest Archives Conference in Chicago, Illinois, April 15, 2023.

Dr. Hirschy presented a poster, "Remembering Disasters: The Public History and Memory of Fire and Storms in the United States and Australia," at the American Society of Environmental History Conference in Boston, Massachusetts, March 25, 2023.

Dr. Hirschy presented a paper, "Layers of History: The Complex Public History of a Hurricane Katrina Memorial," at the Louisiana Historical Association Virtual Meeting, February 23, 2023.

Dr. Hirschy presented a poster, "They Cut Down all the Trees: An Extractive Environmental History of the Mississippi Pine Belt," at the 2023 USM Faculty Research Day.
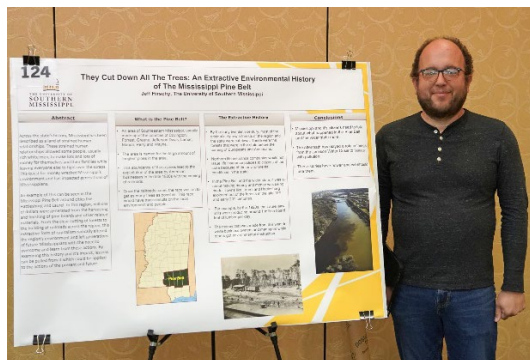


Hirschy, J. (2023). The Mississippi Department of Archives and History and four windows into Mississippi's history. In *Untitled Edited Work*, https://pub.dartmouth.edu/template-book-journal-drafts/the-mississippi-department-of-archives-and-history-and-four-windows-into-mississippi-history.

Hirschy, J. (2023). Review of McCabe, Janet G.; Gabriel M. Filippelli, Kimberly A. Novick, James Shanahan, eds, Climate Change and Resilience in Indiana and Beyond. *H-Environment, H-Net Reviews*.

Dr. Mangrum completed ACUE's Fostering A Culture of Belonging in Fall 2023.

Dr. Mills completed ACUE's three semesters' training and received the distinguished ACUE teaching scholar in Fall 2023.

Dr. Mills was selected as the Service Learning Fellow for Spring 2024

Dr. Steele received the Advanced Certificate in Effective College Instruction, Association of College and University Educators (ACUE) in Fall 2023.

## Congratulations SLIS Students



Jordan Jones (MLIS) who also serves as branch manager for the Willie Morris Library in the Jackson-Hinds Library System, was named an American Library Association (ALA) Spectrum Diversity Scholar for 2023-24.

Ashley Meaux received the Louisiana Sugarcane Festival Association inaugural scholarship award of $1,000.
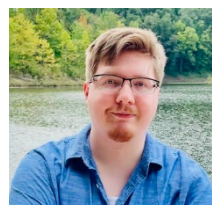




Austin Justice is Senior Specialist, Metadata Services at Ohio University Libraries in Athens, OH and he received the 2023 Specialist Award from NASIG.

**Rachel Sullivan** received the Graduate School Tuition Reimbursement Grant, KDLA (Kentucky Department of Libraries and Archives)

## Congratulations SLIS Alums

**Erin Boyd** (MLIS, 2008) is Library Manager, FORTIS Colleges & Institutes, Pensacola, FL.

**Jessica Brown** (MLIS, Archival Certificate, 2021) is Cultural Resources Specialist, Mississippi Department of Archives & History.

**Stephanie Carter** (MLIS, 2014) is Image Collections Manager, Shiloh Museum of Ozark History, Springdale, AR.

**Brenda Comfort** (MLIS, 2022) is IT Project Manager, Mississippi Department of Public Safety, Jackson, MS.

**Brenda Comfort** (MLIS, 2022) is Research and Writing Instruction Librarian, Strayer University, Remote.

**Ramona Elder** (MLIS, 2023) is Children's Librarian, St. Tammany Parrish Library, LA.

**Kristin Finch Franz** (MLIS, 2010) is Collection Development & Cataloging Librarian, Southeast Arkansas Regional Library, Monticello, AR.

**Evanne Flanders** (MLIS 2017) is Branch Manager, Ridgeland Library, Ridgeland, MS.

**Rita Fofah** (MLIS, 2016) is Youth Librarian, Tulsa City-County Library, Tulsa, OK.

**Hannah Gantt Neill** (MLIS, 2022) is School Librarian, Christian Collegiate Academy, Gulfport, MS.

**T'Jerria Green** (MLIS, 2020) is School Librarian/Media Specialist, Jonesboro Middle School, Jonesboro, GA.



Gareau. S., Bailey, J., **Halberstadt, E.S**. (MLIS 2019), James, T. Kennison, K., Robb, S.W., Rolke, L., Taylor, C., & Wagner, P. et al. (2022). COVID-19 in South Carolina: Experiences using Facebook as a self-organizing tool for grassroots advocacy, education, and social support. Journal of Humanistic Psychology, Special Issue, 1-33. https://doi.org/10.1177/00221678221130830

**Holly Hardin** (MLIS 2022) is Assistant Audiovisual Archivist, Mississippi Department of Archives and History, Jackson, MS.

**Morgan Lee Hedglin** (MLIS, 2018) is Deputy Director, Jackson Hinds Library System, Jackson, MS.

**Karlie Herndon** (MLIS, Archival Certificate, 2021) is Curator, de Grummond Children's Literature Collection, University of Southern Mississippi, Hattiesburg, MS.

**Jessic Herr** (MLIS, 2011) is Librarian at the Armed Forces Retirement Home, Gulfport, MS.

**Dottie Higgs** (MLIS, Youth Services Certificate, 2023) is Teen Librarian, John P. Holt Brentwood Library, Brentwood, TN.

**Kristen Hillman** (MLIS, 2019) is MAGNOLIA Outreach Coordinator, Mississippi Library Commission, Jackson, MS.

**Holly Hough-Hardin** (MLIS, 2022) is Audio-Visual Archivist, Mississippi Department of Archives & History, Jackson, MS.

**Lauren Ashley Howell-Gates** (MLIS, Archival Certificate, 2017) earned a Data Science & Analytics Certificate, GA Institute of Technology (2021), and is Senior Analyst, Data Management, Kemper, Atlanta, GA.

**Amanda (Shelburne) Izard** (BS 2010) is Library Media Specialist, Greenways Intermediate School, Amarillo, TX.

**Ruth Jinkiri** (MLIS, 2020) is Library Consultant, Mississippi Library Commission, Jackson.

**Daphney Johnson** (MLIS, 2016) is Librarian 2, Nashville Public Library, Nashville, TN.

**Victoria Jones** (MLIS, Archival Certificate, 2020) is University Archivist, Florida Gulf Coast University, Fort Myers, FL.

**Cheryl Kaletsch** (MLIS, 2022) is Catalog Assistant Librarian, John Carter Brown Library, Providence RI.

**Erica Kates** (MLIS, 2022) is Document Specialist, Linical Americas, Stuart, FL.

**Savannah Kelley** (MLIS, 2006), Data Science Librarian, University of Mississippi Library, earned a Ph.D. in Higher Education, Interdisciplinary Applied Statistics, University of Mississippi, Oxford.

**Corinne Kennedy** (MLIS, 2013) is Student Success and First Year Experience Librarian, Mississippi State University Libraries, Starkville, MS.

**James Kennedy** (MLIS, 1996) is Associate College Librarian, Millsaps College, Jackson, MS.

**Daniel Klotz** (MLIS, Archival Certificate, (2022) is Reference Librarian, University of Central Arkansas Library, Conway, AR.

**Mary Thompson Ladner** (MLIS, 2012) is Policy & Communications Manager, FAA Flight Program Operations, Atlanta, GA.

**Amy Lee** (MLIS 2021) is Branch Manager, Brandon Public Library, Brandon, MS (Central Mississippi Regional Library System).

**Megan Li** (MLIS, 2022) is Library Manager, Southern Miss Gulf Coast Research Laboratory Gunter Library, Ocean Springs, MS.

**Miranda Loper** (MLIS, 2021) is Branch Manager, Pearl Public Library, Pearl, MS.

**Erik Martin** (MLIS, 2022) is Academic Advisor, Engineering & Computing, University of South Carolina, Columbia, SC.

**Kayla Martin-Gant** (MLIS, 2020) is Administrative Officer, Council of Library and Information Resources (CLIR), Alexandria, VA.

**Erica McCaleb** (MLIS, Youth Services Certificate, 2015) is Customer Experiences Coordinator for Public Operations, Pierce County Library System, Tacoma, WA.

**Angela McKee** (MLIS 2023) is Reference/Archives Librarian at Hinds Community College, Raymond, MS.

**Ashley Shari McNeill, Ph.D.** (MLIS, 2015) is STEM Librarian, University of Alabama Birmingham Mervyn Sterne Library, Birmingham, AL.

**Rachel McMullen** (MLIS, 2019) is Communication & Development Manager, Highwood Public Library, Highwood, IL.

**Annaliese Melvin** (MLIS, 2023) is Children's Librarian, DC Public Library, Washington, DC.

**Amanda Minor** (MLIS, 2021) is Library Consultant, Mississippi Library Commission, Jackson.

**Lana Montgomery** (MLIS, 2023) is Assistant Outreach Manager at the Carroll County Public Library, Maryland.

**Jennifer Neville** (MLIS & ASC 2022) published her 695 research project—A mixed-methods analysis of stereotypical female librarian representation in memes in *Social Science Quarterly, 10*4: 1082–1100.

**Kristina Norman** (MLIS 2022) is Branch Manager, Madison Public Library, Madison, MS.

**Veronica Palenski** (MLIS, Archival Certificate, 2020) is Metadata & Information Services Librarian, American Printing House for the Blind, Louisville, KY.

**Katie Parr** (MLIS, 2014) is Director, Martin Public Library, Martin, TN.

**Alexis Reed** (MLIS, 2014) is Educator Workforce Specialist, Mississippi Department of Education, Jackson, MS.

**Leah Rials** (MLIS, 2015) is School Librarian/Media Specialist, Petal Middle School, Petal, MS.

**Mary Elizabeth Rivera** (MLIS, 2014) is University Archivist, Baylor University, Waco, TX.

**Whitney Baswell Russell** (MLIS, Archival Certificate 2019) is Digital Projects Librarian – Digital Humanities, University of Texas Libraries, Arlington, TX.

**Maria del Carmen Sanchez Garcia** (MLIS, 2023) is Library Specialist I, University of Mississippi Libraries, Oxford, MS."

**Sonja Sheffield** (MLIS, 2016) is STEM Librarian, University of South Alabama, Mobile.

**Charlie Simpkins** (MLIS, 2019) is Special Collections Coordinator, Mississippi Library Commission, Jackson.

**Colleen Smith** (MLIS, 2015) is Engagement Manager, Fort Vancouver Regional Libraries, Vancouver, WA.

**Shannon Strickland** (MLIS, 2023) is Branch Manager, Ropkins Public Library, Hartford, CT.

**Rachael Sullivan** (MLIS, Youth Services Certificate, 2023) is Children & Youth Services Librarian, Spencer County Public Library, Taylorsville, KY.

**Stefanie Taylor** (MLIS, 2020) is Director of Library Services, Tougaloo College, Tougaloo, MS.

**Jeanne Thomas Williams** (MLIS, 2003) is Support & Training Librarian for Tribal and Public Library Directors, Washington State Library, Olympia, WA.

**Anita Winger** (MLIS 2022) is Discovery, Systems & Innovation Librarian, Associate Professor of Practice at Mitchell Memorial Library Mississippi State University, Starkville, MS.



**MS Library Association Conference 2023 Presentations by Faculty, Students, and Alumni:**

**Megan Le** (MLIS 2022) with Joyce Shaw Climate "Change Movies and Documentaries for Academic and Public Library Collections" (Oct.11, 2023)

**Lara Taylor** (MLIS & ASC 2023) "Emerging Technologies in Academic Libraries" (Oct. 12, 2023).

**Melissa Wright** (MLIS 2000) with Courtney Hicks "Unwind Your Mind: Incorporating a Wellness Series at Your Library" (Oct. 11, 2023)

**Stephen Parks** (MLIS 2013) "What Became of Dr. Smith? The State Law Library's Quest to Find Out" (Oct. 11, 2023)

"Bringing STEAM to Teens!" with Hanna Lee, **Megan Lindsay** (MLIS & YSL 2020), Kayla Taylor, Blake Nash, David Brown, and David Powell

"Beehive Resource Sharing" with Tracy Carr and **Alex Brower** (MLIS 2018)

**Daniel Shemwell** (MLIS & ASC 2019) and **Anita Winger** (MLIS 2022) with Bonnie Bennet, Sybyl Stringer, Sarah Teasley, LeeReyna Lopez-Leyva (Oct. 11, 2023) "E-agle Art: Hinds Community College Cataloging Art Objects"

**Denisha Cook** (MLIS 2023) with CT Salazar "Approaches for a More Inclusive Humanities: Two Librarians of Color Are Unimpressed with the Literary Cannon" (Oct. 12, 2023).

"Do You Copy? Developing a Copyright Education Initiative at Your Library" (Oct. 12, 2023) with **Josh Cromwell** (MLIS 2024) and **Samanatha Bull** (MLIS 2020)

**Dr. Cindy Mills** (Oct. 12, 2023) "How Have Mississippi Libraries Faried with Their Digital Services After Covid?"

**Dr. Sarah Mangrum** (Oct. 13, 2023) "Harnessing the Power of AI?

**Dr. Stacy Creel** (Oct. 13, 2023) "Universities as a Community Resource"

Dr. Holly Miller with **Dr. Stacy Creel** (Oct. 13, 2023) "Librarian in the Classroom: The Benefits of a Practicing Librarian Teaching MLIS"

# The Pack Horse Library Initiative and Kentucky's librarians in the Great Depression: An academic essay
By Jessica Omer (University of Missouri)

## Introduction
The history of libraries is a complex story of ups and downs. There have been times in American history when libraries almost ceased to exist (Boyd, 2009). One of those moments was during the American Great Depression of the 1930s. During this time, American institutions failed, jobs disappeared, homes were lost, and American libraries began to disappear. This paper aims to discover the Pack Horse Library Project's role in Kentucky history and its legacy. This paper answers two questions—How did The Pack Horse Library Project save libraries in Kentucky? And how did women save library services in eastern Kentucky?—by exploring different aspects of this topic, including the history of libraries in Kentucky during the Great Depression, The New Deal, the creation of the Works Progress Administration, the history of the Pack Horse Library Project, what role the program had on the development of libraries in Kentucky, and how the Pack Horse Library Project affected the role of women in the library.

## Review of Literature
### *Library Services in Kentucky Before and During the Great Depression*
The communities found in the eastern Kentucky mountain regions were isolated areas that have historically been left behind the rest of the nation (Swain, 1995). In the 1930s, the Appalachian Mountains region was virtually cut off from the rest of the world due to the lack of roads and inaccessible landscape (Boyd, 2007). Most library services at this time focused on urban areas, resulting in over 63% of residents being unable to access library services (Boyd, 2007). Martha Swain argues that this was due to the lack of a strong state library extension program, a fundamental weakness within the southern library systems (Swain, 1995). A study conducted in 1935 showed that the yearly library expenditures cents per capita was far below the annual standards set by the American Library Association of one dollar per capita (Schmitzer, 1997). Kentucky libraries circulated only one book per capita compared to the association's standard of five to ten books per person. This illustrates the complete inadequacy of the public libraries in Kentucky, and by 1932, Kentucky had 69 libraries in the state, with only a handful of those located within the eastern part. The libraries that did exist in eastern Kentucky were located within urban areas and mainly belonged to churches or private clubs (Schmitzer, 1997).

However, the rural areas of eastern Kentucky held a long history of library outreach services, and the programs of the 1930s were not the first to reach these mountain communities. In 1896, the Kentucky Federation of Women's Club (FWC) created the first library services to travel into the mountains. They worked to establish home reading circles by encouraging women in rural communities to establish in-home reading groups. Unfortunately, the program did not have much success due to several challenges. These challenges included the fact that the success and structure of the program depended on the patrons themselves, and many families in these rural communities had little free time to contribute to the program (Boyd, 2007). During the summer, most families were busy planting, harvesting, preserving, and canning food to sell or store for winter (Boyd, 2007). During the winter, the location of these communities made travel a challenge because the weather was unpredictable and could prevent the distribution of library materials. Many roads in these areas were unpaved and in poor condition, making travel dangerous during specific parts of the year. Many of these homesteads were miles from each other, making it almost impossible to keep a book club going. Many reading circles did not last more than two years (Boyd, 2007).

Despite the failure of this first program, outreach services continued to try to bring literacy to the mountain communities. In 1905, the FWC established another program called "Traveling Libraries." This program contained a collection of about five thousand items that were placed into 100 wooden boxes. The boxes were placed throughout the mountain region and regularly rotated between the sites. Researchers have stated that the goal of this program was to establish locations where people from these communities could go to find books and exchange books for new items. They hoped this new program would be less affected by travel conditions and

weather (Boyd, 2007). This program was successful for a time, and in 1910, when the Kentucky Library Commission was created, the FWA transferred ownership of the "Traveling Libraries" to the commission. By 1911, the secretary and director of the commission, Fanny C. Rawson, identified 182 traveling libraries found in 82 of Kentucky's 120 counties. Researchers have shown that by the end of 1911, the population of eastern Kentucky had exceeded 1.2 million. This population relied on a collection of 8,000 items that were located within these "Travel Libraries" (Boyd, 2007).

By 1916, Berea College created the first book wagon services. For the next four years, book wagons worked to bring materials to these isolated communities. By 1921, circulation had increased to 4,775 items, including periodicals, children's books, and framed pictures. Unfortunately, the program ended in 1923 due to the first automobiles replacing wagons in the area, and by 1933, the state's official "Travel Library" program ended. This left these mountain communities without library services for the next three years (Boyd, 2007).

Significant economic and extensive social changes during the 1930s changed the daily lives of the people living in the mountain areas of Kentucky. Until this time, the region's economy relied on coal mining and the railroad. However, after the Industrial Revolution took hold of the nation, researchers pointed out that the economy of Kentucky began to suffer, and mining operations began to close. By 1933, half the region's coal mines were closed, and unemployment rates had reached 40% (Boyd, 2009). Research shows that this rise in industrialization resulted in a distrust of the outside world, which developed an even stronger environment of isolation. However, Boyd points out that this rise in industrialization had a second side effect. Boyd argues that the economic oppression and dangerous working conditions of coal mining pushed mountain families to find alternative forms of livelihood. Many parents began to view literacy as a way to escape poverty and their children being forced to work in the mines. Historian Ellwood Cubberley argued that due to this rising interest in literacy, the views on education within the mountain communities began to change. Many wanted more for their children and did not want them to be forced to work in the mines and die young (Boyd, 2009). Arguing that this change in view provided the opportunity for libraries to make progress in the communities.

### The New Deal and the Pack Horse Library Project

In 1933, the Great Depression was in full swing, and incumbent President Franklin Roosevelt began to take steps to stabilize the economy. Roosevelt and his staff created the New Deal. The goal of this program was to restore prosperity to America and return people to the workforce. Part of the Deal focused on creating jobs, relief programs, and education (Blayney, 1977). Roosevelt believed that the best way to get people out of poverty and off government subsidies was to give them better access to education, which meant that people had to be able to read. Therefore, the argument was that literacy was the best way to get Americans out of poverty.

To try and find a way to expand education programs and open opportunities for work, Roosevelt and his government created the Work Progress Administration (WPA) to try to substitute work for relief and bring education and culture to the American people. The goal of the WPA was to focus on local programs that would target specific parts of the community. In the eight years this administration existed, it employed about 8,500,000 individuals (Jeffrey, 2001). It was the largest and most diverse of the New Deal's plans, and by the time it was terminated in 1943, it had resulted in 8.5 million Americans returning to work. The WPA built infrastructures, cultural arts, and libraries. Researchers have argued that it changed the face of the nation through its works (Shemberger, 2016). The WPA libraries were more numerous in the southern states than in any other part of the country. This was due to the South's lack of library services in rural areas (National Archives, 1937). According to researchers, when the WPA was created, at least 40 million people in this country were without library services (National Archives, 1937 and Blayney, 1977).

By 1937, only 250 counties in Kentucky had libraries, demonstrating that library services in the state were extremely poor. A new program was created to try and fix this issue and raise literacy rates within eastern Kentucky. This program was a personal delivery service that provided library services to the people living in the most isolated areas of the region. The lack of usable roads resulted in the creation of a unique type of live bookmobile program (Boyd, 2007).

The Packhorse Library Program was created in 1936. It would end up serving Kentucky's most remote and economically distressed counties. The program

recruited local people from the area to carry books and other library materials into the mountains to residents, schools, and communities. These librarians would carry these items in saddlebags on horses, mules, and occasionally on foot (Boyd, 2009). The program would function out of small libraries that were set up throughout the six designated counties. Each Packhorse Library would have five to six carriers and one Librarian who stayed at the central library and was responsible for maintaining the collection, repairing books, formulating routes, and serving walk-in patrons (Boyd, 2007). The library's books were changed out twice a month, and due to the limited number of materials and the high demand for items, circulation was limited to one week with one book or magazine per reader and a limit of three items to a family (Chapman, 1938).

The librarians would deliver materials on routes not passable by car or traditional bookmobiles. Each carrier's route would consist of 100 to 120 miles per week. These routes were often rough and would take the librarians cross-country through the unpopulated areas and across mountains. Creek beds were used to travel through the hills as there were no roads to follow, and librarians sometimes rode for miles through canyons and along cliff faces. There were times when the terrain was so rough that they would have to leave their animals behind and finish their route on foot or by boat (Boyd, 2007). The carriers would start their day at 4:30 in the morning and finish late into the evening when they would return home and finish their responsibilities to their families (National Archives, 1937). These carriers that were hired were local people due to the fact that the WPA required that the programs use local labor. It was also because many of the mountain communities distrusted outsiders. By hiring local people, the program provided a familiar face to help develop trust between the libraries and the people (Boyd, 2007).

Materials for this program came from many different sources. Within the program's first year, tens of thousands of items, including books and magazines, were donated from schools, private donations, book drives, and more. By 1937, the program had nearly two hundred thousand books and magazines in circulation. However, as time progressed, carriers began to report a massive material shortage due to demand. Librarians requested help from all over the country by placing requests for book donations in newspapers, magazines, and radio. Librarians became publishers in creating homemade scrapbooks out of

items so damaged they could no longer be circulated, and book repair workshops were opened in many library branches (Boyd, 2007). Over 2,000 original homemade scrapbooks were created by librarians for the use of their patrons (Vance, 2012). Historians have argued that many of the donated materials would have been unusable in public libraries, but they met the needs of the Packhorse program. Since members of this program could not buy items, old copies of magazines comprised a large portion of the collection (Chapman, 1938). Through the conversations that the Packhorse Librarians had with their patrons, they found that novels were generally not read, as many in the mountain communities felt that they were sinful. However, it was found that many did enjoy stories about cowboys and the West. Religious books were very popular, including the Bible, religious stories, Sunday school papers, and Bible pictures. Magazines were also popular, including practical uses such as Popular Mechanic and those about health care and cooking. Chapman states that the people in the mountain communities were hungry for factual information. Biographies and travel tales held a practical fascination. However, the highest demand was for juvenile literature. This was because many adults in these communities did not have primary education. Therefore, this type of literature was helpful in learning reading skills while also making it possible for everyone to enjoy the stories (Chapman, 1938).

Contrary to the hillbilly stereotypes, the people in the mountain communities were very interested in the outside world, which resulted in the Packhorse program becoming an educational program for both adults and children. The new rise in education produced a rise in living standards within the mountain communities. This is likely due to more information on health and hygiene (Schmitzer, 1997). By 1937, the program was in its second year, and according to a report filed by the administration, the program was circulating about 60,000 items per month, thereby serving 26,000 families and 155 public schools (Boyd, 2007).

The program officially ended in 1943. According to many historians, this left 52 counties in Kentucky without library services, many of which were located in eastern Kentucky. By 1948, at least 62% of the population in the United States was without library access, leaving eastern Kentucky worse off than before the Great Depression (Boyd, 2009). However, historians have argued that the program was a success

for both the WPA and the Kentucky Division of Library Services as it was able to establish a working program within the Appalachia Mountain region, broke down barriers between the mountain communities and the outside world, assisted in improving the way of life within these communities, and created a movement to get permanent library services into the area (Boyd, 2007).

### Women in Kentucky Libraries

Historians such as Michael Blayney argue that Eleanor Roosevelt realized two things when helping to create the New Deal. First, in a time when food, clothing, medicine, and jobs were almost impossible to get, funding libraries and literacy programs would be even more impossible (Blayney, 1977). Second, she realized that many households at this time were being run by single mothers whose husbands had left them. These women were trying to run their homes and feed their families. Roosevelt argued that women needed a way to work to support their families (Schmitzer, 1997). Due to this, Congress mandated that projects needed to be created to make women professionals who were "socially useful" (Swain, 1995, p. 266). This led to the creation of departments within the WPA that focused on creating jobs for women, and one area that women dominated was the library (Swain, 1995, p. 279).

Known affectingly as the "book women," women played some of the most significant roles in libraries during the New Deal era. Many local librarians hired as part of the Packhorse Library program were local farm girls trying to support their families. Historians have stated that nearly one thousand local women were hired as part of the program to be librarians, carriers, and part of repair teams. Most Packhorse librarians were 25 to 35 years old, married, and were the sole providers for their families (Boyd, 2007). Chapman argues that the main reason the program was so successful was because they used local women. He argued that although most people in these mountain communities were eager to learn new things, there was still hostility towards outside influences. The program would have failed if the program had not used local women familiar with the area's culture and social expectations who presented a non-threatening approach. This was because the program was essentially a house-by-house word-of-mouth campaign, which allowed the librarians to not only build a connection and trust with the people but also allowed the families whose trust they had gained the ability to promote them to other families. The

mountain people followed an old European concept where you distrust someone until you find out they are friends of your friends (Chapman, 1938). Women played an intricate part in Kentucky libraries during the 1930's. Researchers have shown that without these women leading the WPA library division and running libraries and delivery services, Kentucky libraries would not have survived the Great Depression. Historians have also argued that without women playing such intricate roles in the WPA libraries, library services would have never returned to the mountain communities.

### Analysis

The image of the Packhorse Librarian has lived in the romantic hearts of people for years. It has created the idea of a group of people who would do anything to bring education and books to millions. The research has shown that living in the mountain communities of eastern Kentucky was hard, and families within these communities were motivated to create better lives for their children to prevent them from having to work in the region's mines. This incentive for education created interest in the outside world and a want for education and new opportunities. However, due to the lack of roads and successful library services within the region, access to the outside was virtually nonexistent. This isolationism became even more pronounced with the economic crisis of the 1930s, where outside influences in the mountain areas of eastern Kentucky disappeared. Despite five decades of attempts to establish library services within eastern Kentucky, there were no existing library services in the region's rural areas. However, with the creation of the New Deal, the WPA, and most importantly, the Packhorse Library Project, the existence of library services within the region became possible. The continuing existence of library services was caused by the program focusing on not only books but also the people reading the books.

In the past, the outreach programs created for the mountain communities depended on the mountain people creating and maintaining something themselves or going to the library. The Packhorse program brought the library to the people through members of the already established community. People worked hard to keep it alive and to keep it going. The Packhorse Library Program saved library services in eastern Kentucky through trust, communication, and creating a pathway into the community. The program faced many challenges when it started, as many viewed it as the same as the

past programs that failed them. These challenges included but were not limited to prejudice toward the outside world and outside people. Over the years, this region was taken advantage of by the industrial world which in turn caused this prejudice to develop. This tendency for the rest of the world to view the Appalachian Mountain region as a backwoods, hillbilly, uneducated region created hard feelings and mistrust, resulting in a hesitation from the mountain region to trust outsiders who come bearing gifts. Despite a great interest in the outside world, it took librarians a long time to convince the people in the mountain communities that the library services they were offering were, in fact, free. Experience taught these communities that everything comes at a price. If it had not been for the fact that the librarians were local people who understood the culture, beliefs, and fears, it would not have succeeded. These librarians realized that the only way for this program to succeed was for it to become something more than its original conception (Schmitzer, 1997). The main reason this program succeeded is because the librarians were able to show that they viewed the mountain people as people and were willing to go above and beyond for their patrons. To accomplish this, the librarians took steps to prove they truly cared by connecting with their patrons, whether they were an adult or child. Examples of this connection included when one of the librarians was told that a sick child was in a cabin up the mountain. The Librarian braved the dangerous terrain to find a seven-year-old disabled girl lying on a pallet; the Librarian sat by her side and read to her (National Archives, 1937). This example shows that librarians took the time to sit and talk or read to their patrons, even though they did not have to do this. They could have continued along the same lines as the past programs that left the book and went away, but they did not. They chose to give more. Other examples of them going above and beyond include bringing medicine, doctors, and midwives to help or carrying messages and news between the communities or down the mountain (Boyd, 2007). The Librarian's new and expanded role was the driving force in developing this program and guaranteed its success. Developing these individual relationships between the librarians and the patrons and the librarians' ability to adapt their program to the needs and resources of the different communities allowed them to develop and grow reading, literacy, and a new way of life in these mountain communities.

However, it was not just the program itself that saved the library services in the mountain ranges of Kentucky but also the women who gave the program life. Women within the local communities were the ones who brought literacy programs such as the Packhorse Library Project to the communities in eastern Kentucky. The library services made their way into the mountain communities by way of women's clubs, and this continued as many of the Packhorse Library programs were started due to the efforts of women like Mrs. A.J. Tucker. Tucker was a member of the Allais, Kentucky PTA. She wrote a letter to the head administrator of the program, Ellen Woodward, stating, "I am writing for further information about the Pack Horse Library Project. We do not have a complete library in our school, and the children do not have enough reading material available" (Schmitzer, 1997, p. 64). The evidence shows that throughout the history of eastern Kentucky, women brought library services to the mountains, from reading groups to traveling libraries, and now with the Packhorse Library Project. Without the women of Kentucky, there would be no library services or literacy programs within the mountain communities.

Women were involved in the WPA library programs at all levels of the association as administrators, librarians, Packhorse carriers, book repairers, scrapbook creators, fundraisers, and organizers and facilitators of book collection drives. Over one thousand women worked for the Packhorse program during its seven years of operation (Boyle, 2009), while thousands of others volunteered their services to ensure this program was a success. Many different aspects went into facilitating this program to keep the programs running and materials circulating. Women took on the challenge of creating materials for the library collection in many ways. When the WPA library programs began, women were hired to travel the country, writing travel guides, recording life histories and oral stories, interviewing former slaves about their lives, and conducting regional social and ethnic studies (Vance, 2012). Their efforts created material to build library collections and preserve America's history. Women became authors in their own right, creating materials that would interest the people in the mountain communities as it would give them information about the outside world.

This development of library collections took on many forms, including book drives such as those run by women like Mrs. Malcolm McLeod. Mrs. McLeod was a prominent citizen in Pittsburgh who began

collecting books and periodicals for the Packhorse program by placing ads in newspapers, sending letters, and making appeals to her friends, the city, and the organizations she was involved in (Ayers, 1936). Through her efforts and others like her, thousands of items were sent to the Packhorse Library headquarters in London, Kentucky. The involvement of women, such as Mrs. McLeod, who ran book drives, fundraisers, and women's story collectors, kept the program going and helped to create its foundation. Without women like Mrs. McLeod, the programs would have failed before they even started.

Women also helped build library collections for the Packhorse program through the creation of scrapbooks. There was such a high demand for materials by the mountain people that the existing collection began to fall apart as time went on. To try and keep using damaged items and have materials for the communities, women who worked for the program began to take old, damaged items and turn them into something new through the creation of scrapbooks. These scrapbooks were a combination of clippings from periodicals that had fallen apart and could no longer be circulated and focused on topics that the patrons wanted, including recipes, home remedies, biblical cards, Christmas cards, and bird cards (Vance, 2012). Women used their skills and knowledge to create items to maintain the program. The steps that the women working for the program took to ensure there were materials for the programs went above and beyond. Throughout the state of Kentucky, women took steps to make sure that the Packhorse Library Project succeeded. This proves that although it was a government-created program, it was actually a grassroots movement to bring literacy and library services to eastern Kentucky. It was created, facilitated, and maintained by the women of eastern Kentucky and would have failed without their hard work, ingenuity, and dedication.

After the end of the Packhorse program, many librarians returned to their farms or became teachers. However, some continued to serve in local public libraries for many decades, working to return library services to the mountain communities. The 1950s brought paved roads to the mountain areas, allowing for the expansion of bookmobiles and the return of library services. The arrival of the bookmobile to the mountain communities can be attributed to women such as Mary Gray. Gray was a Packhorse Librarian from Louisville, Kentucky, who, after the program ended in 1943, became a charter member of the

Friends of Kentucky Libraries. By 1948, Gray began campaigning to establish a bookmobile program in eastern Kentucky. Gray and the State Library Extension Division Director, Frances Jane Porter, convinced local libraries and state officials that a bookmobile program was needed. Gray's efforts resulted in six bookmobiles serving counties in eastern Kentucky by the end of 1948 (Boyle, 2009), which returned library services to the mountain communities.

The impact of the Packhorse Library Project can be seen years after the program ended in 1943. In 1956, Kentucky Representative Carl D. Perkins introduced new legislation to provide the state's first federal funding for public libraries. This legislation came about because of the work of the Packhorse librarians. Perkins taught in a one-room classroom in Knott County, Kentucky, during the 1930s. He thanked the Packhorse Librarian Program for his lifelong support of public libraries, and his direct contact with the Packhorse Librarians inspired him to be a defender of libraries for the rest of his life. This legislation provided public libraries and bookmobile programs to eastern Kentucky, all because of the Packhorse Librarians (Boyd, 2007). One of the most significant legacies that the Packhorse Library Program left behind was that it created a love of reading for hundreds of thousands of mountain people while also exposing these isolated communities to a vast and ever-changing world. Carry Lynch was a teacher in Leslie County, Kentucky, during the Great Depression who wrote, "The Pack Horse Library Project was the thing that really got the children interested in reading and gave them the desire to read" (Boyd, 2007, p. 125). This illustrates how the Packhorse Library Program changed the lives of the people in the mountain communities by instilling a love of reading and learning, improving their way of life, and expanding their choices in life so that they would not die in the mines like their ancestors.

## Conclusion

The evidence above has shown that the Packhorse Library Project saved libraries within eastern Kentucky. If it had not been for the creation of this project, library services may have died out. The program only succeeded because they used the knowledge of local women who made the project about the people, not just the numbers. From its very beginning, the Packhorse Library Project was created, facilitated, kept alive, and continued in other forms by women. This is not surprising as women were the

beginning of literacy movements in the region and were a fundamental part of the success and continuity of this program. The legacy the Packhorse Library Project left behind can be seen in many forms through bookmobiles, public libraries, and other outreach services. It can be seen that the continuous achievements made by the communities found in the mountain region of eastern Kentucky are due to the Packhorse Library Project.

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# Public Library Websites in the Reaching Across Illinois Library System:
## A Webometric Examination
By Amy vanGoethem

Readers: Dr. Stacy Creel, Dr. Jeffery Hirschy

## INTRODUCTION

A public library's website is often the first introduction that a user has to the library. Users come to the website looking for information about the library's location, hours, how to get a library card, library programs, search the library catalog, or other services. As Poll writes, "Libraries have started to offer a new virtual 'entrance' to their services: the library website" (2007, p. 1). As such, a library's website must provide users with the information they are seeking simply and clearly. People expect websites to be simple to use and to be able to find the information they are seeking quickly; simply put "if it's convenient, they will use it; if not, they won't" (Nielsen & Loranger, 2006, Preface, xxi). Ideally, a public library's website will fulfill these needs for their community. The library website should provide information to patrons in a way that the majority of its users will understand. Providing access to information is a key component of the mission of public libraries and the library website is often the first stop for patrons looking to access library resources.

During the initial stages of the COVID-19 pandemic, an American Library Association (ALA) survey found that while 99 percent of American public libraries closed their physical buildings, they increased their digital offerings through expanded online checkouts, virtual programming, increased Wi-Fi coverage, and increased digital communications (2021). A library's website is the portal through which its users access these digital materials and services, which have grown in importance. The same report noted that Overdrive, a major library platform for eBooks and eAudiobooks, saw a 40 percent increase in checkouts of digital materials from 2019 to 2020 (American Library Association, 2021). This shift further demonstrates the importance of the library website to the mission of the library.

### Purpose Statement

This study is a web analysis of Chicago area public libraries in RAILS (Reaching Across Illinois Library System) using checklists based on the work of Chow, Commander, and Bridges (2014), Powers (2011) and Vargas Ochoa (2020).

### Research Questions

*R1. What elements from the created checklist of website features are present in RAILS public library websites?*

*R2. How frequently are terms from the created checklist found on RAILS public library websites?*

*R3. What accessibility errors does the WAVE (WebAIM Accessibility Tool) find on RAILS public library websites?*

*R4. Where do public library home pages provide information on common patron questions (e.g. getting a library card, library location and hours, contacting the library)?*

### Definitions

*Accessibility:* "extent to which products, systems, services, environments, and facilities can be used by people from a population with the widest range of user needs, characteristics and capabilities to achieve identified goals" (International Standardization Organization, 2019, sec. 3.1).

*ARIA (Accessible Rich Internet Applications):* a set of standards published by the World Wide Web Consortium designed to make websites and web applications accessible to people with disabilities (World Wide Web Consortium, 2022).

*RAILS:* a library system serving over 1,000 academic, public, school, and special library agencies in northern and central Illinois (RAILS: Reaching across Illinois library system, n.d.).

*Usability:* "extent to which a system, product or service can be used by specified users to achieve specified goals with effectiveness, efficiency, and satisfaction in a specified context of use" (International Standardization Organization, 2019, sec. 3.13).

*WAVE® Web Accessibility Evaluation Tool:* "a suite of evaluation tools that helps authors make their web

content more accessible to individuals with disabilities. WAVE can identify many accessibility and Web Content Accessibility Guideline (WCAG) errors, but also facilitates human evaluation of web content" (WAVE web accessibility evaluation tool, n.d., para 1).

*Webometrics:* "the quantitative study of Web-related phenomena" (Theiwall, 2004, p. 1213).

### Delimitations

This study is limited to the websites of public libraries that are a part of the Reaching Across Illinois Library System (RAILS) and are located in either Cook, Lake, or McHenry County Illinois. It analyzes the contents of their institutional websites and does not include information on any social media platforms such as YouTube, X (formerly known as Twitter), Facebook, or Instagram. It is limited to an analysis of the contents of the website available at the time of data collection and does not include historical versions of the site. Given the small sample size and short time frame, this analysis is limited in scope and cannot be used to make conclusions on the contents of all public library websites.

### Assumptions

This study assumes that the list of library websites provided by RAILS is current and accurate likewise this study assumes that the websites analyzed are fully functional when data is collected. For this study, the WAVE accessibility tool is assumed to be fully functional and accurate.

### Importance of Study

While there are no universally accepted standards for web design, much research has been done on the topic. This study builds on previously conducted research to create checklists and demonstrates how they can be used for assessment. This information can benefit individuals designing public library websites by providing insight into what others are doing. This study also aims to look at how that information is organized on each library website. This provides a glimpse at the different ways that libraries provide their patrons with the same information.

## LITERATURE REVIEW
### Evaluating Library Websites

From Poll's (2007) discussion of the website as a virtual entrance to the library to Velasquez and Evans's (2018) discussion of library websites as "electronic branches," the importance of the library website has been evident in the literature. There is much in the literature about different methods for reviewing library websites and the different criteria that can be used. The first method common in the literature is to review many different library websites, often in a specific geographic area. Within studies that employ this method, a common theme is the wide variety of criteria that can be used to evaluate websites.

In one of the larger studies of library websites, Chow, Bridges, and Commander (2014) pulled criteria from the field of computer science, specifically the work of information architecture researchers Peter Morville and Louis Rosenfeld. Similarly, Poll (2007) outlines in her address to the World Library and Information Conference criteria for evaluating library websites based on the work of web design experts Jacob Nielsen and Ursula Schulz. In a study of Pennsylvania library websites, Powers (2011) focuses on standards set by OCLC, the Idaho Commission for Libraries, and those established by Brian Mathews in his 2009 *Library Journal* article. The researcher went so far as to write that "there is no established criterion" for evaluating websites (Powers, 2011, p. 22). While there are differences in the criteria used by these researchers to evaluate library websites there are also commonalities such as the availability of key information like hours, location, link to the online catalog, contact information, and the use of a mixture of text and images (Chow, et al, 2014; Poll, 2007; Powers, 2011). The lack of established and generally accepted standards leaves authors room to analyze and build upon the work of others.

Other large-scale evaluations since then have built upon the work done by Chow, Bridges, and Commander and Powers. Velasquez and Evans (2018) used the eighteen criteria that Powers outlined to evaluate 1,517 public library websites from Australia, Canada, and the United States. Simpkins's (2019) review of Mississippi public library websites drew upon the work of Chow, Bridges, and Commander. Velasquez and Evans's (2018) study showed the

regional differences between library websites in different parts of the English-speaking world finding that Australian library websites tended to have less information than those of libraries in Canada and the United States. Simpkins's study showed that the websites of public libraries in Mississippi contain the recommended features identified by Chow, Bridges, and Commander at a similar rate to the public libraries across the United States in their 2014 study (2019).

Still, further large-scale studies have focused on evaluating the accessibility of library websites for people with disabilities using different tools to analyze the website's structure. Maatta Smith (2014) examined the accessibility of urban public libraries using the WAVE web accessibility tool finding that public library websites often fell short of meeting Web Content Accessibility Guidelines (WCAG) and did not have the features necessary to meet the information-seeking needs of people with disabilities. Ingle, Green, and Huprich (2009) had similar results in their analysis of Georgia public library websites using the WebEXACT tool finding that only four of the 58 libraries they studied had no errors. A recent similar study by Pollard (2021) used the AInspector toolbar extension for the Firefox web browser to analyze the accessibility of public library websites in Illinois and found that there is still much room for improvement in website accessibility. All these studies mention the limitations of such web tools in identifying accessibility errors with Pollard (2021) likening them to spell checkers which ultimately need a human to decide whether a word is misspelled or simply a word that the program does not recognize (Ingle, et al., 2009; Maatta Smith, 2014). These studies show that accessibility continues to be a large issue for library websites and a barrier to access to library resources for some users.

A common limitation recognized by the authors of these large-scale studies is that they only serve to provide a snapshot of library websites at a given time and do not input from users of the websites. Chow, Bridges, and Commander (2014, p. 264) write "Despite the large number of websites examined for this study, the patron user experience in terms of general satisfaction and how they use and perceive library websites remains unknown" illustrating the limitation of this type of analysis. While large-scale statistical analysis can identify large trends in the state

of library websites, they do not provide insight into the user experience but only compare those websites to guidelines chosen by the authors.

### Usability Testing

Beyond the large-scale quantitative studies of multiple library websites discussed above, the literature also includes examples of usability case studies conducted on a single library website. Vargas Ochoa (2020) conducted a user-centered usability study as part of the redesign of the website of the University Library of California State University, Stanislaus by observing the methods used by 38 students to complete tasks on the website. Azadbahkt, Blair, and Jones (2017) conducted a similar observation-based usability study of the University of Southern Mississippi Library but examined the results of different user groups (undergraduate students, graduate students, faculty, and library employees).

These usability studies provide more in-depth information into how the users of a specific website manage tasks but not about library website trends overall., Azadbahkt, Blair, and Jones (2017) found that students did not always differentiate between different search bars for different tasks and rather approached the University of Southern Mississippi site like Google, expecting one search bar for everything while Vargas Ochoa (2020) found that the task-based menu system utilized by California State University, was easiest to navigate for students.

### Similar Methodology

Webometrics has long been applied to library websites. The studies by Chow, Bridges, and Commander; Simpkins; Pollard; and Velasquez and Evans are just a few examples of webometric studies mentioned above. A webometric study most often begins by selecting the websites that will be covered. To create their sample, Chow, Bridges, and Commander randomly selected libraries from two websites that aggregate web addresses for public libraries and a list from the Carnegie Foundation of all academic libraries in the United States. They then limited the sample so that they had one rural public library, one urban public library, one private academic library, and one public academic library from each U.S. state and the District of Columbia (Chow, et al., 2014). Other studies selected library websites based on geographic area, for example, Simpkins (2019)

limited his study to public libraries in Mississippi and used the Mississippi Library Commission's master list to find the websites for those libraries.

Webometric studies use different tools to examine and gain quantitative data about their sample websites. For example, Pollard (2021) used a toolbar extension that examined the code of the website and checked for accessibility errors. Other webometric studies have used other types of tools, such as a Search Engine Optimization (SEO) analyzer as used by Sarkar, Pal, and Kar (2018) to evaluate tourism websites in India. These tools allow researchers to gather quantitative data about aspects of the website that may not be observable on the surface allowing researchers to analyze the architecture of the sites not just their content. Sarkar, Pal, and Kar (2018) also looked at how the analyzed websites were connected. They used a web crawler to look for links between the sites and found that Delhi's tourism site had the most connections to other tourism sites throughout India.

Webometrics also includes analyzing the content of websites. In these studies, researchers examine the information and layout of the content of websites based on a specific list of criteria. These studies may draw their criteria from previous studies as seen in the Velasquez and Evans (2018) study and the Simpkins (2019) study or the authors may develop it themselves by consulting work from other disciplines. Andrews (2020) drew on the work of previous researchers, including Chow, Bridges, and Commander (2014), as well as developed her criteria to examine the navigability and use of responsive design to ensure mobile functionality in theological library websites finding that the most common way navigation method for these websites is through text on the front page and that two-thirds of the websites were fully functional in their mobile versions.

The existing research has identified several key issues relating to library websites. The first of these is the lack of standard criteria by which to judge websites. The research of Powers (2011) and Chow, Bridges, and Commander (2014) provides a basis for identifying key features of a library website and other later studies have built upon that work. The second issue for library websites is accessibility. As the research of Maata Smith (2014); Ingle, Green, and Huprich (2009); and Pollard (2021) shows most library websites fall short of meeting the WCAG standards creating barriers to access. Library websites are often a user's first introduction to the library and serve as virtual branches (Velasquez & Evans, 2018). This study uses a webometric approach to examine features of public libraries within RAILS (Reaching Across Illinois Library System), drawing on criteria developed by Powers (2011) and Chow, Bridges, and Commander (2014), and builds on the work of Pollard (2021) to assess the current level of accessibility of public libraries in Cook, Lake, and McHenry counties in Illinois.

## METHODOLOGY
### Information Sources
This study is a webometric content analysis of the information found on Illinois public library websites in the Chicago area. The library websites selected for this study were found in the online member directory of the Reaching Across Illinois Library System (RAILS). Since RAILS includes academic, school, and special libraries in addition to public libraries, the list was limited to "Public" and then further limited to libraries in Cook, Lake, or McHenry counties. The option for "Primary Only" was also selected to avoid duplicate entries for library systems with more than one library. This produced a list of 128 libraries. The websites analyzed were taken from the RAILS directory entries for those libraries. Eight of those websites were unreachable during August and September 2023 when the research was conducted creating a final sample size of 120 library websites (see Appendix A).

### Data Collection and Analysis
Data were collected using coding sheets and Microsoft Excel. To gather data about common features of library websites, a list of 16 features was drawn from the work of Chow, Commander, and Bridges (2014) as well as that of Powers (2011). Those 16 features were: library name, library address, library phone number, library email, library chat, hours of operation, library board member names, link to the online catalog, event calendar, mission statement, link to digital materials, link to research databases, Web 2.0 (social media) links, description of library service, and copyright or updated date. Each library website was then investigated, and it was recorded in an Excel spreadsheet whether the library website contained that information or feature. Those

data were then analyzed to determine the frequency of those features across all the websites studied. For a feature to be counted as present it needed to be available on the website or menus itself and not in a linked document or image.

At the time this research was conducted, public libraries in the Chicago area were receiving bomb threats through their online communication portals leading some libraries to disable their online chat functionality (Seidenberg, 2023). When collecting data about the online chat features it was noted whether the library had a chat feature and whether that chat feature was available. All data were collected during library operating hours.

A similar method was used to gather data about common terminology on library websites. A list of ten terms or phrases commonly used in libraries was developed based on the work of Vargas-Ochoa (2020). These terms or phrases were catalog, reference, database, research, eLibrary, digital library, virtual library, circulation, hold, and reader's advisory. The Excel sheet was marked with a 2 if the term was prominently used on the website (e.g., in a menu or as a page title), a 1 if the term was merely present, and a 0 if the term could not be found on the website. In order to avoid disparities between websites which had a search function and those that did not, the terms were searched for using the built-in search function of the Google Chrome web browser. This was used to determine both the use of the term in navigation and its presence on the website. Those data were then analyzed based on those factors.

To examine the accessibility of each website the WAVE (WebAIM Accessibility Tool), which was used by Maata Smith (2014) in her research, was used to analyze the features of the website designed to aid people with disabilities. The results of these reports were then entered into a spreadsheet enumerating the type and number of errors for each website. These data were then analyzed to examine the frequency of each type of error across all websites and the average number of each type of error.

Finally, to examine where libraries provide information for common patron questions, a coding sheet (see Appendix B) was developed listing common information sought by library patrons based on the work of Chow, Commander, and Bridges (2014), along with Powers' research and possible locations on the website where that information could be found (2011). That coding sheet was then applied to each website and the results were tallied on an Excel spreadsheet. Those data were then analyzed to determine the most common location for information about each patron question.

### *Limitations*
This study is limited by the information available on each library website at the time of analysis. This study is also limited by the accuracy of the WAVE accessibility tool. The analysis only takes into account the errors identified by that tool and does not consider accessibility concerns beyond those identified.

### RESULTS
### *R1. What elements from the created checklist of website features are present in RAILS public library websites?*
A total of 120 websites were analyzed for this study and while many of the website features examined were common to most of them, none of the website features examined were common to all 120 websites. Table 1 illustrates the prevalence of the 16 website features examined. The most common features were the library name, library address, library phone number, library email address, hours of operation, names of board members, link to catalog, event calendar, and a link to digital materials. All of these were present in over 90 percent of library websites examined.

Table 1. Website features (n=120).

| Website Feature | No. of Libraries | Percentage |
|---|---|---|
| Library Name | 119 | 99.20% |
| Library Address | 119 | 99.20% |
| Library Phone Number | 119 | 99.20% |
| Link to Catalog | 117 | 97.50% |
| Hours of Operation | 115 | 95.80% |
| Names of Board Members | 115 | 95.80% |
| Library Email Address | 114 | 95.00% |
| Link to Digital Materials | 114 | 95.00% |
| Event Calendar | 110 | 91.70% |
| Link to Research Databases | 106 | 88.30% |
| Information about Library Services | 106 | 88.30% |
| Web 2.0 features | 105 | 87.50% |
| Copyright Date | 79 | 65.80% |
| Mission Statement | 76 | 63.30% |
| Chat (available & unavailable) | 32 | 26.70% |

The least common feature was a chat feature which allowed users to chat online in real time with a staff member with only 26.7 percent of libraries providing this resource. Of those 32 libraries with chat features, 14 were disabled at the time this research was conducted (see Figure 1). The second least common feature was a mission statement. A mission statement was only found on 63.3 percent of library websites.

Figure 1. Availability of Chat Feature (n=32).
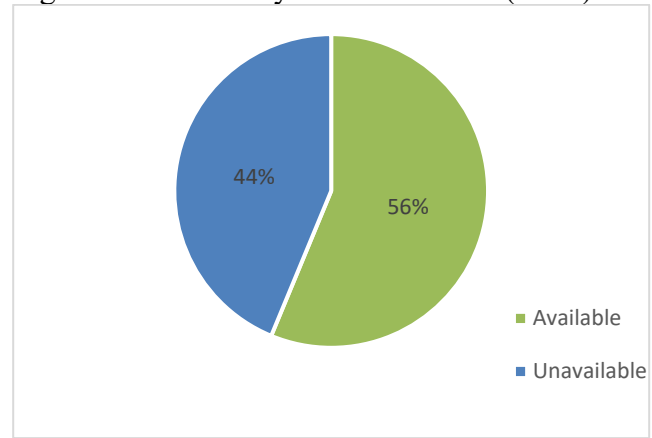


**R2. How frequently are terms from the created checklist found on RAILS public library websites?**
Of the list of the ten library terms examined only two were found to be present on most library websites examined. The term "catalog" was the most frequently used being seen prominently on 101 library websites and present on an additional seven. The term "research" was also frequently used on library websites being used prominently on 57 library websites and present on an additional six. Library terminology such as "reader's advisory", "circulation", and "hold" was not used prominently on many websites. The term "reader's advisory" was used prominently on two websites and present on an additional two. The term "hold" was used prominently on five websites and present on an additional 38 and "circulation" was only used prominently on two websites but was present on an additional 35. Lastly, terminology for online resources like eBooks and other downloadable materials was greatly varied. Of the three terms examined "eLibrary" was the most frequently used, being used prominently on 12 library websites.

**Figure 2. Library Terminology on Library Websites (n=120).**
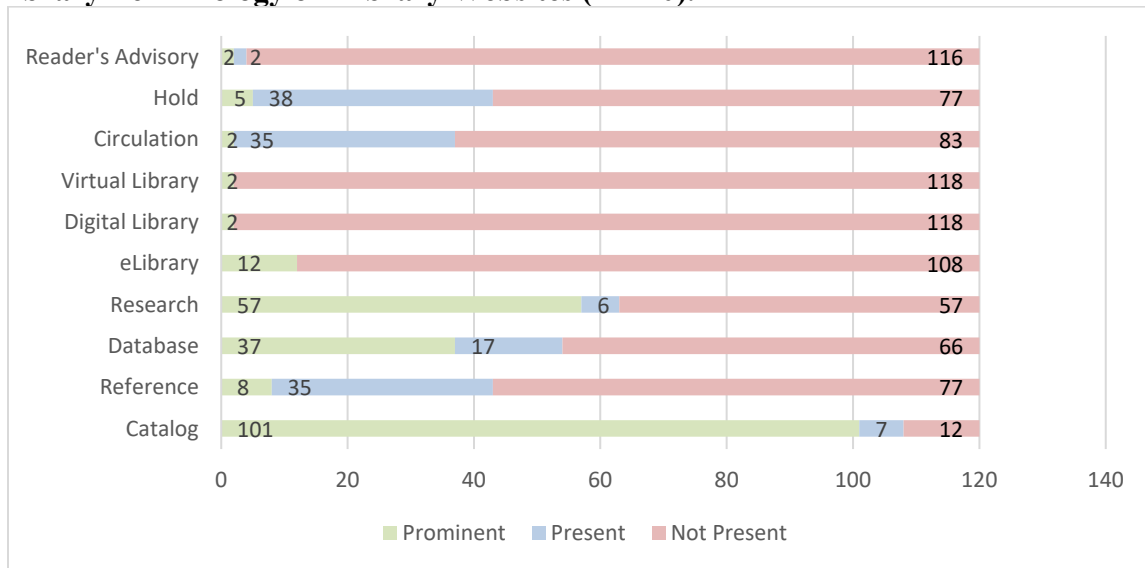


*Figure 2 bar chart data:*

| Term | Prominent | Present | Not Present |
|---|---|---|---|
| Reader's Advisory | 2 | 2 | 116 |
| Hold | 5 | 38 | 77 |
| Circulation | 2 | 35 | 83 |
| Virtual Library | | 2 | 118 |
| Digital Library | | 2 | 118 |
| eLibrary | 12 | | 108 |
| Research | 57 | 6 | 57 |
| Database | 37 | 17 | 66 |
| Reference | 8 | 35 | 77 |
| Catalog | 101 | 7 | 12 |

*Legend:* ■ Prominent  ■ Present  ■ Not Present

*R3. What accessibility errors does the WAVE (WebAIM Accessibility Tool) find on RAILS public library websites?*

Of the 120 library home pages analyzed using the WAVE (WebAIM Accessibility Tool) only one was found to have zero errors with the rest of the websites ranging in number of errors from one to 230. The average number of errors found on public library home pages was 36. Table 2 enumerates the types of errors found on library home pages. The most common error identified by WAVE was a contrast error, meaning that the webpage had low contrast between text and background which can make it difficult for people with low vision and/or color blindness to navigate. 84.2 percent of libraries had a contrast error somewhere on their homepage with the average number of contrast errors being 18 per library home page. The second most common error was a missing form label. Form labels are used by screen readers to allow navigation of a website by the blind and people with low vision. Fifty-two and a half percent of library home pages had missing form labels which would make it impossible for screen readers to accurately navigate the web page.

**Table 2. Type of Identified Error (n=120).**

| Type of Error | No. of Libraries | Percentage |
|---|---|---|
| Contrast Error | 101 | 84.20% |
| Missing form label | 63 | 52.50% |
| Linked image missing alternative text | 57 | 47.50% |
| Empty link | 48 | 40.00% |
| Empty button | 28 | 23.30% |
| Missing alternative text | 23 | 19.20% |
| Empty heading | 20 | 16.70% |
| Broken ARIA reference | 15 | 12.50% |
| Empty form label | 12 | 10.00% |
| Multiple form labels | 11 | 9.20% |
| Language missing or invalid | 8 | 6.70% |
| Broken skip link | 3 | 2.50% |
| Missing or uninformative page title | 2 | 1.70% |
| Empty table | 1 | 0.80% |

***R4. Where do public library home pages provide information on common patron questions (e.g., getting a library card, library location and hours, contacting the library)?***

Certain locations emerged as common places where libraries provide information on patron questions. Table 3 located in Appendix C illustrates where libraries provide information commonly searched for by patrons. For example, the library address was found in the footer on 65.8 percent of library home pages, the library phone number was found in the footer on 63.3 percent of library home pages and the library's hours of operation were found in the footer on 60 percent of library home pages. The home page's header was another place where answers to common questions were found. A link for patrons to access their library card account was located in the header on 55.8 percent of library home pages and the catalog search was found in the header on 32.5 percent of library home pages. Some information was commonly found in multiple locations on a library's home page. For example, 95.8 percent of library home pages had the library's name in multiple locations and 53.3 percent of library home pages had information about library programming available in multiple locations on their home pages.

## DISCUSSION AND CONCLUSION

Results from this study indicate that while public library websites contain many of the same elements, public libraries choose different ways to arrange those elements and terminology to communicate with their users. The majority of RAILS library websites had the following features: library name, library address, library phone number, library email, hours of operation, library board member names, link to the online catalog, event calendar, mission statement, link to digital materials, link to research databases, Web 2.0 (social media) links, description of library service, and copyright or updated date. A real-time chat feature was the least common feature and the current situation with libraries receiving bomb threats through those online chat features means only 15 percent of the library websites studied had an active chat feature (Seidenberg, 2023). This demonstrates how the public discourse surrounding libraries can impact the level of service made available to patrons. RAILS library websites in the Chicago area contain elements of the checklist at rates similar to those found in previous similar studies. The area where they differed the most

was in information about library services. This study found that 88.3 percent of RAILS library webpages had information about library service whereas Chow, Bridges, and Commander (2014) found 84 percent of library websites nationwide had this type of information, and Simpkins (2019) found that 58.3 percent of Mississippi library websites had this type of information. Overall, RAILS public library websites were robust and provided patrons with a great deal of information.

Of the ten library terms examined, only the term "catalog" was found to be used prominently on the majority of library websites studied. Other terms such as "circulation" and "reader's advisory" were not frequently used. This demonstrates that RAILS public library websites are adhering to the principle found by Vargas Ochoa that "To make menu links exceptionally user-friendly, it is recommended to utilize clear and common terminology" (2020, p. 12). Of particular interest were the terms used by libraries to describe their digital resources such as eBooks, eAudiobooks, and streaming video. The three terms "Virtual Library," "Digital Library" or "eLibrary" were seldom used by the websites studied. Rather terms like "eBooks and eAudiobooks" and "Download and Stream" or just the brand name of the service like "Libby" or "Hoopla" were seen being used on library websites. Further research into the specific terminology that public libraries use to describe their digital services is warranted.

The results of this study indicate that RAILS public library websites still have room for improvement when it comes to accessibility. While one website was found to have no accessibility errors, the average number of errors identified by WAVE (WebAIM Accessibility Evaluation Tool) was 36. While all of these errors contribute to making library webpages inaccessible to people with color blindness, low vision, and those who use screen readers, some are more serious than others. Similar to the results of Maatta Smith (2014) some library websites were found to be missing form labels on catalog search boxes which would prevent users using screen readers from being able to search their online catalog. Another common error of missing alternative text means that users utilizing screen readers will not know what information images contain such as information about library programming. Public

libraries often pride themselves on providing access to information and resources, but the results of this study indicate that website accessibility is one area where they could do more.

This study indicates that there are certain areas where libraries tend to place information for which patrons commonly search. The header and footer were both common areas for libraries to place information such as the library address, phone number, and hours of operation. While some information was seen in the top menus of public library websites such as information on library programming, information on digital resources such as digital materials and research databases was often in a drop-down menu meaning that patrons would need to search further to find that information. Despite certain commonalities identified by this study, the data does not suggest that there is a standard template for public library websites.

This study suggests several areas for further research. First, the terminology that libraries use to refer to their digital materials such as eBooks and eAudiobooks, and research databases was widely varied, and further research could help to identify common trends and how well they are received by patrons. Second, this study did not examine the usability of library websites. While the majority of the library websites studied had the selected features, information on how easy those features were to use or how simple that information was to find was not examined. Lastly, the libraries studied have service area populations that range in size from over 100,000 to less than 250. More research into how factors such as the population of a library's service area, budget, and size of staff affect the information provided on library websites could help to develop a better understanding of trends in public library websites.

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## APPENDIX A

| Library Name | Website | Service Area Population | County |
| --- | --- | --- | --- |
| Acorn Public Library District | http://www.acornlibrary.org | 30735 | Cook |
| Algonquin Area Public Library District | http://www.aapld.org | 40679 | McHenry |
| Alsip-Merrionette Park Public Library District | http://www.alsiplibrary.info | 21796 | Cook |
| Antioch Public Library District | http://apld.info | 25814 | Lake |
| Arlington Heights Memorial Library | http://www.ahml.info | 77676 | Cook |
| Barrington Public Library District | http://www.balibrary.org | 45360 | Lake |
| Bedford Park Public Library District | http://www.bedfordparklibrary.com | 787 | Cook |
| Bellwood Public Library | http://www.bellwoodlibrary.org/ | 18789 | Cook |

| | | | |
|---|---|---|---|
| Berkeley Public Library | http://www.berkeleypl.org/ | 5338 | Cook |
| Berwyn Public Library | http://www.berwynlibrary.org/ | 57250 | Cook |
| Blue Island Public Library | http://www.blueislandlibrary.org/ | 22558 | Cook |
| Bridgeview Public Library | http://www.bridgeviewlibrary.org | 17027 | Cook |
| Calumet City Public Library | http://www.calumetcitypl.org/ | 36033 | Cook |
| Calumet Park Public Library | https://librarylearning.org/calumet-park-public-library | 7025 | Cook |
| Cary Area Public Library District | http://www.caryarealibrary.info | 27256 | McHenry |
| Chicago Heights Public Library | http://www.chicagoheightslibrary.org | 27480 | Cook |
| Chicago Ridge Public Library | https://www.chicagoridgelibrary.org | 14433 | Cook |
| Cicero Public Library | http://www.cicerolibrary.org | 85268 | Cook |
| Cook Memorial Public Library District | http://www.cooklib.org | 61297 | Lake |
| Crestwood Public Library District | http://www.crestwoodlibrary.org | 9214 | Cook |
| Crystal Lake Public Library | http://www.clpl.org | 40269 | McHenry |
| Deerfield Public Library | https://www.deerfieldlibrary.org | 19196 | Lake |
| Des Plaines Public Library | http://dppl.org | 60675 | Cook |
| Dixmoor Public Library District | https://www.williamleonardlibrary.org/ | 2993 | Cook |
| Dolton Public Library District | http://www.doltonpubliclibrary.org/ | 21432 | Cook |
| East Hazel Crest Library District | https://www.thorntonlibrary.org/ | 1279 | Cook |
| Eisenhower Public Library District | http://www.eisenhowerlibrary.org | 24360 | Cook |

| | | | |
|---|---|---|---|
| Ela Area Public Library District | http://www.eapl.org | 36366 | Lake |
| Elk Grove Village Public Library | http://www.egvpl.org | 22205 | Cook |
| Evanston Public Library | http://www.epl.org | 78110 | Cook |
| Evergreen Park Public Library | http://www.evergreenparklibrary.org | 19943 | Cook |
| Flossmoor Public Library | http://www.flossmoorlibrary.org/ | 9704 | Cook |
| Forest Park Public Library | http://www.fppl.org | 14339 | Cook |
| Fox Lake Public Library District | http://fllib.org | 26718 | Lake |
| Fox River Grove Public Library District | http://www.frgml.org/ | 3973 | McHenry |
| Franklin Park Public Library District | http://www.fppld.org/ | 18559 | Cook |
| Fremont Public Library District | http://www.fremontlibrary.org | 38792 | Lake |
| Glencoe Public Library | http://www.glencoelibrary.org | 8849 | Cook |
| Glenview Public Library | http://www.glenviewpl.org | 48705 | Cook |
| Glenwood-Lynwood Public Library District | http://www.glpld.org | 18513 | Cook |
| Grayslake Area Public Library District | http://www.grayslake.info | 27919 | Lake |
| Green Hills Public Library District | http://www.greenhillslibrary.org | 33209 | Cook |
| Harvard Diggins Library | http://www.harvard-diggins.org | 9469 | McHenry |
| Harvey Public Library District | http://www.harveylibrary.org | 20324 | Cook |
| Highland Park Public Library | http://www.hplibrary.org | 30176 | Lake |
| Highwood Public Library | http://www.highwoodlibrary.org | 5074 | Lake |
| Hillside Public Library | http://www.hillsidelibrary.org | 8320 | Cook |

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|---|---|---|---|
| Hodgkins Public Library District | http://www.hodgkinslibrary.org | 1504 | Cook |
| Hometown Public Library | http://www.myhometownlibrary.com | 4343 | Cook |
| Homewood Public Library District | http://www.homewoodlibrary.org/ | 19520 | Cook |
| Huntley Area Public Library District | http://www.huntleylibrary.org | 43839 | McHenry |
| Indian Trails Public Library District | http://www.indiantrailslibrary.org | 65423 | Cook |
| Johnsburg Public Library District | http://www.johnsburglibrary.org | 12128 | McHenry |
| Justice Public Library District | http://justicepubliclibrary.com | 14384 | Cook |
| LaGrange Park Public Library District | http://www.lplibrary.org | 13508 | Cook |
| LaGrange Public Library | http://www.lagrangelibrary.org | 16321 | Cook |
| Lake Bluff Public Library | http://www.lakeblufflibrary.org/ | 5616 | Lake |
| Lake Forest Library | http://www.lakeforestlibrary.org | 19367 | Lake |
| Lake Villa Public Library District | http://www.lvdl.org | 39809 | Lake |
| Lansing Public Library | https://www.lansingpl.org | 29076 | Cook |
| Lemont Public Library District | http://www.lemontlibrary.org | 23182 | Cook |
| Lincolnwood Public Library District | http://www.lincolnwoodlibrary.org | 13469 | Cook |
| Linda Sokol Francis Brookfield Library | http://www.brookfieldlibrary.info | 19476 | Cook |
| Lyons Public Library | http://www.lyonslibrary.org | 10817 | Cook |
| Marengo-Union Public Library District | http://www.muld.org | 13628 | McHenry |
| Markham Public Library | http://www.markhamlibraryil.org | 11661 | Cook |
| Matteson Area Public Library District | http://www.mapld.org | 19519 | Cook |

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|---|---|---|---|
| Maywood Public Library District | http://www.maywoodlibrary.org | 23568 | Cook |
| McCook Public Library District | http://www.mccook.lib.il.us | 247 | Cook |
| McHenry Public Library District | http://www.mchenrylibrary.org | 41852 | McHenry |
| Melrose Park Public Library | http://www.mpplibrary.org/ | 24796 | Cook |
| Midlothian Public Library | http://www.midlothianlibrary.org | 14325 | Cook |
| Morton Grove Public Library | http://www.mgpl.org | 25297 | Cook |
| Mount Prospect Public Library | http://www.mppl.org | 56852 | Cook |
| Nancy L. McConathy Public Library District | https://www.mcconathypubliclibrary.org | 9345 | Cook |
| Niles-Maine District Library | http://www.nileslibrary.org | 59181 | Cook |
| Nippersink Public Library District | http://www.nippersinklibrary.org | 11083 | McHenry |
| North Chicago Public Library | http://www.ncplibrary.org | 30759 | Lake |
| Northbrook Public Library | http://www.northbrook.info | 35222 | Cook |
| Northlake Public Library District | http://www.northlakelibrary.org/ | 26667 | Cook |
| Oak Lawn Public Library | http://www.olpl.org | 58362 | Cook |
| Oak Park Public Library | http://www.oppl.org | 54583 | Cook |
| Orland Park Public Library | http://www.orlandparklibrary.org | 58703 | Cook |
| Palatine Public Library District | http://www.palatinelibrary.org | 89395 | Cook |
| Palos Heights Public Library | https://www.phlibrary.org | 12068 | Cook |
| Palos Park Public Library | http://www.palosparklibrary.org/ | 4899 | Cook |
| Park Forest Public Library | http://www.pfpl.org | 21687 | Cook |

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|---|---|---|---|
| Park Ridge Public Library | http://www.parkridgelibrary.org | 39656 | Cook |
| Phoenix Public Library District | http://www.phoenixlibrarydistrict.org/#!about-us/cjg9 | 1734 | Cook |
| Poplar Creek Public Library District | http://www.pclib.org | 65645 | Cook |
| Prairie Trails Public Library District | http://www.prairietrailslibrary.org | 30376 | Cook |
| Prospect Heights Public Library District | http://www.phpl.info | 15044 | Cook |
| Richton Park Public Library District | https://www.richtonparklibrary.org | 12500 | Cook |
| River East Public Library | http://www.rivereastlibrary.org | 4230 | McHenry |
| River Forest Public Library | http://www.riverforestlibrary.org | 11717 | Cook |
| River Grove Public Library District | http://www.rivergrovelibrary.org | 10578 | Cook |
| Riverdale Public Library District | http://www.rpld.org | 10758 | Cook |
| Riverside Public Library | http://www.riversidelibrary.org | 9298 | Cook |
| Rolling Meadows Library | http://www.rmlib.org | 24200 | Cook |
| Round Lake Area Public Library District | http://www.rlalibrary.org | 39675 | Lake |
| Rural Woodstock Public Library District | http://www.ruralwoodstocklibrary.com | 12322 | McHenry |
| Schaumburg Township District Library | http://www.schaumburglibrary.org/ | 130345 | Cook |
| Schiller Park Public Library | http://www.schillerparklibrary.org | 11709 | Cook |
| Skokie Public Library | http://www.skokielibrary.info | 67824 | Cook |
| South Holland Public Library | http://shlibrary.org/ | 21465 | Cook |

| | | | |
|---|---|---|---|
| Steger-South Chicago Heights Public Library District | http://www.sschlibrary.org | 13869 | Cook |
| Stickney-Forest View Public Library District | http://www.sfvpld.org | 10833 | Cook |
| Summit Public Library District | http://www.summitlibrary.info | 11163 | Cook |
| Thomas Ford Memorial Library | http://www.fordlibrary.org | 13629 | Cook |
| Tinley Park Public Library | http://www.tplibrary.org | 55971 | Cook |
| Vernon Area Public Library District | http://www.vapld.info | 44206 | Lake |
| Warren-Newport Public Library District | http://www.wnpl.info/ | 66477 | Lake |
| Wauconda Area Public Library District | https://www.wauclib.org | 28941 | Lake |
| Waukegan Public Library | http://www.waukeganpl.org | 89321 | Lake |
| Westchester Public Library | http://www.westchesterpl.org | 16892 | Cook |
| Wilmette Public Library District | http://wilmettelibrary.info | 28180 | Cook |
| Winnetka-Northfield Public Library District | http://www.winnetkalibrary.org | 18495 | Cook |
| Woodstock Public Library | http://www.woodstockpubliclibrary.org | 25630 | McHenry |
| Worth Public Library District | https://www.worthlibrary.com | 10974 | Cook |
| Zion-Benton Public Library District | http://www.zblibrary.info | 42836 | Lake |

**APPENDIX B**

Name of Library:
URL:
Date:

| | Front Page | Top Menu | Drop-down Menu | Header | Footer | Multiple Locations | Not Present |
|---|---|---|---|---|---|---|---|
| Search tool for the site | | | | | | | |
| Catalog Search | | | | | | | |
| Library Name | | | | | | | |
| Library Address | | | | | | | |
| Library Phone Number | | | | | | | |
| Online Contact | | | | | | | |
| Hours of Operation | | | | | | | |
| Link to Library Card Account | | | | | | | |
| Information on getting a library card | | | | | | | |
| Information on library programming | | | | | | | |
| Information on digital materials | | | | | | | |
| Information on online databases | | | | | | | |

**APPENDIX C**

**Table 3. Location of Commonly Searched for Information on Library Websites (n=120).**

| | Front page | Top menu | Drop-down menu | Header | Footer | Multiple locations | Not present |
|---|---|---|---|---|---|---|---|
| Search tool for the site | 8(6.7%) | 0(0%) | 1(0.8%) | 35(29.2%) | 25(20.8%) | 10(8.3%) | 41(34.2%) |
| Catalog search | 48(40%) | 0(0%) | 4(3.3%) | 39(32.5%) | 1(0.8%) | 25(20.8%) | 3(2.5%) |
| Library name | 3(2.5%) | 0(0%) | 0(0%) | 1(0.8%) | 0(0%) | 115(95.8%) | 1(0.8%) |
| Library address | 27(22.5%) | 0(0%) | 0(0%) | 5(4.2%) | 79(65.8%) | 8(6.7%) | 1(0.8%) |
| Library phone number | 25(20.8%) | 0(0%) | 0(0%) | 4(3.3%) | 76(63.3%) | 14(11.7%) | 1(0.8%) |
| Online contact information | 21(17.5%) | 5(4.2%) | 12(10%) | 8(6.7%) | 67(55.8%) | 1(0.8%) | 6(5%) |
| Hours of operation | 14(11.7%) | 0(0%) | 0(0%) | 11(9.2%) | 72(60%) | 18(15%) | 5(4.2%) |
| Link to library card account | 12(10%) | 3(2.5%) | 1(0.8%) | 67(55.8%) | 0(0%) | 14(11.7%) | 23(19.2%) |
| Information on getting a library card | 54(45%) | 13(10.8%) | 27(22.5%) | 0(0%) | 9(7.5%) | 5(4.2%) | 12(10%) |
| Information on library programming | 13(10.8%) | 37(30.8%) | 5(4.2%) | 0(0%) | 0(0%) | 64(53.3%) | 1(0.8%) |
| Information on digital materials | 14(11.7%) | 22(18.3%) | 39(32.5%) | 0(0%) | 0(0%) | 43(35.8%) | 2(1.7%) |
| Information on online databases | 44(36.7%) | 3(2.5%) | 55(45.8%) | 0(0%) | 0(0%) | 14(11.7%) | 4(3.3%) |

# May I See Your Library Card? A Study of Mississippi Public Libraries' Library Card Policies
By Cynthia E Hudson

Readers: Dr. Stacy Creel, Dr. Laura Clark-Hunt

## INTRODUCTION

As houses of information, libraries provide multiple services to individuals that enter their doors. These services may be limited at many libraries unless the individual possesses a library card. By successfully applying for a library card, that individual receives access to all available library services. According to the American Library Association (2022), libraries use these cards for two main purposes. First, a library card helps library staff identify the library user. Second, the library uses library cards to maintain records of circulated materials. It is estimated that two-thirds of the United States population possess library cards (ALA, 2022).

Public libraries in the United States are mostly funded by local sources. It is estimated that 80% of library funding comes from local taxes. Libraries receive another 10% from the state level and less than 1% is contributed by the federal government (ALA, 2022). Public libraries are in a comparable situation to public schools. An individual may be required to reside in the service area of the library to successfully apply for and receive a library card just as one may only attend schools within one's district.

Mississippi public libraries are funded by local sources. According to Miss. Code Ann. § 39-3-13 (2020), counties or municipalities may establish a public library or library system. This law further states in Miss. Code Ann. § 39-3-3 (2020) that the counties and/or municipalities are responsible to provide funding for any libraries they establish. Three types of libraries may be formed in the state. These are county library systems, joint city-county library systems, and regional library systems (MLC, 2017, p. 2).

Due to the way libraries are funded, residency requirements are common for library card membership. These requirements ensure the libraries are serving their community members. Cavanaugh (2015) considers these library card holders as traditional library users and states some libraries allow non-resident membership by charging a small fee to non-residents. Providing a valid address may appear to be a simple procedure, but sometimes an individual may not be able to produce this proof of residency. Without sufficient documentation, individuals may be denied certain library services (pp. 416-417).

The American Library Association (2006) recommends libraries review their policies and remove any barriers that may impede equal access to library services. Recently, some libraries have modified library card policies to allow vulnerable populations better access to information. In 2018, the Berkeley Public Library launched an "Easy Access card." These cards are for users who cannot provide proof of residency. With an "Easy Access card," a user may check out library materials and use the library's computers (Peet, 2019). Peet also reports the Anaheim Public Library created a "We're Here For You Card" for minors unable to obtain parental signatures or proof of residency. This has allowed minors in foster care access to the library's resources (Peet, 2021).

As libraries have evolved, the services offered at libraries have also evolved. Libraries have become more digital with the inclusion of electronic books and databases. Physical cards may be unnecessary to access these resources, but certain resources may need library membership for complete access. Many libraries have introduced digital library cards that provide individuals with more access to information services. These cards allow patrons to access digital library services. However, even digital library cards may be only available to residents as well (Throgmorton, 2017).

The libraries highlighted in publications concerning modified library card policies often serve urban areas in the United States. Little research was found on rural libraries and library card policies in scholarly journals. This website analysis examined Mississippi public libraries' websites for library card policies and requirements and observed how to obtain a library card in Mississippi.

### Purpose Statement

This study observed the accessibility of library membership in Mississippi public libraries by

examining library card policies and requirements available on Mississippi public library websites.

## Research Questions

*R1. What documentation is necessary to obtain a library card?*

*R2. What types of cards, other than traditional library cards, are offered at Mississippi public libraries?*

*R3. How many public libraries require a parental signature for underage library card applicants and what is the age of the applicants requiring a parental signature?*

*R4. What fees, if any, must one pay to receive a non-resident library card?*

*R5. How many libraries offer online registration for library cards?*

## Definitions

*Consortium:* "An association of independent libraries and/or library systems established by formal agreement, usually for the purpose of resource sharing. Membership may be restricted to a specific geographical region, type of library or subject specialization" (Reitz, 2017, para. 805).

*County Library System:* "A public library system is established by a resolution of a county's board of supervisors. This type of library system is funded by the county, and, in some instances, also by municipalities within the counties" (MLC, 2017, p. 2).

*Cybermetrics:* "Description and evaluation of the impact of the Internet as a scholarly communication tool, primarily by means of quantitative analysis of Web-based scholarly and scientific communications. Sometimes used synonymously with webometrics" (Reitz, 2017, para. 1157).

*Educator or Educational Library Card:* "A Library card available to patrons who teach children in childcare or kindergarten through 12th grade, homeschool, teach GED classes or literacy, or who teach at the post-secondary level" (Harrison County Library System, n.d., p. 15).

*Institutional Card:* "A library card for institutions such as daycare centers, adult daycare centers, and similar groups" (Harrison County Library System, n.d., p. 15).

*Joint City-County Library System:* "A public library system is established by contract between the board of trustees of one (1) or more municipal public libraries and the board of trustees of the county library system, with the consent of the governing body of the municipality(s) and the consent of the county board of supervisors" (MLC, 2017, p. 2).

*Library Card:* "A small paper or plastic card issued by a library in the name of a registered borrower, to be presented at the circulation desk when checking out materials from its collections. Identification is usually required of new applicants" (Reitz, 2017, para. 195).

*Non-resident:* "A person who is not residing in the place implied or specified" (*Merriam-Webster*, n.d.).

*Regional Library System:* "A public library system is established by contract between the governing bodies of two (2) or more counties. This type of library system is funded by the participating counties and, in some instances, also by the municipalities within the counties" (MLC, 2017, p. 2).

*Resident:* "One who resides in a place" (*Merriam-Webster*, n.d.).

## Delimitations

This study was limited to the library card policies and requirements available on Mississippi public libraries' websites. These websites were listed on the Mississippi Library Commission's Public Libraries Directory page (2021). It did not examine any printed policies or library card requirements from public libraries' policy manuals. This study also excluded any library card information published on other social media platforms, such as Facebook or Twitter.

## Assumptions

It was assumed the information from the "Mississippi Public Libraries Directory" page found on the Mississippi Library Commission's website was accurate and complete. It was also assumed the library card requirements and policies posted on the websites for each library system or library were accurate and current at the time of examination of the website contents.

## Importance of Study

This study and its findings may fill gaps in research concerning library card policies of Mississippi public libraries. The findings of this study will benefit Mississippi public library directors and boards of trustees by giving them an overview of other libraries' library card policies as they review and revise their policies to make them more user-friendly.

## LITERATURE REVIEW
### Studies Concerning Library Card Requirements
Many scholarly articles state library card policies may prevent underserved populations from receiving adequate library services. These restrictive policies include library card fees. Hammond (2007) evaluated the library card practices of Alberta, Canada. Due to budget cuts, the province had begun charging library users an annual membership fee. He stated these fees were not acceptable and violated Alberta's first Public Libraries Act. According to the act, libraries were to be free to the public; however, the libraries justified these annual membership fees because they declared these fees as "administrative" fees. Hammond's findings illustrated that library membership and usage increased when libraries eliminated membership fees (2007).

Another library card policy viewed as restrictive was residency requirements. Blood (2022) observed ten public libraries in Georgia concerning library services for the homeless. Of the ten libraries, only one library allowed homeless individuals to use a shelter's address as acceptable proof of residency. Peterson (2014) addressed residency requirements that deterred migrant workers from successfully applying for library cards. The transient lifestyle of migrant workers prevented them from providing a permanent address with their applications. Both Blood (2022) and Peterson (2014) suggested libraries make allowances to assist these underserved populations.

These allowances included adjusting current library card policies. Giesler (2017) and Blood (2022) stated libraries could allow the homeless to use a shelter's address as proof of residency to fulfill residency requirements. Peterson (2014) reported libraries were allowing temporary library cards to migrant workers. The Fresno County Public Library not only brought library services to migrant communities through bookmobile services but did not require proof of permanent residency for bookmobile users. The library staff acknowledged the potential loss of library materials and budgeted this cost into the overall

maintenance of the outreach program. Also, the librarian kept the library cards on-site, allowing migrants to reestablish library services when returning to the library's service area (Peterson, 2014).

Minor applicants often face another barrier with Library policies requiring a parental signature. Campos (2015) stated parents may be unable to accompany minors to the library, thus preventing them from successfully receiving a library card. She cited three examples where public libraries partnered with local schools to assist students with obtaining library cards. In Kansas City, MO, New York City, and Nashville, TN, schools provided libraries with residency information and parental consent. This eliminated the application process for students and allowed them to easily receive library cards. By eliminating the application process, teens felt more comfortable using the library (Campos, 2015).

Library membership fees, proofs of residency, and parental signature requirements were not the only possible barriers to obtaining library cards. Holt (2015) addressed Swan's claim that poverty also served as a factor for the lack of library services. Swan had advocated libraries perform more library card campaigns to reach those in poverty since this group would benefit from the services libraries provided. Holt stated poverty was not the only determining factor preventing people from securing library card membership. He cited multiple factors. These factors included unstable housing, library staff attitudes, library location, lifestyles of the family, and language barriers (Holt, 2015).

The act of completing the library card application process may be intimidating in some cases. Campos (2015) stated if teens experienced difficulties in the application process, these teens may be reluctant to return to the library due to the uncomfortable process. Wemett (2010) also noted individuals with mental challenges may possess the necessary requirements to apply for a library card; however, these individuals might struggle with completing the application. Wement (2010) suggested if library staff recognize a potential patron struggling with the application that the staff helps by filling out the application for the applicant.

### Studies with Similar Methodologies
Although the following studies did not cover the topic of library card requirements, they used similar

methodologies to analyze website content. Beckett-Willis (2017) and Stephenson (2019) used similar methodologies to analyze library websites for programming information. Each utilized the "Master List of Mississippi Library Systems & Branches" available through the Mississippi Library Commission in their studies. The collected data from both studies were entered into an Excel spreadsheet for further analysis. Beckett-Willis (2017) analyzed how Mississippi public libraries used their websites to promote teen programming. Her study found that only 16 of the 52 library systems (30.7%) examined promoted teen programming on their websites. She also concluded the websites were easily navigated to find programming information (Beckett-Willis, 2017).

Stephenson (2019) studied the availability and frequency of STEM programs in Mississippi public libraries. Her study collected programming information during the months of July, August, September, and October of 2018. She found 155 STEM programs were offered during the selected dates. Of these programs, 65 percent targeted elementary-aged children, 27 percent targeted teens, and 1.5 percent targeted preschoolers. The study concluded that Mississippi public libraries should offer more STEM programming and they should utilize their websites to promote these programs (Stephenson, 2019).

Simpkins (2019) utilized Kumar's and Bansal's criteria to evaluate the effectiveness of Mississippi public library websites. His study used the same list as Stephenson and Beckett-Willis and examined the websites for the criteria. His findings revealed the websites had not embraced all the "essential elements" of an effective library website to promote services. He also stated Mississippi public libraries were like other library websites in the United States. He stated Mississippi public libraries should improve their websites to effectively promote library services (Simpkins, 2019).

Blood (2022) also utilized webometrics in his mixed-method study. He examined the websites of ten libraries in Georgia for library services for the homeless. Using a tally form, he recorded the data retrieved from the websites and entered them into an Excel spreadsheet. Then, he visited each library for an observance of library services. He concluded urban libraries more effectively promoted and advertised services to the homeless community and that libraries should not overlook serving homeless individuals (Blood, 2022)

Each of these studies ((Beckett-Willis, 2017; Stephenson, 2019; Simpkins, 2019; Blood, 2022) shows a well-constructed and maintained website is an ideal marketing tool for public libraries. Patrons can use a library's website to discover library policies, upcoming events, and the library's electronic resources. Although libraries may use other social media platforms, libraries can reach more users using the library website. Users only need an internet connection to access a library's website and do not have to be a member of a social media platform (Beckett-Willis, 2017).

This study also examined the websites of Mississippi public libraries, utilized a tally form, and recorded the data retrieved in an Excel spreadsheet. Unlike the previous studies, this study analyzed the content of the library card policies and requirements. It did not observe the websites' layout or the ease of retrieval of library card requirements. The content analysis of the library websites was to discover how difficult or easy it was to apply for a library card in Mississippi public libraries.

## METHODOLOGY

This study used a content analysis of the websites of Mississippi public libraries. The study focused on library card policies and library card requirements posted on these websites.

### *Information Sources and Procedures*

The data were collected from the "Mississippi Public Libraries Directory" page available on the Mississippi Library Commission's website. According to MLC, there are 51 public library systems and two independent public libraries in Mississippi (2021). Each of these websites were examined for library card policies and requirements. Library websites with no library card policy or requirements listed were omitted from the study due to a lack of information. A total of 13 libraries were excluded. The libraries or library systems with insufficient data and were excluded from the study were Benton County Library System, Blackmur Memorial Library, Bolivar County Library System, Carroll County Public Library System, Humphreys County Library System, Natchez – Judge George Armstrong Library, Neshoba County Public

Library, Northeast Regional Library System, Noxubee County Library System, Sharkey-Issaquena County Library, Starkville-Oktibbeha County Public Library System, Sunflower County Library System, and Union County Library System.

The data were recorded on a tally form created in Microsoft Word. Each tally form was scanned and saved on the flash drive as the Library System's name. Tally forms for libraries with insufficient data were also scanned and saved in a file named No Policy Available. A copy of the tally form appears in the appendix as Appendix A. The tally sheets were checked for accuracy before transferring the information to a Microsoft Excel spreadsheet. The recorded findings were analyzed to generate tables and figures.

The Excel spreadsheet was organized into five sheets. These five sheets were named Documentation, Teen and Juvenile Cards, Special Cards, Non-resident Fees, and Online Registration. Each sheet was divided into columns to record retrieved data. The columns for Documentation were Library Name (A), Photo ID (B), Photo/Proof (C), Photo/2 (D), Other (E), Adult Signature (F), and Not Specified (G). These columns, aside from column A, described the type of documentation needed for library card registration.

Libraries requiring parental signatures were included in the Teen and Juvenile Cards sheet. This sheet was organized with columns A through G. These columns were the Library Name, 18 yrs., 17 yrs., 16 yrs., 14 yrs., and Not Specified. Aside from Column A, these columns represented the age of a minor who needed a parental signature to obtain a library card. A Notes column, "H," was used to record free text notes for teen and juvenile card requirements. The Special Cards sheet was organized with the columns Library Name (A), Digital (B), Educator (C), Institutional (D), Kids/Teen Fine Free (E), Non-resident (F), Consortium (G), Temporary (H), Other (I), None/Not Specified (J), Notes (K). The Notes column was used to record free text information concerning special library cards.

Only libraries having non-resident library cards were included in the Non-Resident Fees sheet. This sheet was organized with Column A as the Library Name, and Columns B through H were labeled with the amount the library charged for a non-resident card.

These categories were Free, $10, $15, $25, $30, $50, and Not Specified. Columns I through L were labeled 1 Time Fee, Annual, Deposit, and Time Not Specified. These columns were used to record how often the non-resident fees were charged. Column M was titled Notes and was used to record unique data on non-resident library card requirements.

The fifth sheet, Online Registration, was organized with the columns, Library Name, Printable Form Only, Online Registration Only, Online Registration Digital Only, Printable/Online, and None. All 40 libraries were included in the list. The names and web addresses of the libraries listed on the "Mississippi Public Library Directory" were collected and entered in another Excel spreadsheet. This list was saved to a flash drive under the title "Mississippi Public Libraries and Addresses." Each of the tally forms were saved on the flash drive in a folder named "Library Tally Forms." The Excel spreadsheet was also saved on the flash drive as "Library Card Results." These files will be saved for two years. Any printed copies of the tally forms were destroyed after scanning them.

***Limitations***
This study was limited by the accuracy of the information posted on the Mississippi public libraries' websites. The findings cannot be generalized for other states or the national level.

**RESULTS**
***R1. What documentation is necessary to obtain a library card?***
Figure 1 illustrates the types of documentation necessary when applying for a library card at Mississippi public libraries. Of the 40 library websites examined, 21 libraries (52.5%) required potential patrons to show photo identification with a current residential address when registering for library card membership. If the photo identification did not have a current residential address, the applicant was required to show one other form of proof of residency. These other forms included a current utility bill or government document with the correct address. Another 16 libraries (40%) required both a photo ID and a separate proof of residency. Two libraries (5%) required an applicant to show photo identification and two proofs of residency, and one library (2.5%) did not specify any documentation needed in applying for a library card.
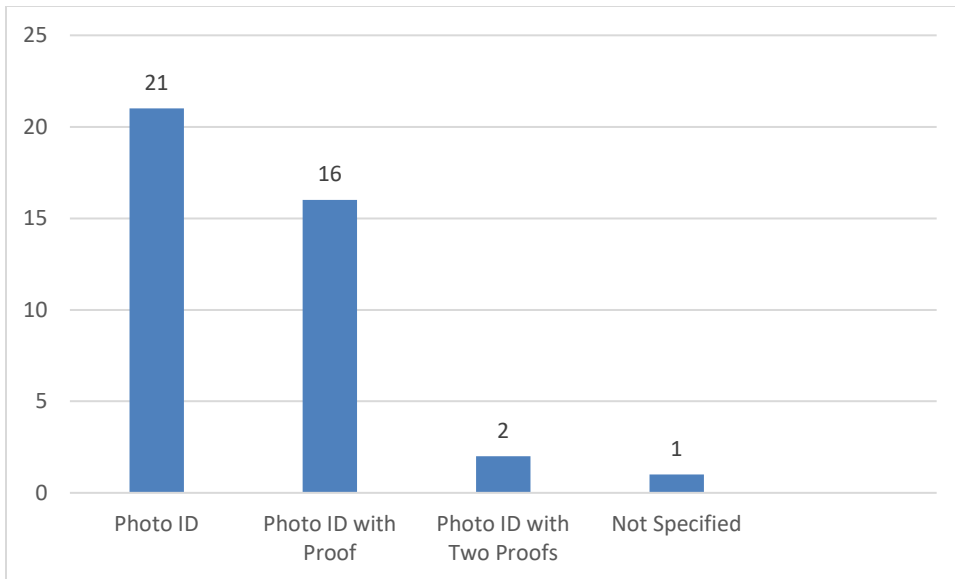
Figure 1. Documentations Necessary for Library Card, n=40.

### R2. What types of cards, other than traditional library cards, are offered at Mississippi public libraries?

The results revealed the examined Mississippi public libraries offered multiple types of library cards. Non-resident cards were offered at 24 libraries (40%). Individuals could apply for a digital card at 16 libraries (27%). Three libraries (5%) provided educational or educator cards. These cards allowed educators to place more holds on materials and longer loan periods than traditional cards. Two libraries (3%) offered library cards to institutions such as daycares and nursing homes. Four libraries (7%) also offered fine-free cards for teens or kids, three libraries (5%) offered temporary cards, and four (7%) libraries offered other types of cards. These other types included homebound, Internet-only, and Read + Success cards. Another 7 percent of the 40 libraries stated they belonged to a library consortium. These results are illustrated in Figure 2.

### R3. How many Mississippi public libraries require a parental signature for underage library card applicants and what is the age of the applicants requiring a parental signature?

Of the 40 websites observed, 26 libraries (65%) required a parental signature for a minor to receive a library card. There were 12 libraries (30%) that did not specify if a parental signature was required for a minor's library card. In two instances, libraries offering teen or children's fine-free cards did not require a parental signature with the card application.

The age of an applicant needing a parental signature when applying for a card varied with the 26 libraries. There were 17 libraries (65%) requiring a parental signature for minors ages 17 and under. One library (4%) required a signature for applicants ages 18 and under. Another library (4%) specified applicants aged 16 and under need parental approval. Another three libraries (11%) required parental signatures for applicants 15 and under, and two libraries (8%) stated a parental signature was needed for applicants ages 14 and under. The other two libraries (8%) did not specify an age for minors requiring an adult signature when applying for library cards. These results are shown in Figure 3.
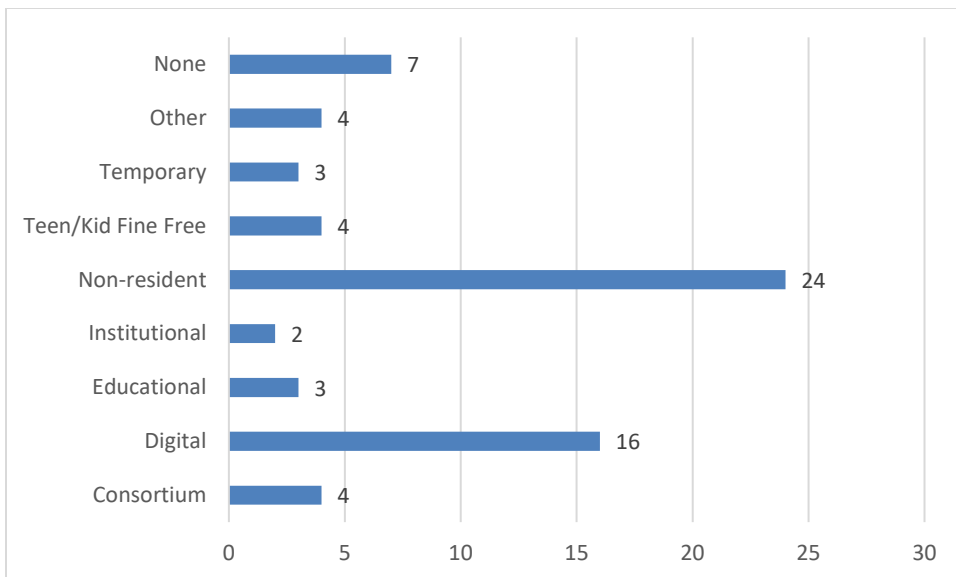
Figure 2. Non-traditional Library Cards Offered at Public Libraries, n=40.
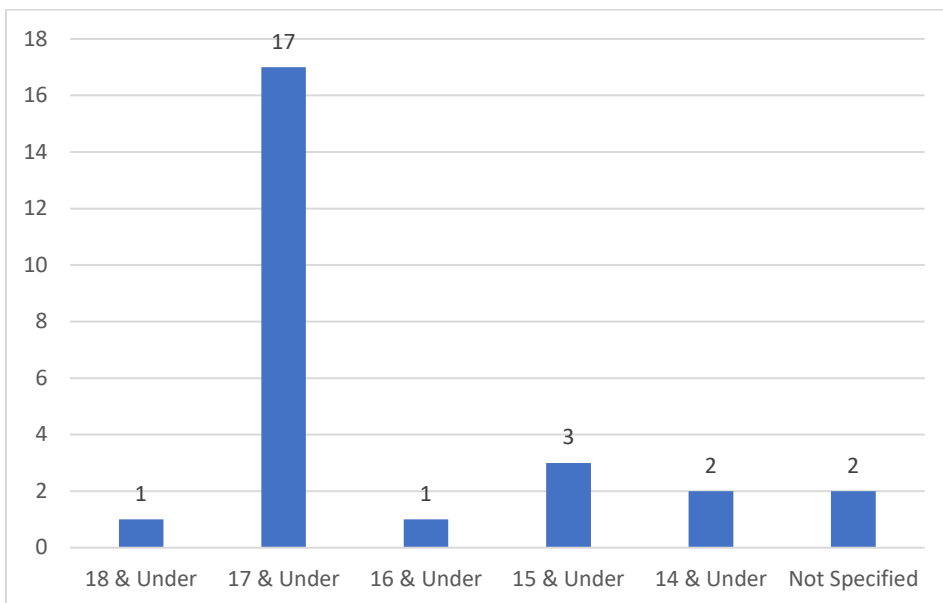


Figure 3. Age of Minors Requiring Adult Signature, n=26.

### R4. What fees, if any, must one pay to receive a non-resident library card?

Figure 4 illustrates the various fees non-resident patrons pay to receive a library card. Of the 24 libraries offering non-resident cards, six libraries (25%) charged a $10.00 non-resident fee. Another six libraries (25%) charged $25.00 to non-residents. Three libraries (13%) listed a fee of $30.00, and one library (4%) charged $50.00 for non-resident cards. Two libraries (8%) had no fee for non-residents, and five libraries (21%) did not specify any fees for non-residents.

How often non-resident library card holders renewed their membership also varied with the 17 libraries charging non-resident fees. Of these libraries, 14 libraries (82%) listed the non-resident fee as an annual fee. One library (6%) only collected the non-resident fee as a one-time fee. Another library (6%) charged a deposit for non-residents. This deposit was refundable when the user relinquished the library card, showed proof of residency to receive a traditional card, or presented another library system's card. One library (6%) did not specify if the non-resident fee was reoccurring or not. The results are shown in Figure 5.
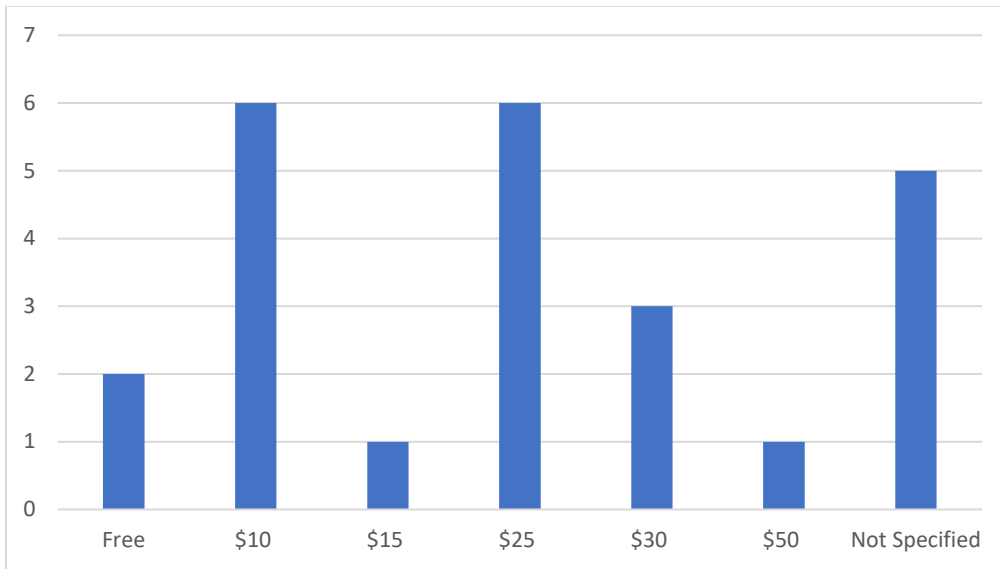
Figure 4. Non-resident Library Card Fees, n=24.
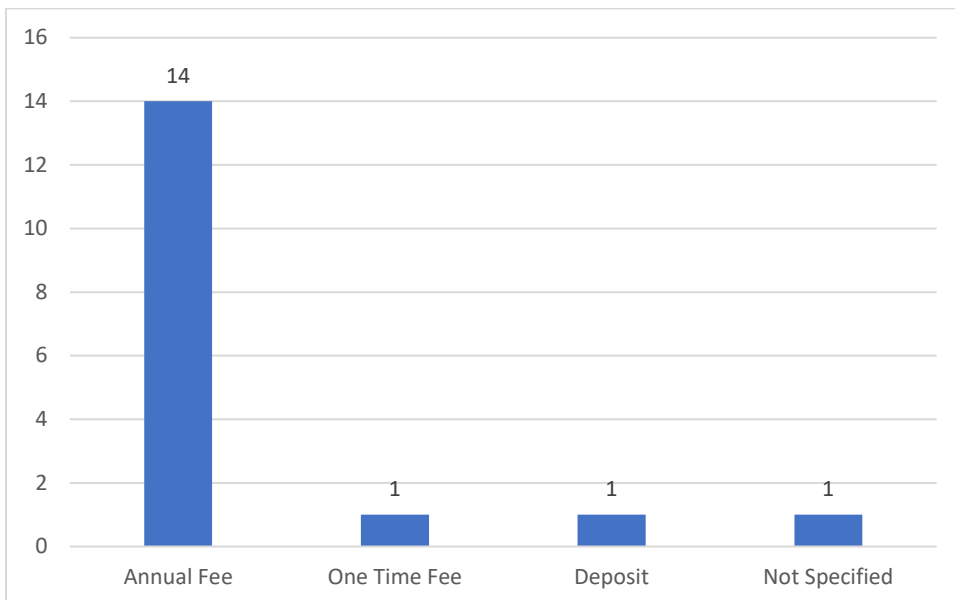

Figure 5. Frequency Libraries Charge Non-resident Fees, n=17.

### R5. How many libraries offer online registration for library cards?

Of the forty library websites examined, 24 libraries (60%) offered some type of online registration. Of these 24 libraries, 10 libraries (25%) offered online registration for digital services only. Another five libraries (13%) offered online registration for traditional library cards. Two libraries (5%) offered online registration and provided a printable application form. The other seven libraries (17%) provided a printable application form for potential library users. These results are illustrated in Figure 6.
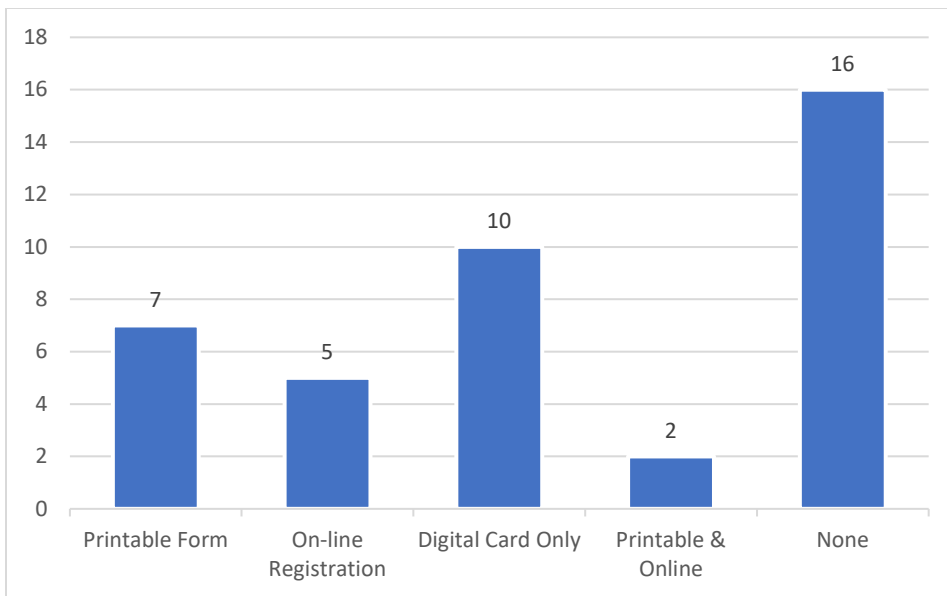
Figure 6. Types of Online Registration Available at Public Libraries, n=40.

## DISCUSSION AND CONCLUSION

The data collected in this study gave insight into barriers that may prevent successful library card registration. Membership fees were not a barrier. Unlike the libraries of Alberta, Canada (Hammond, 2007), the Mississippi public libraries studied did not charge residents a fee for new library cards. Registration or membership fees applied only to nonresidents seeking library cards. Of the 40 libraries, 17 libraries offering non-resident cards required a fee. These non-resident fees varied with each library, but they were minimal when calculating the monthly costs. The largest annual fee of $50.00 equals approximately $4.17 a month. Further research would be necessary to determine if non-resident fees deter individuals from applying for library cards outside their service areas.

From the results, proper documentation was a potential barrier. Of the 40 library websites examined, 97.5 percent of the libraries required photo identification with a current address or some proof of residency. Due to the way public libraries in Mississippi are funded, this finding was expected; however, the results illustrated that 24 of these libraries (60%) allowed nonresidents to obtain library cards. The libraries allowing non-resident applicants required proof of address and photo identification for these individuals as well. The findings also show 33 libraries (82.5%) offer another type of library card aside from the traditional library card, with 15 libraries (38%) offering two or more types of non-traditional cards. These results show public libraries

were adapting policies to allow more individuals the capability to utilize the library resources. It also shows some libraries in the state were open to adapting library card policies to better meet individual patrons' needs.

This study did not fully analyze the requirements for nontraditional library cards; however, certain libraries offered card options for individuals unable to provide proof of residency. These exceptions included Harrison County Library System's essential card. The essential card gave library users limited services without a contact phone number (Harrison, n.d., p. 16). Two other libraries offered library membership without proof of residency. Kemper Newton Regional Library System's website stated individuals "without an address may ask a librarian" about receiving a library card (Kemper, n.d.). Marks-Quitman County Library offered a temporary card. The temporary card allowed library users a month of service until they could provide proper documentation (Marks-Quitman, n.d.).

This study revealed two consortiums among the State's public libraries. These consortiums were the Dancing Rabbit Library Consortium (Carnegie, n.d.) and the Longleaf Consortium (Lincoln, n.d.). The consortiums allow library users from the participating libraries to use the services offered at any library in the consortium. The Dancing Rabbit Library Consortium serves public libraries in 14 counties and includes five participating academic libraries (Carnegie, n.d.). The Longleaf Consortium serves

seven counties: Copiah, Jefferson, Jefferson-Davis, Marion, Pike, Amite, and Walthall counties (Lincoln, n.d.). The existence of these consortiums shows the libraries in the state can work together to provide more services to their communities.

Not all consortium members advertised they accepted the Dancing Rabbit Library Card. Of the twelve public libraries or library systems in the Dancing Rabbit Library Card consortium, only Bolivar County Library System, Carnegie Public Library of Clarksdale and Coahoma County, Marks-Quitman County Public Library, and Sunflower County advertise their membership in the consortium. This omission shows libraries could utilize their websites to promote services more effectively with more complete information.

The findings on juvenile cards were not uniform. No library website stated the library partnered with local schools to provide more accessible library services to minors. This study found only 26 libraries required a parental signature for minors. The other 35 percent or 14 libraries made no mention of juvenile patrons. Of the libraries requiring parental signatures, 17 libraries followed the traditional definition of a minor as an individual under the age of 18. Yet, six libraries required signatures for minors younger than 17 years of age. Of the four libraries offering teen or children's fine-free cards, Central Mississippi Regional Library System and Lamar County Library System did not require a parental signature with the card application. Jackson-Hinds Library System allowed a teacher to sign for minors under the age of 12. This library system also allowed a teacher or an adult friend to sign for minors aged 12 to 17 (Jackson-Hinds, n.d.). These cards gave library users limited use of library services.

Of the libraries observed, 17 libraries (43%) had the capability for potential users to apply online for a library card; however, only seven libraries allowed online registration for traditional library cards. This illustrates that Mississippi public libraries continue to rely more on in-person registration, especially for traditional library services. Printable forms available on nine library websites provided potential users the opportunity to complete forms before visiting the library. These forms also provided the information needed to complete the application process. The lack of online registration may not reflect the availability of digital resources. Further study would be necessary

to discover a link between online registration capabilities and the existence of the library's digital collection.

Although this study did not evaluate how easily accessible library card policies were, the study illustrated libraries could effectively use their websites to post information to assist potential and current library users. Further research could evaluate the ease of navigation of public library websites for potential library card users. This could include how many clicks were needed to access library card information, the inclusion of a "Get a Library Card" page, and if the library card policy is accessible online.

Future studies could be conducted by examining the printed library policy manuals of Mississippi public libraries since only nine libraries posted complete policies on their websites. This may incorporate more libraries due to the lack of information available on library websites. Other research could examine the library card policies and the annual statistical information available through the Mississippi Library Commission to identify any correlation between library card requirements and the number of registered library users for the library systems.

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**APPENDIX [A]** –Library Card Tally Form

1. Library Name and URL:

2. Library Card Policy:

    a. Complete policy:  Yes No

    b. Library Card Requirements:  Yes No

3. Documentation Requirements:

    a. Photo ID with current residency only or with other residency proof ___

    b. Both Photo ID With current residency proof ___

    c. Other: _____

    d. Adult Signature for minors:  Yes No

    e. Age of Minors: _____

4. Allow Non-resident Patrons:  Yes No

    a. Non-resident Fee: _____

    b. Other: _____

5. On-Line Registration:

    a. Printable form only _____

    b. On-line registration for digital services only ___

    c. Digital Card available_____

6. Other Notes

Date Data Retrieved: _____          Date Data Reviewed: _____

# Physical Preservation of 35 mm Slides: Methods and Standards
By Julia Meier

Readers: Dr. Stacy Creel, Dr. Jeffery Hirschy

## INTRODUCTION

A color transparent image surrounded by a frame made of plastic or cardboard, which fits in the palm of most hands, is a unique form of photography from the 20th century. This tiny transparency, which comes both in greyscale and color, was a popular form of photography in the middle of the 20th century. 35 mm film, named for its 35 mm width, was first created in the 1930s and started to gain popularity in the 1940s (Ang, 2014; Rosenblum, 1997). This was due to the fact that slide transparencies, which are positive transparencies, had a higher quality and finer grain than other color negatives and created a sharper image (Rosenblum, 1997). By the time, the 1950s and 1960s hit, 35 mm slides had become very common in both commercial and domestic photography. By the late 20th century with the development of other types of photography, including digital, as well as the rise of television, 35 mm film fell out of popularity (Ang, 2014).

With 35 mm slides being such a widely popular format throughout the 20th century, it is no wonder why they hold a great deal of history from that era within their tiny frames. As pieces of history, 35 mm slides are valuable documentary materials, and to keep the history they contain alive, they must be physically preserved.

### Purpose Statement

The purpose of this content analysis study was to gather and determine physical preservation methods and standards for the preservation of 35 mm slides from peer-reviewed journals and other published sources from 1980-2021.

### Research Questions

*R1. What peer-reviewed articles are there on physical preservation methods of 35 mm slides from 1980-2021?*

*R2. What non-peer-reviewed sources are there on physical preservation methods of 35 mm slides from 1980-2021?*

*R3. What sources from 1980-2021 on physical preservation methods for photography can be applied to the physical preservation of 35 mm slides?*

*R4. What standards or methods of physical preservation are there for 35 mm slide photographs?*

### Definitions

*35 mm film:* A type of film that is 35 mm wide from edge to edge (Kroon, 2014).

*Air Bulbs:* A tool used in archival preservation that creates a puff of air. It is usually used to remove dust and dirt from an object without touching it (Ritzenthaler & Vogt-O'Connor, 2006).

*Buffered:* In reference to archival storage materials, this means that the material in question has added an agent to make it alkaline (National Park Service, 1995).

*Cellulose acetate:* A type of safety film, made of plastic, that has hydrolyzed cellulose in its composition (Society of American Archivists, 2020).

*Cellulose nitrate:* A type of plastic that at one point was commonly used for film. Due to its composition being mostly made up of a celluloid known as nitro-cellulose, it was highly flammable and unstable. It was discontinued in the 1950s (Health and Safety Executive, 2013).

*Color shift/ color shifting/ color balance shift:* When the colors of a photograph or image change due to one or more types of dye fading faster than the others (Kroon, 2014).

*Color transparency:* A color image manufactured on a transparent medium, like film or glass, that is viewed by projecting light through the image (Ang, 2014).

*Content Analysis:* A type of research that focuses on particular terms, topics, and themes within qualitative data (Columbia University Irving Medical Center, 2022).

*Digitization:* In the context of preservation of 35 mm slides, it is "the conversion of analogue data," the physical slides, "into digital forms" (Oxford University Press, 2022, para. 1).

*Dots per inch (dpi):* A measurement of print resolution. The higher the number, the more dots of ink per inch there are and the higher the resolution of the image is (Ang, 2014).

*DSLR:* A single-lens reflex digital camera (Chen et al., 2022).

*Dye Coupler:* Used in chromogenic photographic processes, this "colorless chemical compound reacts with [a] oxidized developer to" create dye or color in a photo (Pénichon, 2013, p.313).

*Emulsion:* A coating that is light-sensitive, which is used to create an image in photographic films and prints (Pénichon, 2013).

*Fade:* The slow deterioration of an image or photograph over time due to the dyes that make up the picture (Koon, 2014).

*Fungicide:* A compound used to destroy or put mold and its spores in a dormant state (Lavédrine, 2009, p. 325).

*Lignin:* A part of woody fibers that makes them rigid as well as the main cause of acidity within paper (Ritzenthaler & Vogt-O'Connor, 2006).

*Monochrome:* In reference to a photograph or slide, it is an image that is made up of only black, white, and gray tones that can be tinted (Ang, 2014, p. 466).

*Negative:* A type of image where the "colors and areas of light and dark are reversed" (Ang, 2014, p. 466).

*Photographic Activity Test (PAT):* A test from the International Standard Organization (ISO) that "explores the possibility of chemical interactions between photographs and a given material after prolonged contact" to determine if the material is safe for use with photographs and their storage (Image Permanence Institute, n.d., para. 1).

*Polyester:* A plastic material used as bases for film (Lavédrine, 2009).

*Positive:* The opposite of a negative image. It is a type of image where the "colors in areas of light and dark match the scene, object, or figure they represent" (Ang, 2014, p. 467).

*Relative Humidity (RH):* The percent of humidity in relation to the temperature of the air at the time the measurement was taken (NOAA's National Weather Service, 2015).

*Safety Film:* A type of film made from cellulose triacetate and polyester film base which replaced the highly flammable and unstable nitrate base film (Lavédrine, 2009).

*Slide*: In terms of photography, it is a positive transparency that has been mounted to assist in viewing through projection (Society of American Archivists, 2022).

*Transparency:* A type of positive image photograph that is viewed by transmitting light through the image (Lavédrine, 2009).

*Unbuffered:* In reference to archival storage materials, it is a material that is pH neutral and acid-free (National Park Service, 1995).

*Ultraviolet Radiation (UV):* A form of radiation produced from light sources (Centers for Disease Control and Prevention (CDC), 2022).

### Delimitations

This study focused on physical preservation methods of 35 mm slides mentioned in published sources and peer-reviewed articles from 1980-2021. It also included sources that had related information which can be applied to the physical preservation of 35 mm slides. The sources came from the University of Southern Mississippi library's digital resources, the Somerset County Library System of New Jersey's resources, as well as sources that could be interlibrary loaned through these institutions. This study included both print and e-resources. E-resources outside these institutions were limited to those from museum, archive, library, and government websites. This study did not focus on digital preservation as a physical preservation method because in digital preservation a new digital entity is created, one that is a copy of the original, not the physical preservation of the original item. This study focused on the preservation of the

original item only, not the creation of a facsimile of the original.

## Assumptions
It was assumed that the sources from the University of Southern Mississippi's and Somerset County Library System of New Jersey's collections on the topics of physical preservation of 35 mm slides and related information were accurate and correct. Additionally, it was assumed that both the print and e-resources available through these institutions were created by reliable and reputable sources. The additional e-resources found outside these institutions on museum, archive, library, and government websites were assumed to be reputable, accurate, correct, and dependable as well.

## Importance of Study
This study provides information on the methods that are used and can be used for the physical preservation of 35 mm slides. This is important to not only the archival and museum fields, but to the library and information science fields as well. Since 35 mm slides have been used both commercially and domestically in so many different ways, they have documented much of the history of the mid-20th century. Now 35 mm slides are showing up as historical documentary materials in archives, museums, and libraries creating a need for these institutions to properly preserve and conserve them for future use. 35 mm slides and film are aging as all things do and need proper preservation to ensure they will last for future generations. It is hoped that this study can be valuable to researchers, people who work with 35 mm slides and preservation, and those who would like to learn more about physical preservation methods for 35 mm slides.

## LITERATURE REVIEW
### Popularity of Digitization as Preservation for 35 mm Slides
35 mm slides comprised of 35 mm wide film, processed as a positive transparency, and usually framed in cardboard, metal, or plastic, are small photographs that can easily be projected to produce a larger form of the image it contains (Pénichon, 2013). These small pieces of photography were popular in the 20th century. Due to their popularity within the public, commercial, and academic fields, these little slides contain a great deal of historic value and information from the last century, causing those who preserve history to have to deal with preserving what they contain (Wilhelm & Brower, 1993). Looking at

sources which talk about the preservation of 35 mm slides, the preferred method seems to be digitization, which is chosen over physical preservation or conservation of the slides themselves (Lavédrine, 2009).

The preference for digitization as a method of preservation is expected due to the prevalence of modern digital technology. Lavédrine (2009) mentioned that digitization, which is the creation of a copy or counterpart within a digital format of the original, is a preferred method of preservation in a wide range of fields. Oleen and Olsen's article from 2011 supported this. Their article about the digitization of agricultural slides for academic use focused solely on making digital copies of the collection of slides without mentioning what will become of the originals. Regennitter's (2000) article from 9 years prior did the same. His article on how to plan for a digitization project of 35 mm slides was based in the dental and orthodontic fields. The thought process behind the suggested digitization was not for preservation needs but for updating to current technology. At the time of the article, medical fields were in the process of transferring physical copies of patient records to computer-based records, giving another reason to make digitization a preferred method when dealing with 35 mm slides (Regennitter, 2000). A 2020 article by Fernández discussed methods of digitizing archaeology slides with a DLSR camera. Fernández's (2020) preference for digitization over physical preservation was based on cost efficiency.

Besides promoting the digitization of 35 mm slides, these pieces also shared the goal of providing easier and wider access to the information that the slides hold. Bellacosa's article discussed access as a major factor that institutions must consider when dealing with collections. In Jerrido, Cotilla, and Whitehead's 2001 study, they also mentioned that the reasoning for digitization was for access. In that case, the collection of slides mentioned were used by a horticulture class. This required the students to use the collection in person, which was limited by the library's hours. By digitizing the slides, the students no longer had to work around the library's opening hours and could now access them at any time and place they would like (Jerrido et al., 2001).

Providing access through digitization was not a new idea for 35 mm slides. Looking at Regennitter's (2000) article and the sources he cited, digitization was happening in the 1990s. He was not so much promoting access and preservation in his article but for its ease of use. Within the first page, he mentioned that the reasoning behind the digitization push was to adapt to the recent technology within the field. As Regennitter (2000) wrote, "digital images are the raw materials for presentations in the Information Age" (p.110). Therefore, the images 35 mm slides contain need to conform to modern standards (Regennitter, 2000).

As technology changes so do the knowledge and skills required to use it. Those who have grown up using computers and digital technology find it easier to work with digital mediums (Oleen & Olsen, 2011). "Digital images are now the norm" (Oleen & Olsen, 2011, p. 375). This is true when it comes to those who fit under the titles of students and researchers, since in today's digital age it is easier and less time consuming to download or access a piece of information through a digital source than in person. Especially if one can do it from home and without having to travel out of their way to access it. Oleen and Olsen (2011) brought up the points that with digitization, not only is ease of access provided, but it is also "a way to insure that future students and researchers use these unique and important materials" (p. 375).

Besides access and conforming to new digital technology for ease of use, digitization can also be seen as a way to prevent further damage to the original slides. The goal of VanSnick and Ntanos' (2018) study was to assess the change in demand for access to the physical collections after the digital copy was made available. Their results showed that by making the digital copy available, it improved the usage of that collection. Additionally, the handling of the original collection was reduced by 99 percent (VanSnick & Ntanos, 2018). Digitization is a way to promote and provide wider access as well as prevent further damage to the materials done by handling them.

### Digitization is Not Preservation
Even though digitization greatly improves access and sometimes ease of use for 35 mm slide collections, digitization is not a true form of preservation. It can be a tool to assist in preventing further damage due to handling. VanSnick and Ntanos' (2018) article

pointed out that this can be a form of preventative care. However, when digitizing a 35 mm slide or any other photograph or object, the result is a digital copy or surrogate. The digital version is not a replacement for the original. Instead, it is a creation of a new entity (Fernández, 2017). Burns (2017) and Conway's (2014) articles drove home this point of the creation of digital copies and surrogates, and their need to be treated as separate entities. They will need to be preserved in addition to the originals. Looking at how fast digital technology changes, evolves, and improves, preservation of these digital surrogates can be just as tricky as preserving the original.

When creating a copy, the quality of the copy will not be the same as the original, nor will it hold exactly the same information. With the improvement of digital technology over the years, the ability to digitize photographs and documents has improved. However, it is still not an ideal way of replacing or preserving the original source. A 1999 article by Rumsey mentioned that digitization is not a true replacement for trying to preserve the original source. Due to rapid advancement of technology a current scan of an object would always be of lower quality than a future scan (Rumsey, 1999). Regennitter's (2000) article was scanning slides in 300-400 dots per inch (dpi) because of the storage space of the compact discs he was using. Compare that to Matusiak and Johnston's 2014 article where they were scanning 35 mm slides at 4,000 dpi. The quality is only likely to improve further. Another issue to note with digital copies is how they are stored. Regennitter (2000) noted that he stored his digital copies on rewriteable compact discs, which Note's (2019) chapter on digital preservation mentioned that compact discs were becoming obsolete. When storing digital copies, the storage place and format must be considered or else the copies could be lost due to lack of ability to access the file.

Another issue about making a digital copy or making any sort of copy of an original, is that it is not exactly the same no matter how similar it looks. Additionally, digitizing some things can be almost virtually impossible. Weidner (2013) brought up this point with the mention of an art installation that used 35 mm slides. Since the piece used 35 mm slides and projectors to create the art, it is virtually impossible to try to convert it into a digital format. The slides themselves could easily be scanned and digital copies could be created, but what about the artist's concept? When an artist creates an art piece, they have a

specific vision or concept in mind. The artist chose to use 35 mm slides projected with a slide projector to express their vision. By trying to turn the all the aspects of the piece digital, it would change the artist's vision and alter the piece of art (Weidner, 2013).

### Studies with Similar Methodologies

While the studies below do not necessarily deal with 35 mm slides, photography, preservation, or archives, their methodologies helped form the methodology for this study. Uzunboylu and Genc (2017) used mixed methods that applied both document and content analysis methods. Their study focused on making an analysis of documents published within a specific database that dealt with learning foreign languages through mobile learning. While this study also used content analysis, their study followed the definition of content analysis where the focus is on compiling and presenting data in a way that readers of the study will understand (Uzunboylu & Genc, 2017).

Faulkner, Klock, and Gale's (2002) study on qualitative research in family therapy publication trends also assisted in shaping this study's methodology. Their research questions were looking for the *what* in dealing with their topic. For example, their first question was, "What are the qualitative research publication trends over the past 20 years?" (Faulkner, et al., 2002, p. 69). These questions are similar to those in this study. Faulkner, Klock, & Gale's (2002) methodology also included doing further analysis on found articles. This study included a similar method.

Rinto, Bowles-Terry, and Santos' (2016) study emulated similar methodologies to both previous studies. In their study on first-year students' research papers, they use content analysis to examine both the topics the papers are on as well as the students' research skills which went into the papers. Similar to Rinto, Bowles-Terry, and Santos (2016), this study looked at what methods of preservation and conservation are suggested within the sources found.

## METHODOLOGY

This collection analysis study aimed to find and identify sources and information on the preservation and conservation of 35 mm slides. The study was conducted by searching a selection of databases and collections with specific search terms. The results from those searches were gathered and documented in

two spreadsheets and a Word document. The results from the sources were evaluated on the information they contained. The sources that were selected answered the research questions with that information.

### Information Sources

The selection of databases and collections that were used in this study were the University of Southern Mississippi (USM)'s library catalog, Somerset County Library System of New Jersey (SCLSNJ)'s library catalog, EBSCOHost databases which are offered through both USM and SCLSNJ, and two specific websites: the National Parks Service's Conserve o' Grams and the National Archives. The EBSCOHost databases chosen for this study included Academic Search Premier, Agricola, America: History & Life, Art & Architecture Complete, Book Collection: Nonfiction, eBook Academic Collection, eBook Collection, eBook Open Access (OA) Collection, Information Science & Technology Abstracts (ISTA), Library & Information Science Source, Library, Information Science & Technology Abstracts, MasterFILE Premier, and TOPICsearch. These databases were chosen based on their relevance to the subject matter of this study. Each one of these databases contained articles and sources related to 35 mm slides and film. If articles or sources were not available in full-text format digitally through any of these databases or catalogs and it had or could potentially have relevant information to this study's research questions and goals then it was obtained by borrowing a physical or digital copy through USM, SCLSNJ, or via interlibrary loan.

### Procedures

Two spreadsheets and a word processing document were created prior to the initial research. The first spreadsheet, called "Initial Source Pull" had a tab for each collection and database. These tabs included: USM's library catalog, SCLSNJ's library catalog, EBSCOHost databases, and Websites. Each tab had a table with the columns of title, author(s), publication date, type of source, and link to source/ record. The second spreadsheet, titled "Selected Sources," had a similar setup but with only two tabs: sources picked for further analysis and final sources. The word processing document, titled "Final Sources Review," was a running list of the final selected titles with summaries and information gleaned from the sources. After the creation of the recording documents, the initial search for sources was conducted. Each database and collection listed in the "Information

Sources" section of this study was searched with similar search terms.

Databases were searched all at once with no field limiters using these terms: "35mm slide* AND Conserve* OR Preserve*","35 mm slide* AND Conserve* OR Preserve*", "35 mm film AND Conserve* OR Preserve*", "35mm film AND Conserve* OR Preserve*", and "photograph* AND Conserve* OR Preserve*".

The SCLSNJ's library catalog was searched using the terms: "35 mm slide*", "35mm slide*", "35mm film", "35 mm film", "Conservation AND photo*", and "Preservation AND photo*". USM's library catalog was searched with the terms " Archival preservation AND Photo*" in the subject field; "Conserve* AND Photo* NOT Digital*" in the title and subject fields; and "Preserve* AND Photo* NOT Digital*" in the title and subject fields.

The two websites were searched differently. The section of the National Archives site on preservation and conservation resources was searched manually by looking at the sources that related to the preservation and conservation of photography and film. For the National Parks Service, only the webpage with the *Conserve O' Grams* was searched. Like the National Archives, it was searched manually by looking at the pamphlets that were related to the preservation and conservation of photography and film.

When sources were discovered, they were recorded within the "Initial Source Pull" spreadsheet. Each source that had been found to be possibly relevant with the initial search and indicated to be possibly useful with a quick analysis of its summary, had its title, author(s), publication date, type of source, and the permanent link to the source recorded within the spreadsheet. The "type of source" column was limited to the following types: book, article, peer-reviewed article, and web-based source. Book covered all published bound print materials and those categorized as eBooks. Article covered any source that was categorized as an article but was not from a peer-reviewed source. Peer-reviewed articles were articles from peer-reviewed journals. Web-based sources were used for sources which were available via the internet that did not fall under any of the other categories. During the initial search any of the sources that were available for immediate digital download were

downloaded and kept in a folder titled "35_mm_Study_Intial."

After the initial search and recording of sources, the next step was to sort through the found sources. In the first elimination round, the sources were looked at for content. This was done by skimming the sources to see if they contained possible relevant or related information on the preservation or conservation of 35 mm slides. Any source that was deemed as a possibly relevant source was highlighted green in the spreadsheet "Initial Source Pull" spreadsheet. Any source that did not pass was eliminated and had their row struck through. Once all the sources had gone through this elimination step, those that were highlighted green were copied to the second spreadsheet, "Selected Sources."

After the sources had been narrowed down, they were checked for obtainability. Those that were obtainable through the internet via the web or digital download were highlighted in light purple. Sources that needed to be obtained physically from SCLSNJ's collection were highlighted in teal and those from USM were highlighted in yellow. Any source that was interlibrary loaned from SCLSNJ or USM was highlighted in light blue until obtained. Once obtained, the source was highlighted in a darker blue. If for some reason the source could not be obtained it was highlighted in red. Only the sources that were obtained were analyzed during the next step.

Once all the sources that were found in full text were obtained, they were analyzed in greater detail than in the two previous analysis steps. At this point, the results of the further analysis were recorded in the word processing document, "Final Sources Review." Each source had their title, author, and publication year recorded within the word processing document. In addition, a summary of the information within the source and any valuable information that stood out about or in relation to the preservation and conservation of 35 mm slides was included.

### *Limitations*
This study's results were limited to the accuracy and content of the selected library collections, databases, and websites.

**RESULTS**

After the initial searches through the databases, library catalogs, and websites, a total of 58 sources from 1980-2021 were found. Out of those 58 sources, 36 were deemed to contain information relating to the physical preservation of 35 mm slides or of photography. During the further analysis stage of these 36 sources, which included finding ways of obtaining some of these sources which were not readily available, not all were able to be examined further. *An Ounce of Preservation* by Craig Tuttle was unable to be used due to the book being unable to leave the state. *Archives & Manuscripts: Administration of Photographic Collections* by Mary Lynn Ritzenthaler and *The Life of a Photograph: Archival Processing, Matting, Framing, and Storage* by Laurence E. Keefe were not loanable. *Twentieth-Century Color Photographs: Identification and Care* by Sylvie Pénichon and *The Permanence and Care of*

*Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* by Henry Wilhelm and Carol Brower were both able to be interlibrary loaned. Wilhelm and Brower's book is also available online via pdf off their website for free.

During the initial search phase, a lot of the sources found that did not apply were advocating digitization as preservation. These sources were not included since this study focuses on the physical preservation of 35 mm slides. This was also the reason sources were eliminated during the content analysis phase. Other sources which did not make the cut did not include information that was relevant to the physical preservation of 35 mm slides after closer inspection. In the end, only 20 sources were found to fit the criteria in the methodology and answer this study's research questions (Figure 1).

*Figure 1:* Total Number of Sources per Type from 1980-2021, n=20
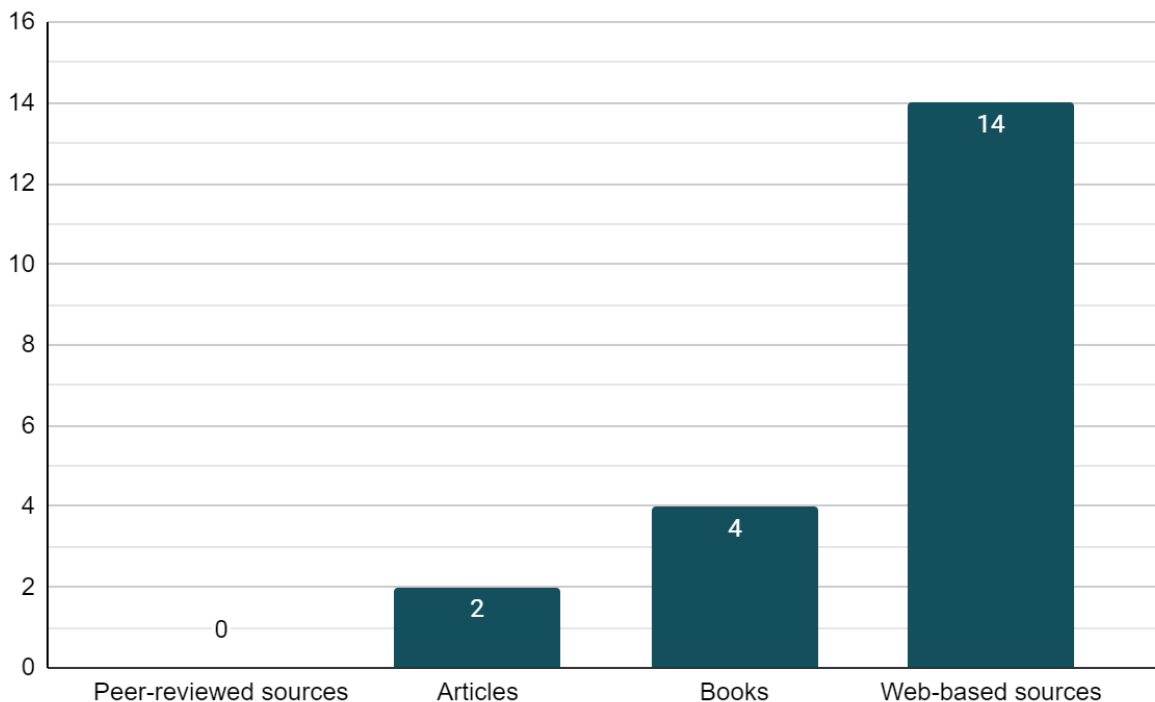


### R1. What peer-reviewed articles are there on physical preservation methods of 35 mm slides from 1980-2021?

Within the limitations and collections searched within this study, there were no peer-reviewed articles on physical preservation methods of 35 mm slides from 1980-2021. The only peer-reviewed articles discovered were deemed not applicable to the study

since they focused on the digitization of 35 mm slides not the physical preservation of the original slide.

### R2. What non-peer-reviewed sources are there on physical preservation methods of 35 mm slides from 1980-2021?

Out of the final 20 sources found in this study, only one source was solely about the physical preservation of 35 mm slides. This was Caldararo and Grigg's

article "Preliminary Report on the Conservation of Slides with Special Reference to the Removal of Mold" (2001). Their article focused solely on methods of removal of mold from 35 mm slide photographs and did not include information for other types of preservation of photography.

However, within the rest of the 20 sources selected, there were four that have a section about or mentioned 35 mm slides. These sources also contained information on preservation or conservation for other types of photography. From the National Archives website, the article titled "What is the Best Way to Store Negatives and Transparencies?" covered preservation practices of 35 mm slides as well as other types of transparencies and negatives (2017). The three books found in the search had small sections relating to 35 mm slides. *Twentieth-Century Color Photographs Identification and Care* by Sylvie Pénichon had multiple pages and sections throughout her book on 35 mm slides which included preservation practices for specific types of deterioration, in addition to having a section on the history and photographic processes used to create 35 mm slides (2013). Pénichon's book (2013), had some of the most information about 35 mm slides out of the four book sources, however, Wilhelm and Brower's book *The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* (1993) devoted a whole chapter to one type of deterioration of 35 mm slides in addition to including information about 35 mm slides in other chapters. Ritzenthaler and Vogt-O'Connor's book *Photographs Archival Care and Management* had a smaller section devoted to 35 mm slides and the information was placed under x-rays and transparencies (2006).

Another book that was found within this study was *The Film Photography Handbook* by Marquardt and Andrae (2019). There was a section on 35 mm slides,

however, it mainly focused on the history and what cameras to use with 35 mm film instead of preservation practices, especially for 35 mm slides (Marquardt & Andrae, 2019). It was not counted for this research question due to having only general information about the preservation of photographs in the back of the book and nothing on transparencies that mentioned 35 mm slides.

Within the 20 final sources, one was solely about the physical preservation of 35 mm slides, and three discussed physical preservation methods of 35 mm slides in addition to other types of photography (Figure 2). Out of these four sources, one was an article that was not from a peer-reviewed journal and three were physical books. There were no articles from peer-reviewed journals that focused on or mentioned physical preservation methods for 35 mm slides found within the search limitations and methods within this study.

***R3. What sources from 1980-2021 on physical preservation methods for photography can be applied to the physical preservation of 35 mm slides?***
Twenty sources were found and made it to the final selection in this study. Out of these 20, one was solely about the physical preservation of 35 mm slides and not on any other type of photography. The rest either contained information about the physical preservation of 35mm slides along with preservation methods of other types of material or contained information that can be applied to the physical preservation of 35 mm slides. Nineteen of the 20 sources fell under this research question. Out of the 19 sources, four were books, one was an article, and the 14 others were web-based sources (Figure 3). Peer- reviewed articles were found, however, further analysis of their content eliminated from the final results of this study.

*Figure 2:* Sources by how much Information is included on 35 mm Slides, n=20.
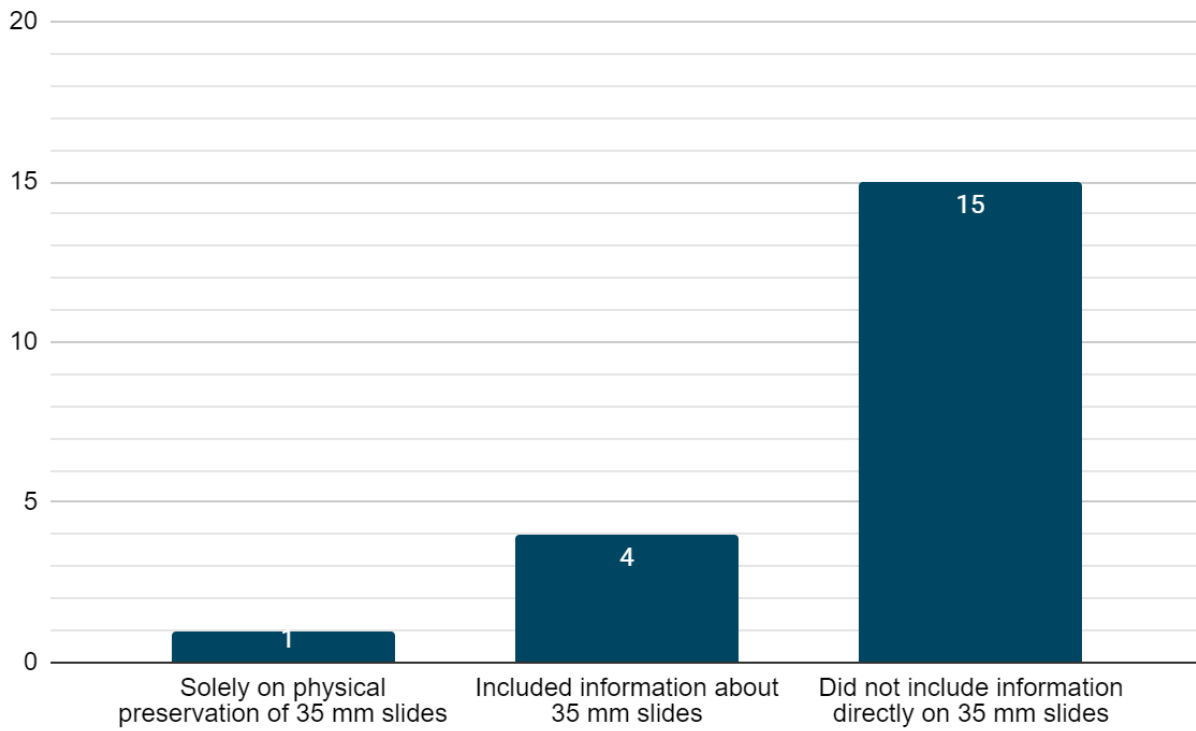


*Figure 3:* Number of Sources from 1980-2021 on Physical Preservation Methods for Photography, n=19.
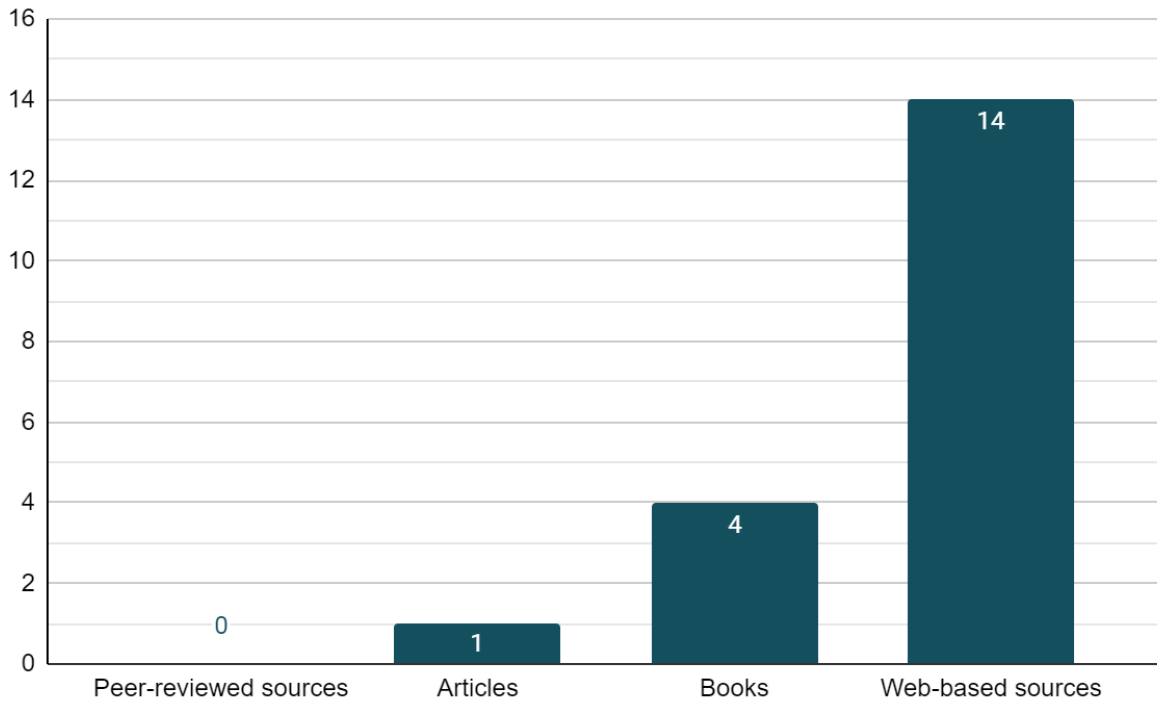
### Articles

The was only one article found within this study. "Preserve My Photographs" came from the *Library of Congress Magazine*'s fourth volume from 2015 (Fischer (Ed.)). It was made up of bullet points about what to do and not to do when handling or storing photographs. The little information it contained was overly broad and relatively simple. For example, the article mentioned to keep "food and drink away" from photographs and "hav[e] clean hands" when handling them (Fischer (Ed.), 2015, p. 22). This article was basically just general guidelines when it comes to caring for photographs.

### Books

There was a total of four books related to this study based on its methodology and limitations. Three of these books also fell under the second research question since they contained a section or sections that referenced physical preservation methods for 35 mm slides.

*Photographs: Archival Care and Management* by Mary Lynn Ritzenthaler and Diane Vogt-O'Connor covered a wide range of topics when it comes to the preservation of photographs and their management within archival settings (2006). This book contained a great deal of information relating to the physical preservation of photographs. Ritzenthaler and Vogt-O'Connor (2006) covered causes of deterioration, storage, and handling of photographs. Additionally, it has a specific section that covered mold and mildew deterioration in detail (Ritzenthaler & Vogt-O'Connor, 2006).

*The Permanence and Care of Color Photographs: Traditional and Digital Color Prints, Color Negatives, Slides, and Motion Pictures* by Henry Wilhelm and Carol Brower focused solely on the preservation, conservation, and care of color photography (1993). Their book covered the different types of physical color photography, the various types of deterioration, how to prevent deterioration and further deterioration, and preferred display, handling, and storage techniques. As mentioned in the results of research question two, this book also contained two chapters that focused more on the physical preservation of 35 mm slides. One was solely about 35 mm slides while the other titled "Handling and Preservation of Color Slide Collections" covered 35 mm slides and related materials (Wilhelm & Brower, 1993).

*Twentieth-Century Color Photographs Identification and Care* by Sylvie Pénichon (2013) focused on color photographs much like Wilhelm and Brower's (1993) book, however, her focus was solely on color photography from the 20th century. Pénichon's (2013) book covered the history of color photography, types of color processes and mediums, deterioration of color photographs, and preservation methods. She included 35 mm slides within the book as well as other photography types. With the deterioration and preservation methods, she did not single out 35 mm slides in their own section but grouped them together with transparencies and also with color photographs in general (2013).

*The Film Photography Handbook* by Marquardt and Andrae was more about processing and taking photographs in older formats such as 35 mm film and other odd-size formats (2019). It had information about the history of 35 mm slides but no direct physical preservation methods focusing solely on or referencing 35 mm slides. However, it did have a section where it discussed how to store negatives and prints in materials that pass the Photographic Activity (PAT) test (Marquardt & Andrae, 2019). Marquardt and Andrae's (2019) book echoed most of the other sources about the general storage of photographic materials as a form of physical preservation.

### Web-based Sources

The sources found through the National Parks Service's *Conserve O' Grams* were PDFs and part of a newsletter series. Since they were discovered through pdf links on the National Parks Service's website, they were considered web-based sources. The sources found through the National Archives' website were pieces of text on webpages, because of being on the internet these were considered web-based sources as well. There were 14 web-based sources found by this study.

#### National Archives

From the National Archives web pages on preservation for the public, five of the web-based sources the site contained fit with the research questions of this study. Out of the five, only one mentioned 35 mm slides. This was titled "What is the Best Way to Store Negatives and Transparencies?" (U.S. National Archives and Records Administration, 2017). It discussed storage preservation methods for 35 mm slides and other negatives and transparencies

(U.S. National Archives and Records Administration, 2017). 35 mm slides are a type of transparency due to their projectable see-through image. Since this article included physical preservation information both on 35 mm slides and other related photography, it fell under this research question as well as research question two.

"Tips for Handling Family Papers and Photographs" reflected much of what *Library of Congress Magazine*'s "Preserve My Photographs" discussed in their article about handling photographs (U.S. National Archives and Records Administration, 2019b; Fischer (Ed.), 2015). In addition, this source also referenced how to handle family papers (U.S. National Archives and Records Administration, 2019b). Much of the text was very similar or exactly the same wording since they are both from the same government.

"How to Preserve Family Archives (papers and photographs)" was unlike some of the other web-based sources from the National Archives (2021). This source was about mold or insect infections within archival materials. It briefly covered the topic of mold and insects while giving links to outside sources for more information. Even though it has basic information and links for further study, it still contained relevant information that could be used for the physical preservation of 35 mm slides (U.S. National Archives and Records Administration, 2021).

"Storing Family Papers and Photographs," covered the storage of papers and photographs (U.S. National Archives and Records Administration, 2019a). This web-based source briefly discussed at what temperature and humidity items should be kept and how to store different types of materials. The National Archives also included images of what to do and not to do that show more than just one type of photograph or family paper. One of the examples showed deteriorating slides in plastic sleeves (U.S. National Archives and Records Administration, 2019a).

"Cold Storage Handling Guidelines for Photographs" may have been pulled from the National Archives' plans and guidelines for cold storage used within their archive facilities. The source gave bullet points on handling photographs from cold storage. It did not mention 35 mm slides directly, but these guidelines could be adapted for their handling (Wagner, 1991).

**National Parks Service's *Conserve O' Grams***
The National Parks Service publishes newsletter-style documents called *Conserve O' Grams* about preservation and conservation within the archive and museum collections. Nine *Conserve O' Grams* met the criteria for this study. The information could be applied to the physical preservation of 35 mm slides. These were considered web-based sources by this study since they were available via pdf files on the National Parks Service website.

"How to Select Gloves: An Overview for Collection Staff" from 2010, discussed the reasons behind wearing gloves while handling materials, what types of gloves should be worn for different types of situations, when gloves are not worn and why, and how to handle materials while wearing gloves. It included photographs of the types of materials discussed and it was applicable to the physical preservation of 35 mm slides. According to this source, one way of preventing further damage to photographs is proper handling and wearing gloves to prevent damage from oils and fingerprints (National Park Service, 2010).

"Mold: Prevention of Growth in Museum Collections" went into more detail than the National Archive's web-based source on the same topic (National Park Service, 2007). This source did not fully cover the subject but went into enough general detail that it provided more insight into removal techniques and information on the prevention and removal of mold (National Park Service, 2007). This source discussed types of molds that can be found on 35 mm slides and how to remove them just as Caldararo and Griggs' (2001) article, but in addition, this source looked at all types of archival and museum materials.

"Storage Enclosures for Photographic Prints and Negatives" and "Buffered and Unbuffered Storage Materials" were both *Conserve O' Grams* that discussed storage materials, practices, and guidelines for making sure items stored for long-term preservation have the correct storage options chosen for them (National Park Service, 1993; 1995). These two web-based sources worked together to fall under the results of this study and this research question. "Storage Enclosures for Photographic Prints and Negatives" had information about how to store various types of photographs, what types of storage are available, and the preferred types to use. "Buffered and Unbuffered Storage Materials" discussed the

physical qualities and materials within archival storage options (National Park Service, 1995). "Buffered and Unbuffered Storage Materials" also discussed what the terms buffered and unbuffered mean when it comes to archival storage supplies (National Park Service, 1995). Buffered storage supplies have added substances to absorb acidic chemicals that the materials give off as they age. Unbuffered storage options are made from pH-neutral materials (National Park Service, 1995).

"Caring for Photographs: General Guidelines" was an overview of preservation methods for photographs (National Park Service, 1997). As another source of generic information on preserving photographs, its information could be adapted for the physical preservation of 35 mm slides. The same went for the "Caring for Color Photographs" *Conserve O' Gram* (National Park Service, 1998). This source focused solely on color photographs and contained general information on the preservation of color photographs. It also had information on certain types of color processes used to make color photographs (National Park Service, 1998).

"Cold Storage for Photograph Collections: An Overview," "Cold Storage for Photograph Collections: Using individual Freezer Units," and "Cold Storage for Photograph Collections: Vapor-Proof Packaging," are all *Conserve O' Grams* which focused on cold storage of various types of photographs, papers, books, and other archive or museum items (National Park Service, 2009a; 2009b; 2009c). These *Conserve O' Grams* did not mention 35 mm slides specifically, however, their information regarding cold storage for photographs could be applied to the physical preservation of 35 mm slides.

### R4. What standards or methods of physical preservation are there for 35 mm slide photographs?
Physical preservation standards or methods of 35 mm slides can be divided into three main groups: handling, deterioration, and storage. In the 20 sources found by this study, there were some methods of physical preservation that were directed specifically to 35 mm slides, however, the majority of methods found were either for photographs in general or specific for transparencies. The next three subsections are divided into the three main groups that the methods and standards fell under.

### Handling
Handling photographs or 35 mm slides in the correct manner is the first line of defense against further deterioration of the item's condition. Starting with the workspace one would be using to work with 35 mm slides, it needs to be clean and uncluttered (National Park Service, 1997). This requires that food, drinks, dirt, hazardous materials, cleaning chemicals, smoking, or vaping, poor air quality, and other substances that could harm the slides not be present in the workspace (Ritzenthaler & Vogt-O'Connor, 2006; National Park Service, 1997; U.S. National Archives and Records Administration, 2019b). Simply having a designated workspace that is clean is one of the first and one of the easiest ways to preserve 35 mm slides.

Another way to protect slides from further damage is to use clean hands or gloves when handling the slides (Fischer (Ed.), 2015). This entails making sure one's hands are washed with soap to remove excess oil and are lotion-free. One of the most common mistakes that can cause 35 mm slides to be ruined is human fingerprints (U.S. National Archives and Records Administration, 2019b). Even with clean hands, if one touches the slide's image, the oils from the human skin can cause a reaction with the transparency and over the image, there will be the culprit's fingerprint (Ritzenthaler & Vogt-O'Connor, 2006). Wearing gloves does help if one slips up and touches the image a fingerprint would not be left. Many of the sources found in this study suggest white cotton gloves when handling photographs and 35 mm slides (National Park Service, 2010).

According to the *Conserve O' Gram* on the topic of gloves, gloves protect both the wear and the object they are handling (National Park Service, 2010). Gloves are highly recommended. However, if wearing gloves either can damage the object or cause the wearer to have not enough sensitivity of handling that is required when working with an object then they should not be worn. If gloves are not worn, hands must be clean and dry when working with an object. This source also mentioned, if one is handling multiple objects without gloves then one should wash their hands between handling the objects to prevent the transfer of substances between the objects (National Park Service, 2010). Another pro about wearing gloves while handling slides or other objects is that it protects the wearer from allergic reactions and minor scrapes. If one is allergic to any of the materials on the object wearing gloves will help

prevent an allergic reaction (National Park Service, 2010).

When choosing the correct gloves, it is important to pick gloves that are clean, the right size for one's hands, the correct thickness, and not made from materials that can harm the object or wearer. Materials like rubber or latex can cause allergies to the wearer and might "leave residues that can be deposited on objects" (National Park Service, 2010, p. 2). This is why white cotton gloves are preferred. The reason white is preferred is that it does not contain any dyes that can transfer to the object the wearer is handling. Not to mention, white gloves will show any sign of dirt or dust that gets picked up on the glove allowing the wearer to see how clean the gloves truly are (National Park Service, 2010).

Having a clean workspace, clean hands or wearing cotton gloves while handling slides, and holding the 35 mm slide correctly when working with them are the basic and easiest methods to assist in their physical preservation. When handling 35 mm slides that are housed within a frame/ mount only touch the frame/ mount, never touch the transparency itself. If the 35 mm slide is not housed in the frame and is just the piece of the film itself, hold it by the edges of the film away from the image (Image 1) (Ritzenthaler & Vogt-O'Connor, 2006).

*Image 1:* Clean Hand holding a 35 mm Slide by Its Frame/Mount (Meier, 2023).



## Deterioration

With 35 mm slides, there are several types of deterioration that can affect them. Each type of deterioration has its own methods of treating or preventing further deterioration. Common types of deterioration for 35 mm slides are dye fading, fungi, and abrasions (Wilhelm & Brower, 1993; Ritzenthaler & Vogt-O'Connor, 2006).

Dye fading is when one or more colors in an image start to fade due to numerous reasons. There are several types of dye fading. Light fading is caused by the slide being exposed to UV radiation for long periods of time (Pénichon, 2013). This usually happens due to being projected with the light of the projector causing the slide to be exposed to UV light or if it is displayed on a lightbox or in a space where UV radiation can reach it. Wilhelm and Brower's (1993) chapter on projector-caused fading mentions that light is the primary cause of fading during projection, not heat as most would think. Light fading is usually noticeable since it "characteristically results in a partial or total loss of highlights and low-density details and color shifts most visible in the low and medium-density areas of the image" (Pénichon, 2013, p.188). Depending on the 35 mm film brand, color processes, and development processes used will determine how long it will take a slide to be affected by UV radiation (Wilhelm & Browser, 1993). Usually, it is the magenta dye that would fade first in light fading, causing more of a yellow look, according to Wilhelm and Brower's (1993) test they conducted. One of the worse films was Kodak's Kodachrome Film (Wilhelm & Browser, 1993). To prevent this type of fading, limit projection time and keep slides away from UV lights. If constant viewing of the slide is required making a copy is preferred to keep the original from deteriorating more (Wilhelm & Browser, 1993).

Pénichon (2013) mentioned Kodachrome in her book as well but in relation to dark fading or thermal aging. Dark fading is where instead of light causing the fading, it is the temperature and relative humidity (RH) which cause the loss of the cyan dye leaving reddish images. Pre-1938 Kodachrome 35 mm slides have poor dye stability making dark fading a common occurrence, however, later versions of Kodachrome slides that have added couplers to their photographic development processes are much stabler against dark fading. To prevent or limit this type of deterioration

keep slides in low RH and cool temperatures or even in cold storage environments (Pénichon, 2013).

Fungi, which can manifest as mold and mildew, are a threat to the 35 mm slide. Mold is usually the fuzzy growth caused by fungi (National Park Service, 2007). Mold and fungi on slides can appear in different ways. One way is on the frame/ mount of the slide. Paper or cardboard mounts that have been water damaged and in warm humid environments or just warm humid environments, in general, can easily grow mold. The mold can destroy the information on the slide mount/frame or eventually damage the slide itself. Not to mention, if stored with other slides it can easily spread to them. According to Caldararo and Griggs' (2001) article on the study of mold removal, mold can appear on the emulsion side of the slide. Their study showed that mold can be removed by dusting with a soft brush as one option. But this option had downsides. The fungi did not always come away and could scratch the emulsion. Their best method was freezing the slide at freezing or sub-freezing temperatures and when brought to room temperature moisture would appear, and with a cotton swab the mold and fungi could be removed with minor damage to the emulsion (Caldararo & Griggs, 2001).

35 mm slides, just like any other physical photograph, can be harmed by abrasions such as dirt, dust, and human fingerprints. Dirt and dust can scratch the slide destroying parts of the image. Dirt and dust can come from the air as well as from human hands and the workspace that the slide is handled in. To clean off dirt and dust without damaging the slide can be done in two ways according to Ritzenthaler and Vogt-O'Connor (2006). Before starting it is important to examine the slide first to see if it can withstand being dusted. If it is determined that it can be dusted, the first way is to use a soft brush to brush away the contaminants. Suggested brushes are camel's hair photographic negative brushes or soft Oriental brushes that have light-colored bristles. Having a light-colored brush much like wearing white cotton gloves allows one to see when dirt and dust are picked up by the brush. Do not forget to always use a clean brush. The other method is to use an air bulb to blow away the dust (Ritzenthaler & Vogt-O'Connor, 2006). Fingerprints were mentioned within sources found as types of abrasions. However, the solutions given were not for the removal of them but the prevention. By handling a slide with gloves or clean hands and holding it by the edges or frame/mount and not

touching the image will prevent fingerprints (Ritzenthaler & Vogt-O'Connor, 2006).

### Storage

How an object is stored will determine how well it will be preserved. When it comes to storing 35 mm slides many factors come into play. Within the sources, this study found there were both specific and genetic methods and standards related to storing 35 mm slides. Starting with the space where the slides will be stored, the location must not be prone to excessive dampness, heat, and fluctuation of temperature and/or humidity (U.S. National Archives and Records Administration, 2019a). The National Archive mentions that damp basements, garages, and hot attics are not ideal locations for storing photographs or family papers. According to the International Standards Organization (ISO) the recommended ideal temperature and relative humidity (RH) for storing photographic film, which 35 mm slides fall under, is a wide range. The max RH should not be more the 50 percent. Depending on the RH the corresponding required temperature also changes. RH that is 60 percent or above will promote fungus growth, while RH below 15 percent can cause the film or photo to become dry and brittle (Pénichon, 2013). See Table 1 for the suggested RH and temperatures.

*Table 1:* Relative Humidity (RH) and Corresponding Temperature from the International Standards Organization (ISO) (Pénichon, 2013).

| Relative Humidity (RH) | Temperature |
|---:|---|
| 50% | 14° F or lower |
| 40% | 27° F or lower |
| 30% or less | 36° F or lower |

It is also important to keep slides away from possible sources of leaks or flooding. If there are known leaks or pipes near the location where the slides are stored or planned to be stored, another location would be a better option. Water damage can lead to mold which then leads to the deterioration of the slides. The same goes if the slides are or are planned to be stored close to the floor of a location. By being on the floor or very close to the floor it only takes one flood to ruin the slides. It is preferred the 35 mm slides be stored on a shelf that is high enough to not get wet from possible

flooding. Along the same thread food and 35 mm slides should not share the same space since food and water can attract insects and rodents (U.S. National Archives and Records Administration, 2019a).

Storage materials for 35 mm slides as well as other photographic items can be made out of several different types of materials. The standards and methods for storing 35 mm slides and other related photograph items that the sources found within this study cover what materials are acceptable, which are not, and the pros and cons of the preferred materials. When it comes to selecting what type of storage container the 35 mm slides will be stored in and what it is made out of is especially important.

Depending on what type of object, one will store within the container will determine if the material the container is made out if buffered or unbuffered. Most archival-safe storage containers are made from pH-neutral materials. To be considered pH-neutral the material must read a 7 on the pH scale and would be considered an unbuffered material. This means that the container's material is not acidic (National Park Service, 1993). Photographs and 35 mm slides being stored within a container that is not pH-neutral can cause damage to them. The acidic nature of pH levels lower than 7 in materials used can cause acids to damage the photos. There are times when buffered materials are needed to store photographs and film. This is the case with types of photos and film which as they age release chemicals and acids that need to be absorbed to prevent damage to them. Buffered materials usually contain added materials of alkaline nature making the container's materials register at an approximate pH level of 8.5 which will negate the acid levels when the object being stored emits acids (National Park Service, 1993).

When selecting containers in which to house 35 mm slides and other photographs, labels that claim the container is made from acid-free materials are not always the best choice. Containers and materials that pass the Photographic Activity Test (PAT) are the preferred and best types to store 35 mm slides and photographs in (National Park Service, 1993). PAT is an international standard test from ISO, that "explores the possibility of chemical interactions between photographs and a given material after prolonged contact" (Image Permanence Institute, n.d., para. 1). Materials, to be considered photo-safe, need to pass the PAT. To pass means that the material of the

container or enclosure that is interacting with the photograph does not harm the photograph or create unwanted chemical interactions. If something is just acid-free and not PAT, then it is either not photo-safe or was not tested. It is important when choosing storage containers and materials that they pass the PAT (National Park Service, 1993).

Once finding storage materials and containers that pass the PAT consider what type of container is the best for one's situation. Paper containers protect slides from light, are porous, easy to write on, and usually less expensive than plastic containers (National Park Service, 1993). Keep in mind if choosing a paper container or enclosure it needs to pass the PAT, be lignin-free, and not overly dyed. When it comes to dyed or colored containers avoid ones with a lot of dye or vibrant or deep colors like black since the dyes can transfer to the objects stored with the container (National Park Service, 1993). Paper is a good option for storage enclosures and containers, but its porous nature can be a downside when it comes to water damage. Since paper can easily retain water and allow for mold growth in the correct conditions, it might not be the best option. Also, since one cannot view a slide within a paper enclosure due to it not being see-through, the slide can be damaged in the removal process from the container if it is a slide viewed often (National Park Service, 1993).

Plastic storage enclosures and containers which pass the PAT and are of archival quality, are an alternative to paper. Not all types of plastic pass the PAT and are safe for photographs or slides. Archival quality polyester, polypropylene, or polyethylene that do not contain or are coated in plasticizers or any other substances and do not have any additives are preferred (National Park Service, 1993). Polyester is usually the most expensive of the three as well as the most rigid. It is known for creating static electricity that attracts dust which is not ideal. The second type, polypropylene, can be just as rigid if in a sleeve format style of enclosure as polyester. However, in other formats such as binder storage pages, it is less rigid and considered soft. The softest and most scratchable of the three is polyethylene (National Park Service, 1993). Polyvinyl chloride or PVC plastics are not acceptable for the storage of photographs according to several of the sources. The *Conserve O' Gram's* "Storage Enclosures for Photographic Prints and Negatives" points out that these types of PVCs, also called vinyl, are "not chemically stable and will

cause deterioration of photograph[s] over time" (National Park Service, 1993, p.2).

Plastic containers and enclosures should only be used if the location of where the slides are being stored is in a climatically controlled environment. Due to plastic not being porous as paper, it can and will trap moisture which can lead to damage to the slide, and within the right environment encourage the growth of mold. Also due to the lack of breathability of plastics, being enclosed in plastic can cause any gases that the item gives off as it ages to become trapped and accelerate the deterioration of the item (National Park Service, 1993). This does not necessarily pertain to 35 mm slides since they are not usually made from film that would give off such gases as they age. On the other side of lacking breathability, plastic enclosures can protect photographs and slides from the outside environment and can prolong their life. When it comes to picking plastic storage enclosures avoid matte or frosted surfaces since they can harm the photographs and slides' emulsion by scratching it and damaging the image (National Park Service, 1993).

Storing slides will ultimately depend on the number, condition, needs, and supplies available. Slides can be stored in paper or plastic containers and enclosures that pass the PAT. These containers and enclosures can be boxes and storage systems, which are made up of boxes, folders, etc. that work together, or plastic slide pages that work with ringed binders. Do not use original, older boxes or enclosures that came with the slides since they most likely would not pass the PAT and are either known to be unsafe for or it is not known if the material is safe for long term storage (U.S. National Archives and Records Administration, 2017). Ritzenthaler and Vogt-O'Connor (2006) suggest enclosures with custom-sized pockets which will fit the 35 mm slides and completely enclose them. This will provide the most protection since open-style enclosures make it easier for slides to fall out and become damaged. One does not have to remove the mount/ frame from around the slide to store it. According to Ritzenthaler and Vogt-O'Connor (2006), it will not harm the slide. However, if the mount/ frame is deteriorating or can pose a threat to the image, i.e., rust, mold, etc., it should be removed only

if it will not damage the slide further (Ritzenthaler and Vogt-O'Connor, 2006). The best storage container or enclosure will depend on many factors, it will require the one who is working those slides to know what condition each slide is in, how often the slides will be viewed, what is the storage supply budget, and what will work best for the environment the slides will be stored in. Slides with color fading due to light would be better in enclosures that do not allow light in. On the other hand, if the slides are in fine shape and are to be viewed often putting them in binder pages could be the way to go. All would do best being stored in a cool and dry environment. There are some slides that would survive better in a cold storage environment due to their condition and deterioration (U.S. National Archives and Records Administration, 2019a).

Cold Storage is when items are stored at cold and cool temperatures to prolong their life. In the *Conserve O' Grams*, there are three of them on this topic. These sources refer to cool as "55-65°F with an RH of 30~40%" and cold is below 55°F and could even hit 0°F (National Park Service, 2009a). Cold storage is a helpful form of storage for slides that are in a fast deterioration state which can be slowed or stopped by cold temperatures and low RH. As "Cold Storage for Photograph Collections - an Overview" (2009a) mentions "any decrease in storage temperature below ambient conditions improves the longevity of vulnerable materials" (National Park Service, p.1 ). This is reinforced by scientific research from Image Permanence Institute (IPI) and other conservation professionals who have confirmed that color dye stability in film and photographs increases (National Park Service, 2009a). It is mentioned within the source that slides are one of the types of photographs that benefit the most from below-freezing temperatures. Cold storage is a great method of physical preservation by being able to almost stop time for a 35 mm slide. IPI's table from "Cold Storage for Photograph Collections - an Overview" (2009a) which is replicated in Table 2 shows how based on average film deterioration rates how by temperature and RH will extend the life of film put into cold storage (National Park Service).

*Table 2:* Average Film Deterioration Rates from IPI as from the *Conserve O' Gram* "Cold Storage for Photograph Collections - an Overview" (National Park Service, 2009a, p. 2).

| Temperature | Relative Humidity (RH) | Years to Significant Change |
|---|---|---|
| 75˚F | 50% | 25 |
| 75˚F | 30% | 45 |
| 55˚F | 50% | 105 |
| 55˚F | 30% | 190 |
| 32˚F | 50% | 625 |
| 32˚F | 30% | 1170 |
| 10˚F | 30-50% | >3700 |

Other storage standards or methods to follow when trying to physically preserve 35 mm slides or photographic items that were found within the sources discovered within this study were to avoid using paper clips and staples that are not stainless steel, tape, rubber bands, and poor-quality glue, i.e., white glue, hot glue, or rubber cement (U.S. National Archives and Records Administration, 2019a). With slides, you could write on the mounts/frames. With cardboard and paper mounts/frames, pencil was preferred. Plastic mounts/frames using permanent markers could work, however, the suggestion was to test a small section before diving into labeling, and with permanent markers to make sure they do not rub off onto other surfaces (Ritzenthaler & Vogt-O'Connor, 2006).

**DISCUSSION**
This study looked at the physical preservation of 35 mm slides and related physical preservation methods and standards that were related to photography. Unlike most of the sources within the literature review section digital preservation was not considered. This study did not acknowledge digitization as preservation since the creation of a digital copy is not necessarily preserving the original. Both Burns' (2017) and Conway's (2014) articles bring up that a digital version of a 35 mm slide is not the original since the digital form is not the same medium as the original nor the original itself, thus making the digital version a copy or surrogate of the original. VanSnick and Ntanos' (2018) article did mention the point that digitization can be a type of preventative care when the original item should not be handled due to becoming further deteriorated. With light fading and dark fading, handling 35 mm slides could further deteriorate the images. Digitization could assist with being able to view the image the slide contains without harming it further. The *Conserve O' Gram*

about the general overview of cold storage pointed out that even though digitization may be a good option, it could be time-consuming due to various reasons like backlog, the need to acquire the digitization device, etc., which the item might not have the time to spare (2009). The source suggested putting the item in cold storage and then removing it from the cold storage when ready to digitize (National Park Service, 2009a).

Accessibility was another pro for digitization, that the sources in the literature review brought up. Bellacosa's (2010), and Jerrido, Cotilla, and Whitehead's (2001) articles emphasized how access was the driving force behind digitization. This study was not looking at access in comparison to physical preservation methods of 35 mm slides. The focus was on the methods and standards to physically preserve the slide and prevent further deterioration. However, if a slide needs to be viewed and is not too deteriorated it can be stored in an archival enclosure made from PAT-approved archival quality plastics. Plastic slide pages with work with ringed binders could be an option (U.S. National Archives and Records Administration, 2017). Another option is to create a duplicate slide from the original according to Wilhelm and Brower (1993) to prevent further damage to the original from viewing. This is much like creating a digital copy but instead in the same medium as the original. Wilhelm and Brower's (1993) book is from 30 years ago and with current technology it would be easier and more price efficient to create a digital copy of a 35 mm slide.

The three studies that this study references for its methodology did not actually deal with 35 mm slides, preservation, photography, or archival topics. They were picked based on their methodologies and types

of studies. Faulkner, Klock, and Gale's (2002) study was based on conducting qualitative research in regard to family therapy publications. This study was looking not for just how many sources there were on physical preservation on or related to 35 mm slides, but on what the sources found actually contained it is similar to Faulkner, Klock, & Gale's (2002). As in their study, this study looked further at the sources it initially found to eliminate any that did not fit with it. This decreased the number of sources from the initial run-through to the final selection such as Faulkner, Klock, and Gale's 2002 article.

Uzunboylu and Genc's (2017) study's was similar in style to Faulkner, Klock, and Gale's (2002) and this one since it looks at the content of the sources pulled not just the number of sources found. Unlike this study, Uzunboylu and Genc's (2017) study's only focused on one database to pull their results and information from. For their study, it made sense because they were focusing on that specific database's catalog of information to analyze what it contained (Uzunboylu & Genc, 2017). For this study it did not make sense to limit to just one database or catalog. That would have limited the outcome of this study and possibly make it useless.

Rinto, Bowles-Terry, and Santos' (2016) study has similarities with the previous two and this study. The main similarity like the other further analysis of the found sources was required in their study. Their study was looking at first-year student research papers and their content. They were looking at common themes within those papers (2016). This study did not necessarily look for common themes or information between sources, but it was discovered, nonetheless. Several of the sources found within this study share similar information, methods, and standards or referenced each other.

Some of the most repeated or common information between the sources this study found were more common sense or overview style methods and standards. The majority was with handling 35 mm slides and photographs. The suggestion to wear clean cotton gloves was noted in all four of the book-type sources, "Tips for Handling Family Papers and Photographs" (2019), *Conserve O' Grams* sources from the National Park Service titled "How to Select Gloves: An Overview for Collections Staff" (2010) and "Caring for Photographs: General Guidelines" (1998), and "Preserve My Photographs" (Fischer

(Ed.), 2015). Another in terms of handling was having a clean workspace. Again, the four book-type sources mentioned this as well as U.S. National Archives and Records Administration's "Tips for Handling Family Papers and Photographs" (2019), National Park Service's "Caring for Photographs: General Guidelines" (1998), and "Preserve My Photographs" (Fischer (Ed.), 2015). Storage locations and the preference for a cold dry place were mentioned across almost all the sources. What varied was how much detail the source went into. The mention of ISO's RH and temperature standards were mentioned in Pénichon's (2013), Wilhelm and Brower's (1993), and Ritzenthaler and Vogt-O'Connor's (2006) books, as well as in several of the *Conserve O' Grams* (National Park Service, 1997; 1998; 2007).

Types of dye fading was really limited to Pénichon's (2013), Wilhelm and Brower's (1993), and Ritzenthaler and Vogt-O'Connor's (2006) books. These sources held the most information on what the types of fading are and the methods of prevention. The "Cold Storage for Photographic: An Overview" does mention dye fading but that is in response to how cold storage assists in slowing and stopping certain types of dye fading (National Park Service, 2009a).

When reading the final sources within this study some of the sources make references and refer to each other. It was observed that it was the book sources that referenced other sources that were in this study. T*wentieth-Century Color Photographs* by Pénichon (2013) references information and methods from Wilhelm and Brower's (1993) book. The same goes for Ritzenthaler and Vogt-O'Connor's (2006) book they reference Wilhelm and Brower (1993) as well. It was observed that none of the articles or web-based sources referenced the book sources or each other.

**CONCLUSION**
This study did not cover every method or standard on the physical preservation of 35 mm slides. Future studies on this topic could include widening the pool of information to be searched. This could include looking at more web-based resources or other databases. This study's scope was limited to only two web-based sources, a selection of databases, and two library catalogs. It could be of value to include several types of library catalogs to expand the amount of possible book sources.

Another suggestion for future study would be to narrow the scope. Focusing on one aspect of physical preservation or one type of deterioration could produce more informative and detailed results. This study only looked briefly at cold storage for 35 mm slides. A future study could explore this further. Another study could look at the specific types of deterioration of polaroid 35 mm slides and their specialized preservation requirements due to their type of film process. Digitization was also not included as a method of physical preservation within this study as it was not considered a type of physical preservation. However, a future study that looks at how digitization could prevent deterioration of the original 35 mm slide could also be explored.

35 mm slides are just tiny little transparencies that contain images full of history. Because they hold pieces of family, local, and even world history, it is no wonder why physical preservation of these small items are important. From handling and storing them properly to being aware of the dye fading and possible fungi deterioration conditions, it is important to protect the original 35 mm slides. There is no way to prevent a slide from eventually degrading. However, knowing the basics and possibly more could make a 35 mm slide have a longer life.

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# Teen Services in Public Libraries: A Bibliometric Research Study
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## INTRODUCTION

Public libraries have an essential mission to offer high-quality services, programming, and materials to individuals across all age groups. While these institutions typically provide many programs and services catering to children and adults, teenage patrons' needs are often overlooked (Bernier et al, 2014). To rectify this, it is essential to establish dedicated spaces within the library tailored to teenagers' interests and preferences. By incorporating engaging programming and curating materials and resources specifically geared toward this demographic, libraries can effectively convey a message of inclusivity and appreciation, making teenagers feel welcome and valued (Joseph, 2010).

There has been a notable shift within public libraries in recent decades toward fostering more inclusive experiences for teenage patrons. This transformation involves undertaking community outreach initiatives, forming beneficial partnerships with school systems and organizations that serve teens, and actively designing physical areas within the library that cater to their unique needs and interests. Furthermore, hiring dedicated teen librarians specializing in teen services further reinforces the commitment to providing exceptional services for this age group (Joseph, 2010). By adopting these proactive measures, public libraries can ensure that they fulfill their responsibility in meeting the diverse needs of all patrons, including teenagers, and contribute to fostering a well-rounded and thriving community.

### Purpose Statement

The purpose of this research study is to analyze scholarly literature on teen services in public libraries during a twenty-year period (2002-2022). It looks specifically at aspects such as programming and services, physical spaces, specialized staff, outreach efforts, and the demographics subgroups of teenagers represented in the existing literature.

### Research Questions

*R1. How many peer-reviewed journal articles were published by year on the topic of teen services in public libraries between 2002 and 2022?*

*R2. Which authors published peer-reviewed journal articles on teen services in public libraries between 2002 and 2022? Which authors were in the top 10%?*

*R3. Which journals published peer-reviewed articles on teen services in public libraries between 2002 and 2022? Which journals produced the top 10%?*

*R4. What are the subjects/keywords included in each article, excluding the initial search terms?*

### Definitions

*Adolescence*: "Transitional phase of growth and development between childhood and adulthood. The World Health Organization (WHO) defines an adolescent as any person between ages 10 and 19" (Csikszentmihalyi, 2023, para. 1).

*Advocate*: "As a noun, an advocate (pronounced "ad-vuh-kit") is an individual who actively supports and promotes the interests of another person or enterprise. As a verb, to advocate (pronounced "ad-vuh-kate") is the act of promoting the interest of another person or group" (Cornell Law School, 2022, para. 1).

*Bibliometrics*: "The statistical analyses of books, articles, or other publications. The analyses are used to track author or researcher output and impact. This can help in promotion and tenure, as well as aiding in funding and grants. Bibliometrics are also used to calculate journal impact factors, which can help you decide into which journal to publish" (Hunt Library, 2023, para. 1).

*Bradford's Law*: "The bibliometric principle that a disproportionate share of the significant research results on a given subject are published in a relatively small number of scholarly journals in the field... a few core journals provide 1/3 of the articles on a given subject, a moderate number of less-than-core journals provide a further 1/3 of the articles on the subject, and a large number peripheral journals provide the remaining 1/3 of the articles" (Reitz, 2014, para. 982).

*Inclusivity*: "The idea that all types of people, for whatever differences, must be included as much as possible in work and other institutions and must be assimilated. It means that whatever benefits afforded to others must be afforded to everyone, and if possible, if ever they are disadvantaged, society must address that deficiency to ensure equality" (Ricee, 2022, para. 1).

*LGBTQIA+*: "An abbreviation for lesbian, gay, bisexual, transgender, queer or questioning, intersex, asexual, and more. These terms are used to describe a person's sexual orientation or gender identity" (The Center, n.d., para. 1).

*Lotka's Law*: "The bibliometric principle that the number of authors making n contributions to the scholarly literature of a given field is about $C/n^a$, with C (the number making a single contribution) a constant... Accurate when applied to large bodies of literature over a significant period of time, Lotka's empirical law of scientific productivity means that in a field in which a=2, about 61% of all published authors make just one contribution, about 15 percent have two publications ($1/2^2$ x .61), about 7 percent make three contributions ($1/3^2$ x .61), and less than 1 percent produce ten or more publications ($1/10^2$ x .61)" (Reitz, 2014, para. 878).

*Outreach*: "Meets community needs with both traditional and new services, in dynamic and changing environments. Whether providing services to those who can't come to the library, or reaching out to those who are underserved, library outreach and community engagement ensures equitable delivery of library services to all people" (OCLC, n.d., para. 1).

*YALSA*: An acronym for the Young Adult Library Services Association, a division of the American Library Association (ALA), which "brings together key stakeholders from the areas of libraries, education, research, out of school time, youth development and more to develop and deliver resources to libraries that expand their capacity to support teen learning and enrichment and to foster healthy communities" (American Library Association, 2007, para 2).

*Young adult*: "...individuals between 12 and 18 years of age. These years are developmentally challenging and the definition of 'service' to this group may

encompass everything from quality reference (homework) help to community collaboration" (American Library Association, 2006, para. 1).

### Delimitations
This study is limited to a selection of LIS (Library and Information Science) databases made available by the University of Southern Mississippi. The included articles are restricted to English-language papers that have undergone peer review and were published in academic journals between the years 2002 and 2022.

### Assumptions
It is assumed that the database articles in this study and the information therein, including author information, journal and article titles, and publication year are indexed accurately and completely, resulting in a compiled list of relevant articles.

### Importance of Study
Through this bibliometric lens, this study provides an examination of peer-reviewed journal articles published within the specified timeframe, focusing on teen services in public libraries. The study can serve as a starting point for researchers investigating teen services and provide insight into additional search terms when looking into this topic.

## LITERATURE REVIEW
### Teen Perspectives on Public Libraries
The findings of a research study conducted in an Eastern Canadian regional municipality investigated the attitudes of twelve- to fifteen-year-old residents toward the public library. The study used a two-phase research design. Phase 1 involved a quantitative survey, which showed that most young teens have a positive impression of the public library but are not frequent users. Phase 2 utilized qualitative methodology, specifically focus groups, to gain deeper insights into the survey findings (Howard, 2011). The research identified several barriers to library use among young teens. These include a lack of relationships with library staff, unappealing facilities, the absence of a teen library website, and limited teen involvement and participation. The study highlights the importance of addressing these issues to encourage young teens to use and benefit from public library services. Combining both quantitative and qualitative research methods provided a compre-hensive understanding of the teens' attitudes toward the library, enabling a more nuanced approach to

improve library services for this age group (Howard, 2011).

Kumara and Nikam (2012) examined the perception of young adult users toward public library services, focusing on the City Central Library in Mysore, India, with respondents aged 15 to 35. This age range was much broader than that of Howard's study as it also included adults. The study used a structured questionnaire survey method, collecting 84 responses out of 120 distributed (Kumara & Nikam, 2012). The results indicate that young adults are positive and satisfied with the library services, with most respondents belonging to the 21-25 age group. The need to improve infrastructure amenities such as a separate room for young adults, drinking water, and clean toilets was highlighted. Overall, the research contributes practical insights for enhancing public library services and facilities to meet young adults' needs and preferences (Kumara & Nikam, 2012).

In 2016, Shahrabad, Tajafari, and Sanatjoo conducted a similar study to Howard and Kumara and Nikam to analyze how young adults in Sabzevar, Iran, perceive and use public libraries. Among 180 participants, borrowing materials and reference services were highly valued, while extension services were less important. Socioeconomic and cultural status significantly affected library usage as well as obstacles due to time constraints and excessive homework. To increase engagement, the study recommended enhancing resources and facilities, tailoring programs to young adults' interests, and collaborating with schools to address educational barriers. The findings emphasized the vital role of public libraries in supporting education and personal development for young patrons (Shahrabad et al, 2016).

### Representation of Demographic Teen Subgroups

Several articles included in this literature review delve into the examination of various demographic subgroups of teenagers. They focus on public libraries and librarians' crucial role in acknowledging and supporting these diverse groups of teenagers as valid and valued library patrons. A study conducted in British Columbia in the early 2000s highlights how public libraries play a crucial role in providing information and support to gay and lesbian youth regarding their sexuality. Research methods included observing librarians' responses to GLBT-related

questions and found that while most maintained confidentiality, improvements were needed in conducting reference interviews and being aware of relevant resources. The researchers used unobtrusive observation to ensure unbiased results. The study emphasizes the importance of compassionate librarians in positively impacting GLBT youth, and Curry suggests enhancing librarian training and creating safe and supportive library spaces for these young individuals (Curry, 2005). Although this study was conducted nearly two decades ago, much of the information presented has remained relevant.

Another subgroup of teens commonly seen within public libraries is that of houseless teens and those experiencing homelessness or poverty. Terrile (2009) highlights the increasing homeless population of families with children in the United States and the necessity for library services tailored to their unique information and literacy needs. Public library discussions often overlook this group. The article emphasizes the importance of promoting literacy for all, especially those requiring assistance. It showcases successful library services for homeless teens, as well as children and families, from various locations. The conclusion stresses the vital role of libraries in meeting their needs, despite financial challenges during economic downturns. Prioritizing and committing to these programs can benefit individuals, families, communities, and libraries as a whole (Terrile, 2009).

In a 2000 exploratory study examining public library services for wheelchair-bound youths aged thirteen to nineteen in Singapore, eleven purposefully selected participants aged twelve to twenty were involved. The findings revealed that these young individuals mostly enjoyed recreational reading and computer use. However, their infrequent library visits were due to accessibility challenges in both library and public spaces. The study emphasized the necessity of addressing these obstacles and promoting library services for wheelchair-bound teens, as their information needs and reading habits were not unlike their non-disabled peers. Recommendations included improving transportation, library promotions, and addressing architectural barriers to ensure relevant and accessible services for disabled library users (Leong & Higgins, 2010).

Anderson and Phillips (2019) conducted an exploratory study on the experiences of teenagers with autism spectrum disorder (ASD) as public library users. They focused on cyberbullying encounters and the potential role of librarians in providing digital citizenship education. ASD affects around one in fifty-nine individuals in the US, highlighting the importance of addressing this population's needs. While teens aged twelve to eighteen often receive specialized services at public libraries, digital citizenship education is not commonly included in programming. The study revealed that most teens showed little or no interest in attending such programs but preferred interactive and peer-led approaches. Public libraries can use these insights to develop inclusive digital citizenship programs that cater to their preferences and foster a sense of inclusion (Anderson & Phillips, 2019).

### Similar Methodology

The global pandemic of early 2020 has brought about significant and transformative changes in librarianship, impacting libraries and librarians in profound ways. Technological advancements and societal demands have necessitated a complete overhaul of their roles, services, collections, and organizational structures. This transformation is in the historical context of previous field shifts, such as the rise of the internet and the shift to digital information (Yatcilla & Young, 2021). Yatcilla and Young (2021) conducted a comprehensive analysis to examine the pandemic's repercussions on libraries. They used two databases to retrieve 1075 relevant articles and employ bibliometric and thematic analyses.

The bibliometric analysis focused on publication patterns, while the thematic analysis involved coding abstracts to identify key themes. Their research aimed to understand how libraries reacted during the initial pandemic period, focusing on publications from 2020 in the library and information science domain. Coding schema was implemented to effectively categorize various aspects, including library types, major topics, country, and empirical data usage. The study purposefully excluded unrelated articles to provide valuable insights into the pandemic's lasting effects on the library profession. By analyzing library publications during 2020, the research captured the diverse impacts experienced by libraries, paving the way for future investigations on this subject (Yatcilla & Young, 2021). Moreover, the published literature highlighted how librarians adapted to the crisis, reshaping the identity and role of libraries in the long term. Notably, their study's methodology aligns closely with the research methods of this paper, which also involve a focused examination of published literature but with a distinct demographic focus. While their study explored libraries' responses to crisis situations, this research investigates how libraries addressed their communities' unique needs and interests through various services and resources.

### Closing Statement

In conclusion, the literature reviewed provides valuable insights into the perspectives and experiences of teenagers and young adults regarding public library services. The studies demonstrate the importance of understanding different demographic subgroups' diverse needs and preferences to enhance library services and offerings effectively. By combining quantitative surveys with qualitative methods like focus groups and observations, researchers gained comprehensive perspectives, allowing for a nuanced approach to improving library services. Findings indicate that addressing barriers such as limited teen involvement, infrastructure amenities, and accessibility challenges for disabled individuals can significantly impact library usage.

Additionally, the studies underscore the significance of compassionate librarians in positively impacting marginalized groups, such as LGBTQIA+ youth, teens experiencing homelessness, and neurodivergent individuals. Examining the impact of the global pandemic on libraries highlights the ever-evolving nature of the profession and the necessity of adaptability in providing relevant and inclusive services to all community members. Incorporating the lessons from this literature review can help public libraries evolve and thrive as vital resources for teenagers and young adults in their communities.

## METHODOLOGY

A quantitative, bibliometric approach was used to collect and evaluate relevant journal articles published about teen services in public libraries over the past twenty years. The information collected from these articles included numerical data about the years of publication, the credited authors, and the journals in which they were published.

Additional data were collected pertaining to the subject terms or keywords of each article excluding the initial search terms.

### Information Sources and Procedures

Three databases, accessed through the University of Southern Mississippi Library's electronic database system, were *Library and Information Science Source, Information Science & Technology Abstracts (ISTA)*, and *Library, Information Science & Technology Abstracts (LISTA)*. To collect only the most relevant and appropriate results, searches were limited to include peer-reviewed journal articles in the English language with publication dates spanning a twenty-year period from 2002 through 2022. Boolean operators and search terms included, "(teen or teens or teenagers or adolescents or young adults)" AND "(public library or public libraries or public library services)." The results of this search were then further refined by selecting the source type limiter "academic journals" in the refine results toolbar.

The data gathered from these articles were compiled and sorted in a Microsoft Excel spreadsheet. The information collected for each article included article title, authors, journal, publication year, and all subject terms or keywords listed. After all the collected data were entered into the spreadsheet, the information was then filtered to find and delete any remaining duplicate articles. This document analyzes and discusses the data results, including bar graphs, pie charts, and tables.

### Limitations

It was recognized that the demographic of teenagers might be encompassed within the broader category of youth services, potentially leading to the inclusion of articles more relevant to younger children in the search results. As such, the findings of this study should not be generalized, though they may be beneficial when conducting comparative studies. The study is limited by the accuracy of the indexing of the databases.

### RESULTS

### R1. How many peer-reviewed journal articles were published by year on the topic of teen services in public libraries between 2002 and 2022?

After conducting the search as detailed in the methodology, a total of 866 results were found. Of those, 384 duplicates were removed through automated processes within EBSCO*host* before the data were transferred into an Excel spreadsheet. Additionally, 207 articles were excluded from this dataset as they did not meet the predefined search criteria. A subsequent check for duplicates after exporting the data into Excel found 14 additional articles to be removed, reducing the final number of results to 275.

The data presented in the bar graph in Figure 1 illustrates the distribution of articles (n=275) published in peer-reviewed journals by year between 2002 and 2022. During this 20-year span, there was a five-year period from 2007 to 2011 where the number of articles published on teen services in public libraries rose to more than 20 articles per year. Following this peak, the year 2012 saw a notable drop in publications. In subsequent years, the number of articles fluctuated but consistently remained at or below 13 publications per year. The highest number of articles published on the topic occurred in 2008, with 25 articles, while the year 2021 saw the lowest with only four publications (see Figure 1).

### R2. Which authors published peer-reviewed journal articles on teen services in public libraries between 2002 and 2022? Which authors were in the top 10%?

During the specified timeframe, a total of 354 unique authors or co-authors contributed to the publication of at least one peer-reviewed article (n=275) on the topic of teen services in public libraries. Among these contributors, thirty-five authors or co-authors (9.89%) published at least two articles on the topic, marking them as the top ten percent of contributors (see Appendix A, Table 1). The remaining majority of authors (319 or 90.11%) had only one publication during this same period, as indicated in Figure 2. Based on these findings, the publication patterns of these authors somewhat aligned with Lotka's Law, which states that a small number of authors on the topic are highly prolific, while a majority of authors contribute less frequently (Reitz, 2014).

Additionally, 11 authors published three or more articles, as listed alphabetically by authors' last name in Figure 3. The authors with the highest number of publications were Andrew K. Shenton (7 publications), Denise E. Agosto (6 publications), and Virginia A. Walter (5 publications), denoted by a darker color in Figure 3.

Figure 1: Articles Published by Year on Teen Services in Public Libraries
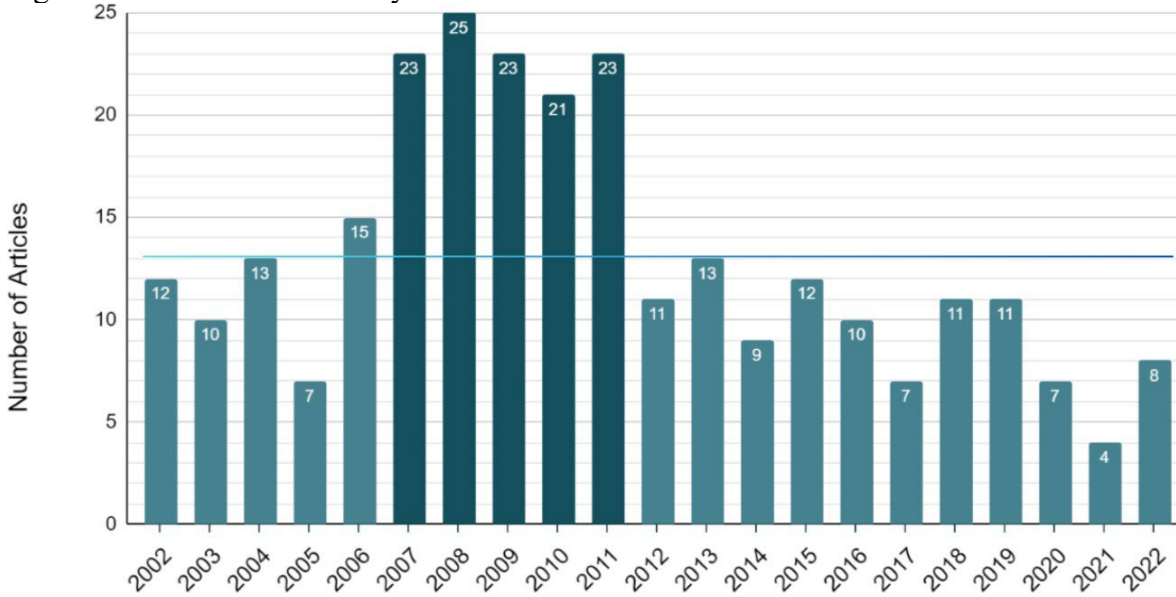


Figure 2: Number of Articles Published by Unique Author, with Percentages
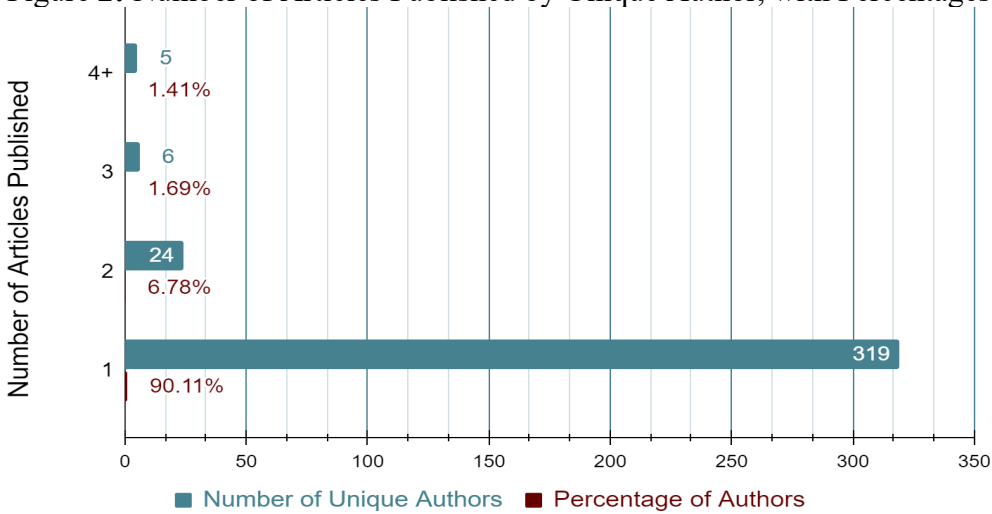


Figure 3: Authors on Teen Services in Public Libraries with Three or More Publications
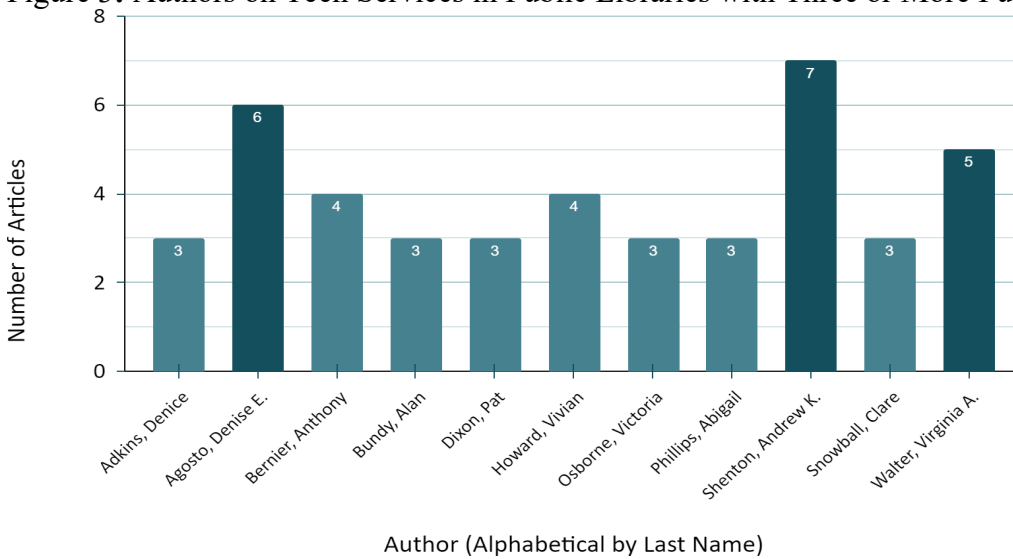
Figure 4: Peer-Reviewed Journals with Publications on Teen Services in Public Libraries



APLIS (29)
10.5%

Public Library Quarterly (28)
10.2%

Library & Information Update (17)
6.2%

Journal of Research on Libraries & Young Adults (15)
5.5%

Journal of the Association for Library Service to Children
4.0%

Library Trends (9)
3.3%

New Review of Children's Literature & Librarianship (8)
2.9%

Knowledge Quest (7)
2.5%

Evidence Based Library & Information Practice (6)
2.2%

Information Scotland (6)
2.2%

Library & Information Science Research (6)
2.2%

Library Quarterly (6)
2.2%

Reference Librarian (6)
2.2%

Journal of Librarianship & Information Science (5)
1.8%

Reference & User Services Quarterly (5)
1.8%

Teacher Librarian (5)
1.8%

All other journals (<5 published articles each)
38.5%

### R3. Which journals published peer-reviewed articles on teen services in public libraries between 2002 and 2022? Which journals produced the top 10%?

Out of the 275 articles (n=275) that were analyzed, there were 77 unique journals represented (see Appendix B, Table 2). Among these journals, five of these journals appeared in the results more than ten times. Notably, two of these journals, *APLIS* and *Public Library Quarterly* stood at the top, each publishing nearly the same number of peer-reviewed articles on teen services in public libraries with 29 (10.5%) and 28 (10.2%) of the total publications, respectively (see Figure 4). This data indicated that the top ten percent of journal articles on this topic were primarily published in *APLIS.*

Based on this analysis, it can be concluded that a small number of journals (see Figure 4) that published 15 or more articles, published a significant portion, approximately one- third, of the articles, which is consistent with Bradford's Law. These four journals alone published nearly 33 percent of the total articles (89/275 = 32.36%). The twelve journals that published a moderate number of articles, between five and 11 each, accounted for slightly less than one-third (29.09%) of the total articles, and a strong majority of journals (106) which published less than five articles each made up the final third (38.55%). These findings are also consistent with Bradford's Law (Reitz, 2014).

### R4. What are the subjects/keywords included in each article, excluding the initial search terms?

The analysis of subject terms and keywords within the 275 articles identified 945 unique subject terms before excluding the initial search terms of "teens, teenagers, adolescents, young adults" and "public library, public

libraries, public library services." After these exclusions, 884 unique keywords remained. Subject terms with 15 or more occurrences appear in Table 3. Among these terms, "Libraries" was the most recurrent subject term, making an appearance 112 times with "Libraries and Archives" making second highest on the list at 76 occurrences (see Table 3). Repeated usage of the term "Library services for children" (39 occurrences) emphasized a focus on services geared toward young library users. Both "Library users" (34 occurrences) and "Librarians" (28 occurrences) were regularly included, suggesting a frequent discussion of both library patrons and staff. Terms such as "Libraries & community," "United Kingdom," "Australia," and "United States" appeared more than 15 times each, indicating a wide-reaching, global perspective on teen services in public libraries.

Table 3: Frequently Used Subject Terms or Keywords (15+ Occurrences)

| Subject Term / Keyword | Number of Occurrences |
|---|---|
| Libraries | 112 |
| Libraries and Archives | 76 |
| Library services for children | 39 |
| Library users | 34 |
| Librarians | 28 |
| Libraries & community | 27 |
| United Kingdom | 27 |
| Australia | 24 |
| Commercial and Institutional Building | 18 |

| Construction | |
|---|---|
| School libraries | 16 |
| United States | 16 |
| Information needs | 15 |
| Library science | 15 |
| Youth services | 15 |

## DISCUSSION AND CONCLUSION

The examination of peer-reviewed journal articles focusing on teen services in public libraries between 2002 and 2022 yielded 275 relevant articles (R1). This dataset revealed noteworthy fluctuations in publication throughout the two-decade timeframe. Notably, a significant surge in publications, with over 20 articles per year, occurred during a five-year period from 2007 to 2011. However, in 2012, a sharp decline was observed, followed by 13 or fewer articles per year. It is unclear what may have elicited such a steep increase and subsequent reduction in publications regarding teen services during this period.

An investigation into the authors of these publications unveiled an intriguing result (R2). Among the 354 contributing authors, only 35, which comprised the top ten percent, authored two or more articles. This observation aligns with Lotka's Law, affirming that a select group of prolific authors produce the bulk of articles while the majority contribute less frequently. The presence of distinguished authors such as Andrew K. Shenton, Denise E. Agosto, and Virginia A. Walter underscores the influential role of a small subset of contributors on this topic.

The analysis of scholarly journals demonstrated that 77 distinct journals were responsible for the 275 articles (R3). Notably, five of these journals appeared more than ten times, with *APLIS* and *Public Library Quarterly* taking the lead. These two journals accounted for a substantial portion of the top ten percent of articles, indicating a distribution pattern consistent with Bradford's Law. In this case, four journals played a significant role by contributing nearly one-third of the total articles, further supporting this distribution pattern.

Analyzing the articles' (n=275) specified subject terms and keywords revealed a number of important topics and areas of focus within those articles (R4). Frequent occurrences of terms such as "Libraries,"

"Library services for children," and "Library users" underscored the emphasis on catering to young library patrons. The recurrent inclusion of terms like "Librarians" highlighted the significance of discussing the roles that all library staff play in providing quality teen services. Furthermore, the presence of terms like "Libraries & community," "United Kingdom," "Australia," and "United States" more than 15 times each signified a global perspective, displaying the diverse geographic scope of studies within the field of teen services in public libraries. This diversity in subject terms and keywords underscores the multifaceted nature of research within this field.

### Comparison with Previous Studies

The results of this research on teen services in public libraries presented several valuable insights. It revealed a substantial increase in teenagers' engagement with library services and resources following their participation in well-designed programs (Anderson & Phillips, 2019). For example, programs like coding workshops and book clubs geared toward teens experienced a notable upswing in attendance and engagement (Bernier, Males, & Rickman, 2014). This finding was particularly noteworthy in the digital age, where libraries encounter challenges in maintaining their relevance to younger generations (Kumara & Nikam, 2012). The study emphasizes that these well- structured programs effectively bridge the generational gap, connecting teenagers to a wealth of knowledge and opportunities.

Furthermore, the study underscores the importance of tailoring library programs to meet the specific needs and interests of teenagers (Joseph, 2010). For instance, providing workshops on topics like mental health awareness or LGBTQ+ inclusion that align with teenagers' preferences and learning styles has led to a considerable increase in participation and usage (Curry, 2005). This emphasis on customization is supported by research on a successful program in which teenagers themselves played a role in deciding which books to purchase for the library's collection, thus creating a sense of ownership and influence (Howard, 2011). The study highlights the critical role of public libraries in fostering a love for learning and free access to information among teenagers, which is essential for their academic success and personal growth.

The significance of this research lies in its focus on an often-overlooked demographic in public libraries - teenagers. Traditionally, libraries have concentrated more on early childhood and adult services, but this research recognizes the importance of tailoring services and spaces to cater directly and specifically to teenagers (Bundy, 2007). By providing examples of teen-oriented spaces, such as teen zones with comfortable seating, interactive technology, and designated areas for socializing and quiet study, the study offers practical insights (Bernier, Males, & Rickman, 2014). Furthermore, this research contributes to the ongoing conversation about the role of public libraries in shaping the lives of teenagers (Kumara & Nikam, 2012). For instance, studies have shown that teens who actively use the library's resources tend to perform better academically and develop stronger critical thinking skills (Terrile, 2009). This can have a lasting impact on their personal and educational development.

Comparing this study with previous research in the literature review revealed several noteworthy patterns. For instance, Howard's (2011) research in an Eastern Canadian regional municipality identified obstacles to teenage library usage, including a lack of relationships with library staff. In contrast, this current study offers specific insights into programs that foster connections between teens and library staff, such as mentorship initiatives, which have shown impressive results in increasing teenage engagement (Anderson & Phillips, 2019). Similarly, the challenge of unappealing facilities mentioned in earlier studies is addressed through examples like library makeovers and renovations that focus on creating vibrant and teen-friendly spaces, and incorporate teen input (Barker, 2011).

Moreover, this study aligned with and built upon insights from previous research concerning the importance of borrowing materials and reference services for young adults, exemplified by successful summer reading programs and librarian-led research workshops tailored to teens (Terrile, 2009). The current study emphasized diverse programming and services tailored to teenagers, such as introducing gamified learning experiences and creative writing workshops (Koh & Abbas, 2016). The examination of demographic subgroups of teenagers in the literature review complemented this study's focus on teen services. Curry (2005) underscored the importance of

compassionate librarians in positively impacting marginalized groups like LGBTQIA+ youth (Curry, 2005). In line with this, the current research emphasized programs specifically designed for inclusivity, such as LGBTQ+ literature discussions (Bernier, Males, & Rickman, 2014). The findings aligned with previous research in the field and emphasized the importance of addressing physical spaces, programming, and staff interactions to foster inclusivity and engagement among teenage library patrons.

Yatcilla and Young (2021), explored the impact of the global pandemic on libraries using bibliometric and thematic analyses, which shared some methodological similarities with the current research. Both studies employed bibliometric analysis to categorize articles, allowing for a systematic examination of the literature. However, the key difference was the focus of the studies. Yatcilla and Young (2021) investigated libraries' responses to crisis situations, while the present study concentrated on understanding how public libraries address the unique needs and preferences of teenagers. This distinction highlights the uniqueness of this research's demographic focus on teenagers and its potential to inform future library services and practices to better serve this critical age group.

### *Implications for Future Researchers, Librarians, and Teens*

This study underscored the importance of designing programs, services, and spaces specifically tailored to teenagers. Public librarians should prioritize professional development to stay updated on best practices, such as examples of training in cultural competence or technology integration (Koh & Abbas, 2016). It emphasized the significance of partnerships with schools and community organizations, such as successful collaborations with local schools to provide educational support or with LGBTQ+ organizations to organize other awareness events (Shahrabad, Tajafari, & Sanatjoo, 2016). Inclusivity and diversity are highlighted, with examples like curated collections of diverse books and multicultural storytelling events (Bundy, 2007). The study's focus on research methodologies encourages libraries to adopt evidence-based practices, as demonstrated by using data to measure the impact of specific programs and adjust them accordingly (Terrile, 2009). Technological literacy among teenagers is also emphasized, with

instances like providing coding workshops and offering online resources tailored to their needs (Koh & Abbas, 2016).

Teenagers can expect libraries to offer resources, programs, and spaces designed with their interests and needs in mind. Libraries aim to create welcoming and inclusive spaces, as exemplified by LGBTQ+ support groups and cultural festivals, where all teenagers feel valued and respected (Curry, 2005). The focus on technology-related terms indicates that libraries are striving to provide access to digital resources, as seen in initiatives like lending out laptops and organizing coding camps (Koh & Abbas, 2016). Libraries are increasingly recognizing their role in supporting education, as seen through terms like "Educational games" and "Reading promotion," offering resources for enhancing literacy, learning, and academic success (Bundy, 2007). Terms like "Library outreach programs" suggested that libraries are actively reaching out to teenagers in the community, promoting engagement through activities such as summer reading challenges and community service projects (Anderson & Phillips, 2019). The mention of "LGBTQ+ people" and "Social justice" underscored libraries' commitment to advocating for marginalized groups, as seen through campaigns to raise awareness about social justice issues and provide resources for LGBTQ+ teenagers (Curry, 2005).

This study may influence future research by identifying critical research focus areas and priorities. The findings provide a roadmap for future research, including detailed areas such as technology integration, diversity and inclusion, and community engagement (Kumara & Nikam, 2012). The emphasis on assessment methods may lead to research on the long-term impact of library engagement on teenagers, while inclusivity and diversity concerns may lead to innovative practices (Terrile, 2009). Moreover, the study may inspire policy-focused research and encourage data-driven decision-making in libraries and could enhance future bibliometric studies in the field (Yatcilla & Young, 2021).

### Conclusion
The data uncovered valuable insights into the evolving perspective of library engagement among teenagers, emphasizing the continuous significance of public libraries as vital community hubs for supporting and nurturing learning, discovery, and growth among the younger members of the community (Bernier, Males, & Rickman, 2014). This analysis underscored the ongoing importance of tailoring library services to meet the diverse and ever-changing needs of teenage library users and the adaptability of libraries and librarians in response to changing circumstances, exemplified by the impact of the global pandemic (Anderson & Phillips, 2019; Yatcilla & Young, 2021).

The bibliometric analysis of scholarly literature on teen services in public libraries offers a multifaceted view of the research landscape over the past two decades, highlighting the fluctuations in research interest, the concentration of prolific authors, and the prominence of select journals (Yatcilla & Young, 2021). In navigating the dynamic nature of the library profession, the findings of this study can guide researchers, librarians, and policymakers in shaping future research and practice, ensuring that public libraries remain vital resources for teenagers and young adults in their communities.

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## APPENDIX A

Table 1: Authors in the Top Ten Percent of Contributors

| Author (Last name, first name) | Number of Publications |
|---|---|
| Shenton, Andrew K. | 7 |
| Agosto, Denise E. | 6 |
| Walter, Virginia A. | 5 |
| Bernier, Anthony | 4 |
| Howard, Vivian | 4 |
| Adkins, Denice | 3 |
| Bundy, Alan | 3 |
| Dixon, Pat | 3 |
| Osborne, Victoria | 3 |
| Phillips, Abigail | 3 |
| Snowball, Clare | 3 |
| Bowler, Leanne | 2 |
| Eastell, Ciara | 2 |
| Edwards, Jane | 2 |
| Forte, Andrea | 2 |
| Fourie, J. A. | 2 |
| Hughes-Hassell, Sandra | 2 |
| Jones, Patrick | 2 |
| Joseph, Mylee | 2 |
| Kanazawa, Midori | 2 |
| Kelly, Paula | 2 |
| Loertscher, David V. | 2 |
| Love, Lucy | 2 |
| Magee, Rachel M. | 2 |
| Marcoux, Elizabeth | 2 |
| Moore, Simeon | 2 |
| Sanatjoo, Azam | 2 |
| Spelman, Anne | 2 |
| Storms, Aarene | 2 |
| Sullivan, Margaret | 2 |
| Tajafari, Masoumeh | 2 |
| Tveit, Åse Kristine | 2 |
| Vincent, John | 2 |
| Williams, Pip | 2 |
| Williams, Virginia Kay | 2 |

## APPENDIX B

Table 2: Full List of Contributing Journals

| Journal Title | Number of Articles Published |
|---|---|
| APLIS | 29 |
| Public Library Quarterly | 28 |
| Library & Information Update | 17 |
| Journal of Research on Libraries & Young Adults | 15 |
| Children & Libraries: The Journal of the Association for Library Service to Children | 11 |
| Library Trends | 9 |
| New Review of Children's Literature & Librarianship | 8 |
| Knowledge Quest | 7 |
| Evidence Based Library & Information Practice | 6 |
| Information Scotland | 6 |
| Library & Information Science Research | 6 |
| Library Quarterly | 6 |
| Reference Librarian | 6 |
| Journal of Librarianship & Information Science | 5 |
| Reference & User Services Quarterly | 5 |
| Teacher Librarian | 5 |
| Alki: The Washington Library Association Journal | 4 |
| Library Philosophy & Practice | 4 |
| Library Review | 4 |
| Mississippi Libraries | 4 |
| OLA Quarterly | 4 |
| Serials Librarian | 4 |

| | | | |
|---|---|---|---|
| IFLA Journal | 3 | Citaliste: The Scientific Journal on Theory & Practice of Librarianship | 1 |
| Journal of Youth Services in Libraries | 3 | Collaborative Librarianship | 1 |
| Libri: International Journal of Libraries & Information Services | 3 | Collection Building | 1 |
| New Library World | 3 | DESIDOC Journal of Library & Information Technology | 1 |
| Urban Library Journal | 3 | Documentation & Bibliotheques | 1 |
| Virginia Libraries | 3 | Education for Information | 1 |
| Advances in Librarianship | 2 | Information Research | 1 |
| Bottom Line: Managing Library Finances | 2 | Internet Reference Services Quarterly | 1 |
| CILIP Update | 2 | Journal of East Asian Libraries | 1 |
| Florida Libraries | 2 | Journal of the Leadership & Management Section | 1 |
| Georgia Library Quarterly | 2 | Kentucky Libraries | 1 |
| In the Library with the Lead Pipe | 2 | Learning & Media | 1 |
| International Journal of Information Dissemination & Technology | 2 | Libraries: Culture, History & Society | 1 |
| Journal of Intellectual Freedom & Privacy | 2 | Library & Archival Security | 1 |
| Journal of Library Administration | 2 | Library Management | 1 |
| LIBRES: Library & Information Science Research Electronic Journal | 2 | Library Resources & Technical Services | 1 |
| Malaysian Journal of Library & Information Science | 2 | Medical Reference Services Quarterly | 1 |
| Mousaion | 2 | North Carolina Libraries (Online) | 1 |
| School Libraries Worldwide | 2 | Pennsylvania Libraries: Research & Practice | 1 |
| South African Journal of Libraries & Information Science | 2 | Philobiblon: Transylvanian Journal of Multidisciplinary Research in Humanities | 1 |
| Tennessee Libraries | 2 | PNLA Quarterly | 1 |
| Against the Grain | 1 | Progressive Librarian | 1 |
| Australian Academic & Research Libraries | 1 | SLIS Student Research Journal | 1 |
| Australian Library Journal | 1 | Technical Services Quarterly | 1 |
| B Sides | 1 | | |
| Behavioral & Social Sciences Librarian | 1 | | |
| Bibliothek Forschung und Praxis | 1 | | |
| Bookmobile & Outreach Services | 1 | | |
| Canadian Journal of Information & Library Sciences | 1 | | |
| Canadian School Libraries Journal | 1 | | |
| Chinese Librarianship | 1 | | |

## APPENDIX C

Table 4: Subject Terms or Keywords with Four or More Instances

| Subject/Keyword | Number of Instances |
|---|---|
| Libraries | 112 |
| Libraries and Archives | 76 |
| Library services for children | 39 |
| Library users | 34 |
| Librarians | 28 |
| Libraries & community | 27 |
| United Kingdom | 27 |
| Australia | 24 |
| Commercial and Institutional Building Construction | 18 |
| School libraries | 16 |
| United States | 16 |
| Information needs | 15 |
| Library science | 15 |
| Youth services | 15 |
| Aims & objectives of libraries | 12 |
| Libraries & students | 11 |
| Library resources | 11 |
| Youth | 11 |
| Children's libraries | 10 |
| Information services | 10 |
| Library activity programs | 10 |
| Reading | 10 |
| Education | 9 |
| England | 9 |
| Library administration | 9 |
| Video games | 9 |
| Academic libraries | 8 |
| Digital libraries | 8 |
| Internet | 8 |
| Libraries & schools | 8 |
| Library personnel | 8 |
| Students | 8 |
| Surveys | 8 |
| Books & reading | 7 |
| California | 7 |
| Computers & youth | 7 |
| Human services | 7 |
| Information resources | 7 |
| Libraries & state | 7 |
| Libraries & the Internet | 7 |
| Library outreach programs | 7 |
| Library planning | 7 |
| Library surveys | 7 |
| Literacy programs | 7 |
| Scotland | 7 |
| Children | 6 |
| Collection development in libraries | 6 |
| Cooperation | 6 |
| Literacy | 6 |
| New Zealand | 6 |
| Child and Youth Services | 5 |
| Doll, Toy, and Game Manufacturing | 5 |
| Electronic games | 5 |
| Information literacy | 5 |
| Information science | 5 |
| Libraries & education | 5 |
| Libraries & gay people | 5 |
| LIBRARIES & society | 5 |
| Library orientation | 5 |
| Library science research | 5 |
| Library use studies | 5 |
| Public institutions | 5 |
| Social media | 5 |
| Vocational guidance | 5 |

| | |
|---|---|
| Academic librarians | 4 |
| Architecture | 4 |
| Books | 4 |
| Career development | 4 |
| Child services | 4 |
| Cognition | 4 |
| Construction | 4 |
| Graphic novels | 4 |
| Home entertainment equipment merchant wholesalers | 4 |
| Learning | 4 |
| Libraries -- Public relations | 4 |
| Library 2.0 | 4 |
| Library education | 4 |
| Library evaluation | 4 |
| Library materials | 4 |
| Library reference services -- Automation | 4 |
| Municipal services | 4 |
| Queensland | 4 |
| Reading interests of children | 4 |
| Reading promotion | 4 |
| Social networks | 4 |
| Socioeconomic factors | 4 |
| Video game design and development services | 4 |
| Video game publishers | 4 |
| Websites | 4 |

# Libraries on the Inside:
## A Study of Public Library Outreach to Correctional Institutions
By Annaliese Melvin

Readers: Dr. Stacy Creel, Dr. Jennifer Steele

## INTRODUCTION

In 1911, the American Library Association (ALA) formed its first committee on prison libraries. While this committee opened the door to important conversations on correctional libraries, the ALA did not actively become involved in correctional systems until 1944, when the Objectives and Standards for Libraries in Adult Prisons and Reformatories were approved (Austin, 2019). The real catalyst for creating nationwide libraries for the incarcerated came in 1971, when "Congress passed the Law Enforcement Administration Act, which funded prison law libraries and provided budgets for other reading materials" (Sullivan, 2000, p. 57). This led to what was coined the "golden age of prison libraries" in the 1970s. Since then, many studies and personal anecdotes have been published on librarians' views of their role within a corrections facility. These vital conversations continue today as the ALA rewrites its guidelines for services to incarcerated individuals throughout 2023.

While the benefits and purposes of the prison library seem numerous, their special services are often discounted or overlooked. "The purpose of a library in a correctional institution is multifold: to support the institution's educational mission; to address the recreational needs of the inmates; to support rehabilitation; and possibly to serve as a legal reference center" (Conrad, 2012, p. 409). Many prison librarians feel as though their voices are lost when it comes to representation, resources, and professional development. As Ohio prison librarian Andrew Hart describes, "…there is hardly any mention about us, our needs, or our goals in general library discussions or publications" (2015, p. 8). Similar thoughts can be found in numerous accounts from librarians on the inside, with a common refrain of feeling "siloed."

### Purpose Statement

The purpose of this study is to evaluate the websites of a sample of libraries across the U.S. to determine their relationships with local correctional facilities. This study will continue the work of a study published by the American Library Association in 1980 regarding services offered to correctional institutions across the country.

### Research Questions

*R1. Which of the selected public libraries in the U.S. have connections to local correctional facilities as determined by reviewing their publicly available information?*

*R2. What are the types of correctional facilities that are currently targeted by public library outreach across the U.S. as determined by reviewing their publicly available information?*

*R3. What are the types of programs offered to correctional institutions by libraries as determined by reviewing their publicly available information?*

*R4. What is the difference in the percentage of libraries that were highlighted as offering services to correctional facilities in the 1980s versus those that advertise their outreach via their websites currently?*

### Definitions

*Corrections Facility:* "a prison, detention home, etc.: also *correctional facility*" (Webster, 2014, p. 334).

*Cybermetrics*: "Description and evaluation of the impact of the internet as a scholarly communication tool, primarily by means of quantitative analysis of Web-based scholarly and scientific communications. Sometimes used synonymously with *webometrics*" (Reitz, 2013, para. 1).

*Detention Center*: "(1948) A place where people are temporarily kept and prevented from escaping" (Garner, 2019, p. 564).

*Jail*: "(31c) A prison; esp. a local government's detention center where persons awaiting a trial or those convicted of misdemeanors are confined" (Garner, 2019, p. 998).

*Prison*: "(bef. 12c) A building or complex where people are kept in long-term confinement as

punishment for a crime, or in short-term detention while waiting to go to court as criminal defendants; specif., a state or federal facility of confinement for convicted criminals" (Garner, 2019, p. 1446).

*Webometrics:* "*See:* cybermetrics," (Reitz, 2013). "Description and evaluation of the impact of the internet as a scholarly communication tool, primarily by means of quantitative analysis of Web-based scholarly and scientific communications. Sometimes used synonymously with *webometrics*" (Reitz, 2013, para. 1).

### Delimitations
This study includes information gathered from publicly available library websites. For this reason, to be included, the libraries must have a functioning website or webpage that contains information about library programming and services. It is not necessary that libraries have information about correctional outreach programs on their website, only that they have information about programs and outreach. If a website does not outline outreach efforts to correctional facilities, this will inform the answers to the research questions stated in previous sections.

This study focuses solely on selected libraries that were determined to offer services to correctional institutions by the 1980 study completed by the American Library Association's Association of Specialized and Cooperative Library Agencies group. This study does not examine stand-alone libraries within correctional institutions.

### Assumptions
It is assumed that all libraries that are evaluated have up-to-date websites that reflect their programming and outreach efforts. It is also assumed that the data reported by the American Library Association is as complete and accurate as reflected by the surveys returned and that the libraries self-reporting was accurate in the survey.

### Importance of Study
As stated in the third edition of the Guidelines for Library Services to Prisoners, "Prison librarians often feel isolated in their jobs and deprived of regular contact with their professional colleagues on the 'outside'" (Lehman & Locke, 2005, p. 15-16). This study aims to provide the beginnings of an updated guide to correctional libraries that correctional

librarians can use when seeking out resources, ideas, and general companionship in their profession to combat the expressed feelings of being "siloed."

## LITERATURE REVIEW
### Challenges Facing Correctional Libraries
While studies conducted regarding library services to incarcerated individuals are few and far between, this topic has been investigated since the early 1900s, when religious reformatory libraries were popular globally. One of the most common themes for researchers to investigate when discussing correctional libraries is the challenges that the librarians, or libraries themselves, face behind the walls of institutions. One common challenge that these special libraries face is access to technology. In 2006, Clark and MacCreigh stated that "A computer with basic accouterments (mouse and printer) is absolutely essential" for prison libraries, or any library, to operate (p. 118). The authors of the book go on to state that each day is a constant battle for access to technology that is vital to the operation of their libraries. While this publication came out in 2006, when internet access was not as common as it is in 2022, the same challenges face correctional librarians today. As highlighted in 2020 by Gibbons and Schander, as many businesses shift to an "online-only" platform, the technology-based challenges that correctional libraries face only continue to grow (p. 67). This shift from paper to technology greatly decreases the likelihood that a librarian would be able to offer the information to a currently incarcerated person.

While the previous examples of technology challenges within institutions refer explicitly to adult facilities, this issue impacts the larger system as well. In 2020, researchers Formby and Paynter discussed the large benefits that access to technology has for young, incarcerated people. They argue that libraries positively impact the technology skills of individuals by supporting school curricula with research-based tools and methods to help adolescents become digitally adept (Formby and Paynter, 2020, p. 17). However, when correctional institutions continue to face scrutiny for their use of and access to technology, the individuals who are incarcerated suffer and lose vital opportunities to learn 21st-century skills.

Another challenge that many correctional libraries face is that of censorship. In 2012, a study was

published that evaluated the collections policies of correctional libraries in the U.S. This study highlights the scrutiny that libraries faced after the court ruling in the 2007 case, Connecticut vs. Hayes (Conrad, 2012). The researcher focused on the conflicts of interest between the prison system and the values that libraries hold. They aimed to answer the question, "What ethical implications does the exclusion of these policies [ALA's *Policy of Confidentiality of Library Records*, ALA's *Prisoner's Right to Read*] have for the field of LIS and prison librarianship?" (Conrad, 2012, p. 416). To gauge the answer to this question, Conrad proposed a web-based study for librarians who work in correctional institutions that outlined how they handle patron confidentiality and to see how librarians adhere to "current" policies. The results of this survey outlined that 76% of libraries surveyed have collections development policies in place (Conrad, 2012, p. 418). Having these policies in place allows for a stronger argument for materials for incarcerated individuals when they are challenged by courts, administration, or the general public. A similar argument is made by Gibbons and Schander in their 2020 article. They highlight that even though librarians aim to be "champions of intellectual freedom," they must adhere to the Department of Corrections policies within the walls of their libraries (Gibbons and Schander, 2020, p. 68). Censorship and information access are a constant battle between freedom and safety within a correctional institution.

### *Previous Studies of Correctional Institutions and their Services*

While many studies published about correctional institutions and libraries outline the challenges that librarians face within the walls of institutions, another popular topic is that of services offered to incarcerated people. In 2006, a study was conducted of the services offered to inmates at Taft Correctional Institution (TCI) (Asher). This study highlighted a partnership that was developed between the institution and California State University (CSU) to create an interlibrary loan program for incarcerated individuals. While the libraries at TCI are comprised of over 7,000 books, there are still many materials that the library does not have represented in their collection. The number of works that TCI holds also looks rather minuscule compared to the 300,000+ materials that are contained in the CSU collection (Asher, 2006). In 1999, a partnership was developed between the two institutions to allow incarcerated people to gain

greater access to research and leisure materials. This partnership is especially beneficial for inmates who are enrolled in GED courses (or similar learning courses) at TCI. This partnership has allowed for over 2,000 materials to be loaned to individuals housed at TCI from the beginning of the partnership through 2006 (Asher, 2006). While this study focused on the interlibrary loan system at one institution in California, other studies published since have focused on other services available to inmates across the country.

A separate study was conducted that investigated services available to inmates in rural jails in western North Carolina (Ellern & Mason, 2013). To gather information, the researchers conducted in-person interviews with the sheriffs of each jail. These interviews gauged what jail administrators found the importance of their libraries to be, as well as what books and services were offered within the institution (Ellern & Mason, 2013). While this study and the 2006 California study completed in-depth investigations of a select group of libraries, one of the largest surveys of correctional libraries in the U.S. was conducted several years prior.

In 1980, a study was published by the Association of Specialized and Cooperative Library Agencies, a branch of the American Library Association. This study reflected a survey that was sent out to libraries across the 50 states as well as the District of Columbia to create a "benchmark" of libraries and their services to correctional institutions (Association of Specialized and Cooperative Library, 1980, p. vii). In each state, the state-wide library director was contacted for information on the libraries and library systems under their direction. Surveys were then sent out to identified institutions to gauge what services were provided to correctional institutions in their vicinity, how they were staffed, what problems they viewed their library as having, and more. Some states did not return their surveys, so the information from those was gauged by the state librarian in a descriptive conversation or phone call (Association of Specialized and Cooperative Library, 1980). However, because this librarian is not always in the facilities discussed performing direct service, this information is not as reliable as the completed surveys.

Of the libraries that returned their surveys, several themes emerged among them concerning the "problems" of the correctional libraries. The most

common problems highlighted were access to prisoners, loss and mutilation of books, and a lack of understanding from institution staff about the value of correctional libraries (Association of Specialized and Cooperative Library Agencies, 1980). The libraries also outlined the services that they provided to correctional institutions. These services ranged from having in-house libraries to having bookmobiles and book drops at correctional locations. While several institutions did not respond to the mailed surveys, this compilation of information is the most comprehensive guide to library services for the incarcerated that has been published to date.

### Webometric Studies
In addition to evaluating published literature on the topic of correctional libraries, it is also necessary to evaluate literature as it relates to webometrics. In 2018, two researchers, Dr. Chellappandi and Vijayakumar, described webometrics as, "the study of quantitative aspects of the construction and use of information resources, structures and technologies on the web drawing on bibliometrics and [i]nformetrics approaches…" (p. 6). This form of research has become a trusted method in the field of library science to evaluate websites and web pages for a variety of purposes. The pair go on to state that webometrics is designed to help researchers gain information regarding the structure of the internet and the usage patterns of its patrons (Chekkappandi & Vijayakumar, 2018). Studying the reliability, accessibility, and popularity of websites are just some of the ways that webometrics can be implemented by researchers.

The most common goal of a webometric study is to measure the Web Impact Factor or WIF of a site. This measurement helps researchers to determine the relative impact of a site given a specific field of study (i.e. library science), or other criteria (ex: country, state, etc.). In 2002, a team of researchers set out to investigate the WIF of Library and Information Science school websites in the United States and Canada (Chu, He, & Thelwall). To accomplish this task, during a time when webometrics was emerging as a legitimate form of research, the team used free online platforms including Fast, AltaVista, and CheckWeb to collect their data on the 53 LIS schools investigated. These sites helped the team to conduct in-link and co-link searches, as well as out-link searches. However, during their research, it was found that CheckWeb was not a beneficial tool for the scope

of their project and was discarded in favor of a program created by the researchers to check out-links (Chu, He, & Thelwall, 2002). Roughly 15 years later, more webometric studies emerged using modern web-based tools to conduct their investigations into WIFs.

One study from 2017 used the site "open site explorer" to collect data for their investigation of universities' websites in northeast India (Verma & Brahma, p. 187). This site allowed the team to collect data regarding the number of pages on a site and the number of pages that link to the site. A similar study published in 2020 elected to use "various small SEO tools" to collect the data for their investigation (Chaparwal & Rajput, p. 4). The tools selected included smallseotools.com and dulichecker.com. The website *Alexa* was also used to gather data on the traffic rank in terms of India and a global platform (Chaparwal & Rajput, 2002). While these studies were investigating similar questions, such as WIFs or link validity, the tools that the teams of researchers made use of varied depending on when the studies were conducted. This reflects the changes in methods and tools as webometrics continues to grow in the LIS field.

In 2015, one study evaluated the WIF of "world class" university websites. The platform *Alexa* was used as a tool to measure website usage, including information regarding page count, out-links, and frequency of updates (Baka & Leyni, 2015, p. 107). However, while this study had a large focus on the WIF of the highlighted sites, it also focused largely on the accessibility of the sites. In this study, the investigation into a website's accessibility used the tool *EvalAccess 2.0*. This software evaluates the webpages as well as their HTML markup, sorting all errors in the sites into three categories: Priority 1, Priority 2, and Priority 3. These "errors" are based on a site's compliance with the Web Content Accessibility Guidelines (WCAG) (Baka & Leyni, 2015).

### Applications for this study
While many webometric studies focus on collecting data regarding website usage, page count, out-links, and updates, the goals of this study will take a different approach to evaluate websites. Incorporating various methods from webometrics studies, this research aims to fill the gap that exists in documenting

library outreach services to correctional institutions on a large scale.

**METHODOLOGY**
This study followed the general methods of a webometric study. Library websites were evaluated for representation of their outreach programs to local correctional institutions, including prisons, jails, and juvenile detention centers.

*Information Sources and Procedures*
In 1980, the American Library Association published the Survey of Library Service in Local Correctional Facilities. This document serves as the basis of the data collected in this study. Using this survey, public libraries and public library systems that offer outreach and services to local correctional facilities were identified based on the provided state reports within the survey. In an Excel document, the library name, location, type of facility served, and programs offered were documented. All libraries that returned the survey with their library branch or system name included and indicated that they did offer outreach services or programs were included on this initial list.

Research was then conducted to identify which of these identified libraries and library systems had functioning publicly accessible websites that outlined their current programs and services. For libraries and library systems to be included in this study they must have functioning and up-to-date websites so that research into their programs could be conducted. The search was done via search engine (Google). The information collected from the ALA survey including name and location was used to conduct this web-based search. If a library or library system's website is located using this information, the website URL was documented on the existing Excel spreadsheet. If a website was not found, a note of "no website" was made on the same spreadsheet. A note of "permanently closed" was documented in the spreadsheet if it was found that a library has closed or was turned into a museum.

Each library website was searched for any details of programming or services offered to local correctional facilities by using the "search" feature of a website and common terms associated with correctional institutions (i.e. jail, prison, detention, etc.). A search of the key webpages on each website was also conducted to see if there is any record of services or outreach to correctional institutions that did not appear in the search of the site. The pages and files searched included those outlining events, outreach efforts, services, job postings, strategic plans, and mission and values pages if available. On each of these pages the shortcut of "control+f" was used to again search the page or document for key terms related to the study (jail, prison, detention, etc.). This research was then documented alongside the previous information within the Excel spreadsheet including the information found, where it was found, and the route to obtain the information. This data was then used to inform the answers to the research questions of this study.

To answer the research questions, a quantitative approach to evaluation was taken. Totals of libraries, services, and types of institutions served were counted across all of the documented institutions. A comparison was also made to the original list of libraries that identified services offered in 1980 versus those that advertised correctional outreach services in 2022.

*Limitations*
While the 1980 study from ALA is the most comprehensive list of libraries and library systems offering outreach services to correctional institutions, it is not complete. There is also a possibility that libraries that previously indicated that they did not partner with any local correctional institutions in the 1980s have since developed programs or outreach efforts, which would leave them excluded from this survey. The study is also limited by the accuracy of the information found on the libraries' websites and the functionality/availability of the websites.

**RESULTS**
Research for this project was conducted over several weeks. Information from the 1980 ALA study on services to the incarcerated was reviewed and documented throughout January 2023. From the original study, 706 libraries or library systems were identified as offering services to jails, prisons, detention centers, or other correctional institutions. Using the information collected from this study, websites were then located and documented from February 1st to February 18th of 2023. From this information, 669 libraries were identified as having functioning and up-to-date library websites. This removed 20 duplicate libraries or library systems,

eight libraries or systems that did not have websites, and nine libraries or systems that had closed since the original 1980 study was conducted. The sites were then searched for information regarding outreach efforts to correctional institutions from February 19th to February 23rd of 2023. During this time, several library websites that had previously been identified as existing and functioning did not function as expected, eliminating five additional websites. This left the final total number of websites searched at 664.

### R1. What public libraries in the U.S. have connections to local correctional facilities as determined by reviewing their publicly available information?

71 libraries or library systems detailed services to correctional institutions. The libraries stem from a variety of states. Those states were: Alabama, Arizona, California, Colorado, Washington, D.C., Florida, Georgia, Iowa, Kansas, Kentucky, Louisiana, Maryland, Michigan, Minnesota, Missouri, Nebraska, Nevada, New York, North Carolina, Ohio, Oregon, Pennsylvania, South Dakota, Texas, Virginia, Washington, and Wisconsin. The names of each library or system that have information regarding outreach to correctional institutions are detailed in Appendix A.

### R2. What are the types of correctional facilities that are currently targeted by public library outreach across the U.S. as determined by reviewing their publicly available information?

It was found that libraries serve numerous types of correctional facilities around the country. To compare the different results, the types of facilities were split into one of the following categories: jails, juvenile detention centers, correctional facilities, prisons, detention centers, county detention centers, youth correctional facilities, county correctional facilities, juvenile justice centers, federal prison camps, and state correctional facilities. It should be noted that three libraries or library systems, Enoch Pratt Free Library in Baltimore, MD, Southern Tier Library System in Corning, NY, and Free Library of Philadelphia in Philadelphia, PA, did not detail the types of facilities that they served.

Some libraries detailed that they served multiple facilities, such as jails and juvenile detention centers, and therefore one library may be represented in multiple categories. As shown in Table 1, a majority

of libraries geared their services or outreach towards jails, juvenile detention centers, or correctional facilities. It was found that 28 libraries or library systems served jails, 17 served juvenile detention centers, and 11 served general correctional facilities. Only one library was found to serve federal prison camps (Montgomery City-County Public Library in Montgomery, AL) and one was found to serve state correctional facilities (Clinton-Essex-Franklin Library System).

Table1. Types of Facilities Libraries Serve (n=82)

| Type of Facility | No. of Libraries/ Library Systems Serving the Type |
|---|---|
| Jails | 28 |
| Juvenile Detention Centers | 17 |
| Correctional Facilities | 11 |
| Prisons | 8 |
| Detention Centers | 6 |
| County Detention Facilities | 3 |
| Youth Correctional Facilities | 3 |
| County Correctional Facilities | 2 |
| Juvenile Justice Centers | 2 |
| Federal Prison Camps | 1 |
| State Correctional Facilities | 1 |

### R3. What are the types of programs offered to correctional institutions by libraries as determined by reviewing their publicly available information?

Of the 71 libraries that mentioned outreach to correctional facilities, 15 offered general library services. This would include collection development, general reference questions, and other services that a typical library would offer to its patrons. While preparing their population to leave a correctional facility, 12 of these libraries offered robust re-entry assistance or re-entry programs. Not included in this category were any libraries that offered services for "formerly incarcerated" patrons or those that only provided a guide to re-entry once individuals had left a correctional institution. Of the 71 libraries, 11 libraries or systems detailed book talks, book discussions, or book clubs held with incarcerated individuals. Some of these programs also led to

performances or speakers related to the topic of the book club.

It should be noted that libraries may offer more than one service to the incarcerated populations that they work with, and therefore one library may fall into multiple categories. There were also 12 libraries or systems that did not provide details as to what their outreach efforts entailed. Further detail about what programs and services are offered can be found in Table 2.

Table 2. Services Offered to Correctional Institutions by Libraries

| Type of Service | No. of Libraries/ Library Systems Providing Service |
|---|---|
| Library Services | 15 |
| Re-entry Assistance/Programs | 12 |
| Unreported | 12 |
| Book Clubs/Book Talks | 11 |
| Donate Books/Materials | 9 |
| General Programming | 7 |
| Books/Materials | 7 |
| Family Literacy Programs | 5 |
| Literacy Programs/Services | 5 |
| Mobile Library Services | 5 |
| Book Delivery | 3 |
| Continuing Education Programs/Services | 3 |
| Legal Materials | 3 |
| Tutoring | 3 |
| Books-by-Mail | 2 |
| Court | 2 |
| ESL Services | 2 |
| Legal Research | 2 |
| Reference-by-Mail | 2 |
| Digital Library | 1 |
| Digital Literacy Programs | 1 |
| Funding | 1 |
| In-House Facility | 1 |
| Podcast Program | 1 |
| Video Visitation | 1 |

*R4. What is the difference in the percentage of libraries that were highlighted as offering services to correctional facilities in the 1980s versus those that advertise their outreach via their websites currently?*

In the original 1980s study published by the ALA, 706 libraries were determined to have offered services to correctional institutions. As stated previously, the actual number of those libraries that were able to be searched today dropped to 664 due to libraries closing, duplicates being removed, and libraries not having functioning websites. Of the 664 libraries searched, it was determined that only 71 libraries or library systems, or 10.7 percent (10.7%) detailed outreach to correctional institutions. All the institutions that outlined services are detailed in the previously mentioned Appendix A.

**DISCISSION AND CONCLUSION**
The purpose of this study was to evaluate the websites of a sample of libraries across the U.S. to determine their relationships with correctional facilities. This work was built upon the published study from 1980 by the Association of Specialized and Cooperative Library Agencies, a sub-group of the American Library Association.

The 1980 study was conducted by the ALA sending out surveys to all libraries across the U.S. inquiring about outreach efforts to correctional institutions. Any libraries or library systems that wished to participate then returned the survey detailing their partnerships and outreach efforts, including the type of facility served, programs offered, staffing, and more. Following a similar pattern, this study documented the libraries or library systems that offered services to correctional institutions, as outlined by various publicly available electronic documents and webpages, as well as the types of institutions served, and programs or services offered.

The results of this study indicated that New York had the highest number of libraries and library systems that served correctional institutions, followed closely by California, Maryland, and Ohio. It also indicated that jails, juvenile detention centers, and general correctional facilities, are most frequently served by libraries and library systems across the country, and that general library services, re-entry programs and assistance, as well as book clubs, book talks, and book discussions are the most frequently highlighted programs at correctional institutions. This study also indicated that after eliminating libraries that have closed, those without websites, and those that were duplicated in the original study, only 71 of the original 664 libraries or library systems (10.7%) currently

detail outreach services or programs to correctional facilities in their area.

As the American Library Association continues to rewrite the standards for service to correctional institutions, it is especially relevant for libraries to consider how they are targeting this underserved population in their area. During this time of revision and change, other studies and research are emerging about library services for the incarcerated, such as the Washington State Library's project to "develop strategies and tools designed to address disparities in the service standards and capacities of general services libraries located in U.S. state and territorial prisons" (Washington State Library, 2022, para. 1).

Since no other current database of libraries that offer services to the incarcerated exists, this study aims to begin to fill in this gap of information by creating the beginnings of a guide to libraries that serve incarcerated individuals. To build upon this study, it is recommended to engage libraries in an updated survey to find out if there are services that are offered to incarcerated individuals that are not publicly available online. It is also recommended that this data is then converted into a "living" database of these libraries to provide an up-to-date guide for librarians who work in correctional institutions, providing them colleagues, programming ideas, and guides for their work in the field.

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## APPENDIX A

Libraries Offering Outreach Services to Correctional Institutions by State

| | State | Number of Libraries |
|---|---|---|
| 1 | New York | 12 |
| 2 | California | 8 |
| 3 | Maryland | 6 |
| 4 | Ohio | 6 |
| 5 | Washington | 5 |
| 6 | Minnesota | 4 |
| 7 | Pennsylvania | 3 |
| 8 | Alabama | 2 |
| 9 | Florida | 2 |
| 10 | Kansas | 2 |
| 11 | Iowa | 2 |
| 12 | Missouri | 2 |
| 13 | Oregon | 2 |
| 14 | Virginia | 2 |
| 15 | Wisconsin | 2 |
| 16 | Arizona | 1 |
| 17 | Colorado | 1 |
| 18 | Georgia | 1 |
| 19 | Kentucky | 1 |
| 20 | Louisiana | 1 |

| 21 | Michigan | 1 |
|----|----------|---|
| 22 | Nebraska | 1 |
| 23 | Nevada | 1 |
| 24 | North Carolina | 1 |
| 25 | South Dakota | 1 |
| 26 | Texas | 1 |
| 27 | Washington, D.C. | 1 |

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People    Imported From IE    MS Power    9+    ACUE    Wymar FCU    Classes    Citi Card    0 Notifications

**ALA**American Library Association

# Resource Guides

ALA Library    American Library Association    ALA Online Institutional Repository    ALA Archives

American Library Association / LibGuides / Libraries and Incarceration / Home

## Libraries and Incarceration: Home

Search this Guide   Search

According to the Bureau of Justice Statistics, in 2020, approximately 1.26 million persons were incarcerated in the United States. Research shows that increasing the literacy rates and strengthening the library and information access opportunities for det

| Home | Resources for Librarians | Resources for Reentry |

**About this Resource Guide**

LIBRARIES AND INCARCERATION

According to the Bureau of Justice Statistics, in 2020, approximately 1.26 million persons were incarcerated in the United States. Research shows that increasing the literacy rates and strengthening the library and information access opportunities for detained and formerly detained individuals often correlates to successful rehabilitation and reentry (Hall, 2021). The American Library Association, through its members, works to provide library services to these persons, as well as their families.

This resource guide provides information on providing library services within correctional institutions, including ALA policies and standards, a select bibliography, directories of organizations that support library services and intellectual freedom for justice-involved individuals, along with resources for libraries to provide justice-involved individuals upon reentry into their communities.

**Policies Relating to Prison Libraries**

- Service to Detention Facilities and Jails
  Policy B.8.2 states, "The American Library Association

**How to get involved**

**Revisioning Standards for Library Services for the Incarcerated and Detained**

The Office for Diversity, Literacy and Outreach Services (ODLOS) has taken over responsibility for issues related to library services for incarcerated

**Organizations**

- Library Services to the Justice Involved
  Library Services for the Justice Involved (LSJI) is an interest

For more information visit https://libguides.ala.org/PrisonLibraries

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## INTRODUCTION

Fan spaces offer a unique opportunity for fans to come together and interact with people who share their interests. Today, you can find fandoms for almost every piece of media, person, or group (Ewens, 2020). These can be rich communities that produce both digital and physical works related to their interest. The physical works that predated the digital have included things like fan-published zines which were often shared at a convention. While these are still popular, the last few decades have seen more and more digital spaces emerging. Artists are selling works on sites like Etsy, Redbubble, and Gumroad. Digital art is shared on all social media platforms. There are even specific sites dedicated to written fanworks, including Live Journal, FanFiction.net, and Archive of Our Own (AO3). AO3 was formed and is run by the non-profit, The Organization for Transformative Works (OTW), and depends on hundreds of volunteers and donations.

Though all ages participate in fandoms, it is often seen as a space for the young (Ewens, 2020). In a lot of ways, young people are the lifeblood of fandoms. They tend to have more free time to dedicate to participating in fandom through both discussion and creation. Teens see their fandom as part of who they are and bond with their peers over shared interests. This included the growing creation and consumption of fanfiction which is largely disseminated online. These born-digital works are "the fastest growing form of writing in the world" (Fathallah, 2020, p. 858). Though some might view fanfiction as derivative since it is based on another's work, it should not be overlooked as it is a form of creative writing that many young people take part in. Observing creation patterns will allow for a better understanding of this diverse medium. This can allow librarians to meet teens where they are with their creating and reading habits.

### Purpose Statement

The purpose of this study is to observe notable patterns in fanfiction production among fandoms of different sizes on the website Archive of Our Own.

### Research Questions

*R1. What differences can be observed regarding the author-assigned rating statistics of the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?*

*R2. What differences can be observed regarding the length of works in the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?*

*R3. What differences can be observed regarding the completion rates of works in the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?*

> *R3a. Are there differences in terms of abandoned works in these fandom groups?*

*R4. What differences can be observed regarding relationship and non-relationship-focused works within and between the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?*

### Definitions

*Archive of Our Own (AO3)*: "A fan-created, fan-run, nonprofit, noncommercial archive for transformative fanworks, like fanfiction, fanart, fan videos, and podfic"; "features "more than 53,000 fandoms, 5,089,000 users, and 10,030,000 works"; "The Archive of Our Own is a project of the Organization for Transformative Work" (Archive of Our Own beta, n.d., para. 1).

*Fandom*: "fans of a story, text, game, movie, or song who wish to develop new, unsanctioned works, based on those existing root-texts" (Hill & Peckoskie, 2017, p. 843).

*Fanfiction*: "the unauthorized rewriting or adaptation of popular media narratives, utilizing corporately owned characters, settings and storylines to tell an

individual writer's own story" (Fathallah, 2020, p. 858); can be abbreviated as fanfic or fic

*Gen*: a tag specific to AO3; stories with this tag are non-romantic in focus (Sauro & Sundmark, 2018).

*Kudo*: A way in which AO3 users can interact with fanfiction to give the author positive feedback; users can only leave one kudo for the entire work (i.e. a kudo cannot be left for each chapter) (Archive FAQ, n.d., para. 14).

*The Organization of Transformative Works (OTW)*: "A nonprofit organization established by fans to serve the interests of fans by providing access to and preserving the history of fanworks and fan culture in its myriad forms"; "projects include Archive of Our Own, Legal Advocacy, Fanlore, Transformative Works and Cultures and Open Doors" (The Organization for Transformative Works, n.d., para. 1-2).

*Orphaning*: "An alternative to deleting a work which [the creator] no longer want associated with [their] account"; "orphaning will permanently eliminate all [the creator's] identifying data from the selected work(s)" (Archive FAQ, n.d., para. 23).

*Ratings*: AO3 "requires that creators either warn for—or explicitly choose not to warn for—a short list of defined warnings"; they "measure the intensity of a work's content and give users an idea of the suitability of the work for them" (Archive FAQ, n.d., para. 18). Ratings are as follows:

- *Not Rated*: "This is the default option. For searching, screening, and other Archive functions, this may get treated the same way as mature and explicit-rated content" (Archive FAQ, n.d., para. 18).
- *General Audiences*: "The content is unlikely to be disturbing to anyone and is suitable for all ages" (Archive FAQ, para. 18).
- *Teen and Up Audiences*: "The content may be inappropriate for audiences under 13" (Archive FAQ, n.d., para. 18).
- *Mature*: "The content contains adult themes (sex, violence, etc.) that aren't as graphic as explicit-rated content." (Archive FAQ, n.d., para. 18).

- *Explicit*: "The content contains explicit adult themes, such as detailed sex scenes, graphic violence, etc." (Archive FAQ, n.d., para 18).

*Tag*: "A keyword or phrase that provides information about a work; can be created by the author or by users when they bookmark the work" (Archive FAQ, n.d., para. 12).

*Tagwranglers*: A group of AO3 volunteers "whose role it is to assign metadata, check metadata submitted by contributors, and maintain bibliographic control to ensure disambiguation of persons and root texts" (Hill & Peckoskie, 2017, p. 851).

### Delimitations of the Study
This study looked at works published on AO3, leaving out physical and other web-based sources of fanfiction distribution. It also only looked at fandoms involving fictional works. Fandoms that involve living or historic people were not considered; those include athletes, politicians, musicians, actors, and other public figures. This study looked at the ten fandoms with the most tag iterations and then ten fandoms with less than 10,000 tag iterations.

### Assumptions
AO3 is a living archive that is open to anyone in the world. Anyone with an account can publish, read, and interact with the works hosted on the site. A good deal of works can be read without an account. For these reasons, statistics are changing constantly. It is known that things like the number of published works and their attributes can change daily or even hourly. As such, exact numbers will fluctuate depending on when they are recorded. Data collection took place in as small a window as possible to mitigate these variables.

It is also known that some authors mark a work as complete when they are abandoning the work. These instances are assumed to be low enough that they can be overlooked while still getting an accurate overview of work patterns.

### Importance of the Study
Not all fandoms are the same. Differences can arise between them based on the type of media they surround and the size of the fan community. There are benefits and drawbacks to both small and large fandoms. A smaller one may allow for a closer sense

of community while also limiting the options of what is available for reading. Within larger fandoms, there can be niches and sub-communities for exactly what is desired. At the same time, they can be daunting to enter for the first time due to unspoken tropes or subgroups. Comparing publishing patterns between fandoms of various sizes allows for insight into these differing communities.

## LITERATURE REVIEW
### An Overview of Fanfiction

The term fanfiction came into popular use in the 1940s (Edwards, 2018). The concept grew out of responses to science fiction pulp magazines, with works being primarily written by women who had been shut out of the more professional writing roles by their male counterparts (Jenkins, 2019). It both crosses and blends all manner of genres and encompasses many formats of writing. The works can be anything from poems to chapter-length works. Leavenworth (2015), who describes fanfiction as being a highly personal experience, notes its importance in terms of literary critique in that it shows the unique ways readers can interpret the same source material differently, noting that "each story represents an individual reading of events and characters" (p. 94). Fan works can also offer something other works cannot: the familiar characters, settings, or themes cause audiences to "experience a sense of homecoming" (Leavenworth, 2015, p. 93) when reading a piece of fanfiction. Each work "provides instant immersion, because the recipient is spared the cognitive effort of building a world and its inhabitants from a largely blank slate" (Ryan & Thon, 2014, p. 1). Though fanfiction's roots lay in physical and print formats, like many other things, it has gone digital in the past decades. Fandom participants were on the web almost as soon as it went public (Jenkins, 2019). Sites dedicated solely to hosting these works have sprouted up all over the internet. Some are generalized while some focus on specific fandoms or interests. The movement toward online environments has led to an explosion in production as well as increased means of preservation (Hill & Peckoskie, 2017). Fathallah (2020) furthered this idea by stating that this born-digital medium is "the fastest growing form of writing in the world" (p. 858). Hill and Peckoskie (2017) argued that increased availability has taken fanfiction

from being a niche pursuit while also contributing to fandom preservation and growth. One way the latter occurs is through increased ease with which outsiders can gain fandom-specific knowledge, observe its themes, witness its culture, and perhaps eventually become a member of that community.

Leavenworth (2015) divided fanfiction into two core categories: stories that fill in the gaps of the source material and ones that expand the world of it. The prior tends to build off of small story details and minor characters. These stories can insert scenes or alter interactions. The latter tend to be works that expand beyond the scope of the original materials. This would also include stories set in alternate universes (AUs). The two categories can be summed up by whether the writer wants "more of" or "more from" the universe the author created (Leavenworth, 2015, p. 99). Leavenworth referred to the source material as a blueprint from which the fan work is built. It is also important to note that fanfiction communities have developed a language and system all their own. "Fanfic has specific sets of conventions and genres related to, but distinct from, those found in professional fiction" (Fathallah, 2020, p. 861).

### *The Significance of Fanfiction*

As stated above, fanfiction is nothing new. Fathallah (2020) compares its use of tropes to "pre-Gutenberg societies [expecting] stories that were variations on the themes of popular favourites" (p. 860). The fact that works can be directly downloaded in multiple formats from AO3 means that they can come to have more in common with print mediums and grants the works "a kind of permanency and stability more frequently associated with print" (Fathallah, 2020, p. 858). It also contributes to the long-term preservation of the works. Edwards (2018) has argued that many aspects of Virginia Woolf's *Orlando* mirror the way fanfiction has been and is created, particularly the gift-giving and archival nature of the works. Likewise, Leavenworth (2015) has also argued that fanfiction is not derivative, as it has been traditionally seen since the stories are archives in and of themselves. To Leavenworth, they perform this function by holding artifacts, such as "characters, plot lines, [and] settings" (2015, p. 96) from the original that the present writer simply withdraws before depositing their unique creation. Jenkins (2019) went a step

further in the defense of fanfiction by saying that all "culture builds on the raw materials left behind by other expressive practices" (p. 83).

The communities from which fanfiction is born defy the idea that the works should be ignored. "Fanfic is communal, frequently hypertextual and multimodal, and metaleptic" (Fathallah, 2020, p. 858). The communal aspects of fanfiction have been with it since the beginning. When pulp magazines started printing the information of those who wrote in to them, fans started reaching out to each other (Jenkins, 2019).

A large part of the communal nature of fanfiction today is "beta-reading". Similar to proofreading, beta-reading is where another member of the fandom reads the piece of fanfiction before it is published so corrections or edits can be made. Jenkins (2019) likens this to a form of mentorship since the beta-reader is often more experienced though not necessarily older. Changes to the work can also come from comments or messages from readers. Some authors ask their audience directly for ideas of what to include in the story. The fact that these support systems are built directly into the creation of fanfiction leads Jenkins to describe the process not as a single act of self-expression but as a "collective cultural production" (2019, p. 82). Fandoms at large allow for the formation of "collaborations and partnerships between diverse populations working for social justice" (Jenkins, 2019, p. 84).

Literat and Kligler-Vilenchik's (2018) research upheld previous findings by showing that online fandom communities, even those dedicated to creative expression, are places rife with political engagement. De Kosnik (2006) noted that fanfiction is "a medium of political and social protest" (p. 67). From the beginning, writers' stories were shaped by their politics (Jenkins, 2019). Literat and Kligler-Vilenchik (2018) noted the dissonance between how young people discuss politics online and how the same texts are taught in formal settings or presented in traditional media. Sauro and Sundmark's (2019) work showed that creating fanfiction can be a useful exercise for advanced language learning classes. They also found that fanfiction created in their study matched patterns of works published on AO3. Duggan's (2022) work

highlighted the connection between online and offline selves.

Fanfiction is important as a source of representation and identity exploration. The manipulation of characters and stories in the reading and the writing of fanfiction can lead to someone knowing themselves better. "Fandom often attracts marginalized populations and has therefore been envisioned as dissenting, resistant, and subversive…[It] creates opportunities for the ongoing lack of diverse commercially published texts to be undermined" (Duggan, 2022, p. 704). Many works "reimagine how racial, ethnic, and national identities are constructed within popular narratives" (Jenkins, 2019, p. 84). Duggan (2022) goes so far as to say that representative transformative works act as a form of what Rudin Sims Bishop famously described as "mirrors, windows, and sliding glass doors" (p. 704). They stated that "fannish attachments can therefore deeply influence queer youths' identities and sense of self" (Duggan, 2022, p. 705). The ways fanfiction plays with gender can "affect trans and nonbinary readers' material, interior, and social lives" (Duggan, 2022, p. 715). One of the people Duggan (2022) worked with found that his experience with fanfiction allowed him "to try on or experiment with various queer identities" and to eventually find trans representation "beyond those he encountered offline" (p. 715).

### An Archive of Our Own
AO3's name is an homage to Virginia Woolf's *A Room of One's Own*. The archive grew out of a need for a stable repository for fanworks and relies on around 700 volunteers (Fathallah, 2020; Santos, 2021). At the time of its creation, people were seeing "the mass deletion of fan accounts on blogging platforms like LiveJournal and [a] resultant loss of hundreds of previously public fanfiction stories on legally shaky grounds" (Edwards, 2018, p. 52). This evolution is still observed in the work of the OTW in the defense and expansion of Fair Use (Targeted News Service, 2019). It actively seeks to recruit specialists such as "researchers in strategic planning and nonprofit governance" (Santos, 2021, p. 1) as well as "speakers of lesser known languages." Works are available in over 70 languages, including some highly specified ones. For example, AO3 supports works

written in Chinuk Wawa, a language that has only recently been revitalized through concentrated effort (Robinson, 2016; Selkirk, 2018). In 2019, AO3 won a Hugo Award for Best Related Work, a renowned science fiction and fantasy award (Jenkins, 2019). According to Jenkins (2019), when attendees were asked to stand if they had participated in the production of fanfiction, all manner of professionals did. This prestigious award and the display seen at the ceremony show how far fanfiction has come from the days when writers were encouraged to delete all evidence of their fan works if they wanted to appear professional.

AO3 is a constantly evolving site "whose codes are refined and modified based on user input" (Fathallah, 2020, p. 859). According to Santos (2021), these "constant updates to the site accommodate and legitimize fanworks" (p. 1). The site has to simultaneously develop in a way that benefits both writers and readers (Fathallah, 2020). Some of the fans that built and worked on AO3 were taught coding by fellow fans to build the infrastructure required by the site (Jenkins, 2019).

### Tagging on Archive of Our Own
Though AO3 is a generalized fanworks site in that uploaded works can be related to any fandom, there are a few rules regarding what can be uploaded and the way it should be organized. The prior mainly regards works not breaking any laws while the latter applies to their complex tagging systems. Tags can act much like linked text or metadata. Clicking any of the tags on a specific work will bring up all works that feature that tag that are hosted on AO3. Tags are based on fan-specific preferences. Their ability to be unique and specific "encourages greater reader interactivity at the level of archive and sorting" (Fathallah, 2020, p. 858) and thus "the process of finding a story to read can be intensely interactive" (p. 861). Tags can also be a means of search filtration. The archive features both simple and advanced searches. Results can be modified to eliminate or only include certain tags as well as for things like completion status and language. Results can be sorted in nine specific ways depending on the author, the title, publication date, length, and reader interactions.

Since an author is responsible for tagging their work, tagwranglers are needed to keep the site properly organized. This is especially the case when different people tag the same topic differently. Tagwranglers insure a uniform naming method for repeated characters, relationships, and themes across a fandom. For example, ships (or relationships) of certain characters will always have a specific character listed first and the spelling of the characters' names will be kept uniform. Tags of abbreviated ship names will be assimilated into the proper ship tag. Hill and Peckoskie (2017) compared the way tags function to Library of Congress headings. Furthermore, they said tags have the added advantage of flexibility which "provides for a more true reflection of society that more accurately maps societal thinking and includes terms that are easier for users to understand and navigate" (Hill & Peckoskie, 2017, p. 853).

While there are many benefits to AO3's robust tagging system, Fathallah (2020) brought up concerns that it might contribute to gatekeeping through unintentional biases. They note that "software is never neutral" and "programming is always political" as aspects of those who develop it always end up in the final product to some extent (Fathallah, 2020, p. 859). Fathallah also expanded this worry to the work of tagwranglers. It is important to note that not everyone feels this way. Duggan (2022) specifically states that fanfiction "circumvents gatekeeping" (p. 704). Furthermore, Price and Robinson's (2020) research found "no evidence for gatekeeping or bibliographic control" (p. 338) in their tag analysis for AO3.

### Similar Studies
Studies on fan culture have increased over time though there has been a want of focus from the library and information sciences (Hill & Peckoskie, 2017). We are currently in the "third-wave" of fan scholarship (Burkhardt et al., 2022). Floegel (2020) and Sauro and Sundmark (2019) both did studies with specified searches of AO3 as part of wider interview-based studies. Floegel (2020) searched both AO3 and FanFiction.net to get results for a particular fandom, limiting the search to obtain the most recent works at the time of their study. Sauro and Sundmark's (2019) study also focused on a particular fandom. They performed a search with highly specific limiters to get a set of stories that could be more readily compared to

the stories study participants wrote in class. Their work used keyword analysis. Burkhardt, Trott and Monaghan (2022) performed a similar tag analysis of a single ship on the social media site, Tumblr. Their work focused particularly on anti-fandom creations. Beyond the user tags, they observed the content of the posts and collected information with a data scraping tool. Price and Robinson (2020) did an extensive tag analysis across three platforms (AO3, Tumblr, and Etsy). Again, they focused on a particular aspect of a fandom by looking only at results for one ship. They chose one that was smaller to make the data more manageable. Regarding AO3, their research focused on the work of tagwranglers. They used a web crawler to collect their data and two programs to record and work with their data. All of these studies were more qualitative, focusing more on the content of results than the quantities of them. They also all focused on a particular fandom or sub-fandom.

In some ways, tags function act in a similar way to keywords in other research fields. Ishida et al. (2020) looked at the usage of keywords pulled from a controlled vocabulary for scientific research retrieval with a focus on how keywords relate to metadata. They observed the number of annotated keywords related to different databases (Ishida, 2020). A 2019 study also looked at keyword usage in the sciences; they specifically looked at them within Library and Information Sciences. According to their findings, many of the keywords applied to works by their authors are "ephemeral" and "more than half are never used again" (Peset et al., 2019, p. 462). They downloaded journal data from citation indexes to obtain a hierarchy and gathered data on keyword usage and tracked their frequency.

## METHODOLOGY

Information on work totals was gathered from AO3. These numbers were then broken down into subgroups based on certain limiters that were readily available from AO3 using the "Sort and Filter" options. Subgroup numbers were compared to the total for the fandom. Individual fandom numbers were compared to each other on an individual basis and by fandom size.

### Information Sources and Procedures

Fandoms were selected based on the data released by AO3 in 2021. The data were organized so fandom tags were ranked from largest to smallest. The ten with the most tag iterations were chosen to be the large fandom set. The ten biggest with less than 10,000 tag iterations were chosen to be the smaller fandom set. In selecting fandoms, derivative fandoms of ones priorly selected were skipped. For example, if "Marvel Cinematic Universe" is followed by "Captain America (Movies)" in the list, the latter was skipped. "No Fandom" was also skipped because there is no way to pull up stories that are not tagged. One fandom was also excluded from the small fandoms because its title could not be determined. It was likely a fandom for a foreign property whose title was lost in translation between the data being harvested and being published by the archive. It showed up in the data as "å…¨è Œé«˜æ‰‹ - è´è ¶è" | QuÃ¡nzhÃ-GÄ oshÇ'u - HÃºdiÃ© LÃ¡n."

All research started with loading the fandom's landing page, also known as its works page, on AO3. Since authors can choose to lock their works so that only registered users can view them, all searches will be done while logged into an archive account. This will ensure that all works possible will be counted.

After navigating to each specific fandom's landing page, works were first separated by their ratings using the filter functions of the site. The number of works in each rating category was recorded in Excel. Percentages of the whole were then taken.

Works were then separated using the "Word Count" feature. They were separated into groups of works consisting of 0-1,000 words, 1,001-10,000 words, 10,001-100,000 words, and 100,001+ words. Numbers for each category were recorded in the Excel document and percentages of the whole were calculated.

Next, the total works were separated into complete and non-complete statuses. The total for each category was again recorded in the Excel sheet with percentages of the whole being calculated.

Incomplete works were then separated based on the date they were last updated. This was done by filtering the works that have not been updated in one year or

less, one to three years, three to five years, five to seven, seven to nine, and nine years or more. Numbers were recorded in the excel document and percentages of the whole were calculated.

To tell how many works focused on relationships and how many do not, the works were then filtered for inclusion and the exclusion of the tag 'gen.' Numbers for both relationship focused and non-relationship-focused works were recorded in the Excel document and percentages of the whole were calculated.

### Limitations

This study started from the selective data AO3 choose to release in March 2021. This means that the numbers used for selection differed from the fandoms' current work counts. Because of this, rankings have changed. This was most noticeable in the smaller fandoms as their rankings are the most fluid since there is the least difference between fandoms. It was anticipated that the smaller fandoms will have grown past 10,000 works in the interceding time.

It was also understood that sub-fandoms will have works not included in the parent fandom. For example, not every work tagged for "Marvel" will also be tagged with "Marvel Cinematic Universe." The sub-fandom was still skipped to get the most widely representative spread of fandoms.

### Results

All data was collected on February 6, 2023, between 2:00 PM and 3:45 PM. The fandom tags were entered exactly as they were in the data released by AO3. They have been abbreviated in the results and discussion for ease of representation. The order was also maintained. The fandoms are arranged from largest to smallest in which they were found in the source data. It is maintained throughout the results.

Table 1. Fandom names (n=20)

| Exact Fandom Name | Shortened Name |
| --- | --- |
| Harry Potter - J. K. Rowling | Harry Potter |
| Supernatural | Supernatural |
| Marvel Cinematic Universe | Marvel |
| Teen Wolf (TV) | Teen Wolf (TV) |
| Sherlock (TV) | Sherlock (TV) |
| Haikyuu!! | Haikyuu!! |
| Original Work | Original Work |
| Naruto | Naruto |
| Star Wars - All Media Types | Star Wars |
| Homestuck | Homestuck |
| Compilation of Final Fantasy VII | Final Fantasy VII |
| Hunger Games Trilogy - Suzanne Collins | Hunger Games |
| Twilight Series - Stephenie Meyer | Twilight Series |
| Law & Order: SVU | Law & Order: SVU |
| The West Wing | The West Wing |
| Danny Phantom | Danny Phantom |
| Daiya no A | Ace of Diamond | Daiya no A |
| Transformers Generation One | Transformers |
| Devil May Cry | Devil May Cry |
| Pocket Monsters | Pokemon (Main Video Game Series) | Pokemon |

Total numbers varied slightly between filtered searches and the total works found on the fandom landing page. The majority of discrepancies were in the larger fandoms. The greatest difference was between the total works and the total works with the focus filters in the Star Wars –All Media Types fandom at 167.

Figure 1. Filter options on Archive of Our Own (Archive of Our Own 2023)
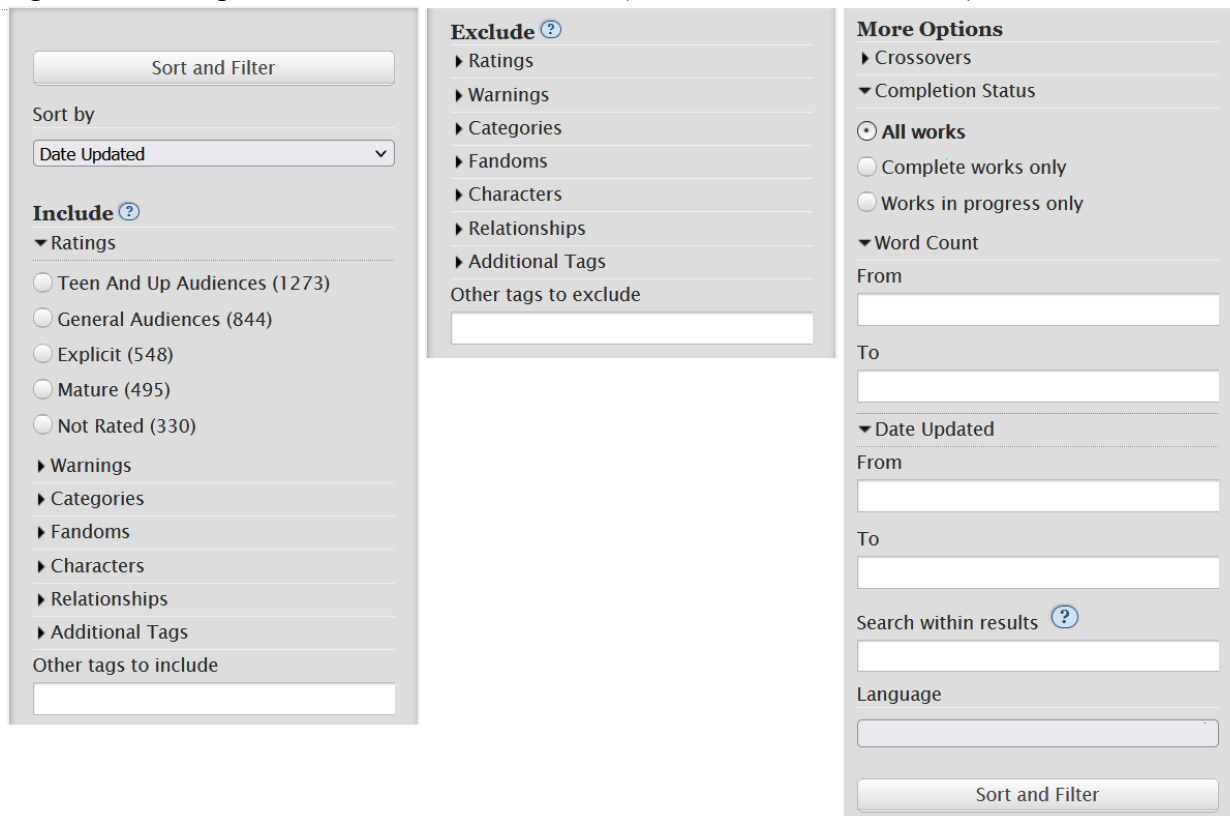


The average difference between rating totals and total works was 1.35. The average difference between word count totals and total works was 23.91. The average difference between completion status totals and total works was 1.61. The average difference between focus totals and total works was 1.57. All totals were less than 0.1% different. See Appendix A. for the full difference breakdown. Raw data can be found in Appendix Ba-Fb.

**RQ1. What differences can be observed regarding the author-assigned rating statistics of the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?**

On average, for the larger fandoms, 9.81 percent of works were not rated, 26.60 percent were rated for general audiences, 30.48 percent of works were rated for teen and up audiences, 14.83 percent were rated as mature, and 18.28 percent were rated as explicit. For the smaller fandoms, 7.18 percent were not rated, 27.16 percent were rated for general audiences, 33.36 percent were rated for teen and up audiences, 15.81 percent were rated as mature, and 16.49 percent were rated as explicit. Percentages for all ratings across all fandoms are shown in Figures 2 and 3.

Table 2. Average Fandom Ratings (n=2,368,029)

| Fandom Size | Rating | | | | |
|---|---|---|---|---|---|
| | Not Rated | General Audiences | Teen and Up | Mature | Explicit |
| Large | 9.81% | 26.60% | 30.48% | 14.83% | 18.28% |
| Small | 7.18% | 27.16% | 33.36% | 15.81% | 16.49% |

Figure 2. Larger Fandom Ratings (n=2,203,814)
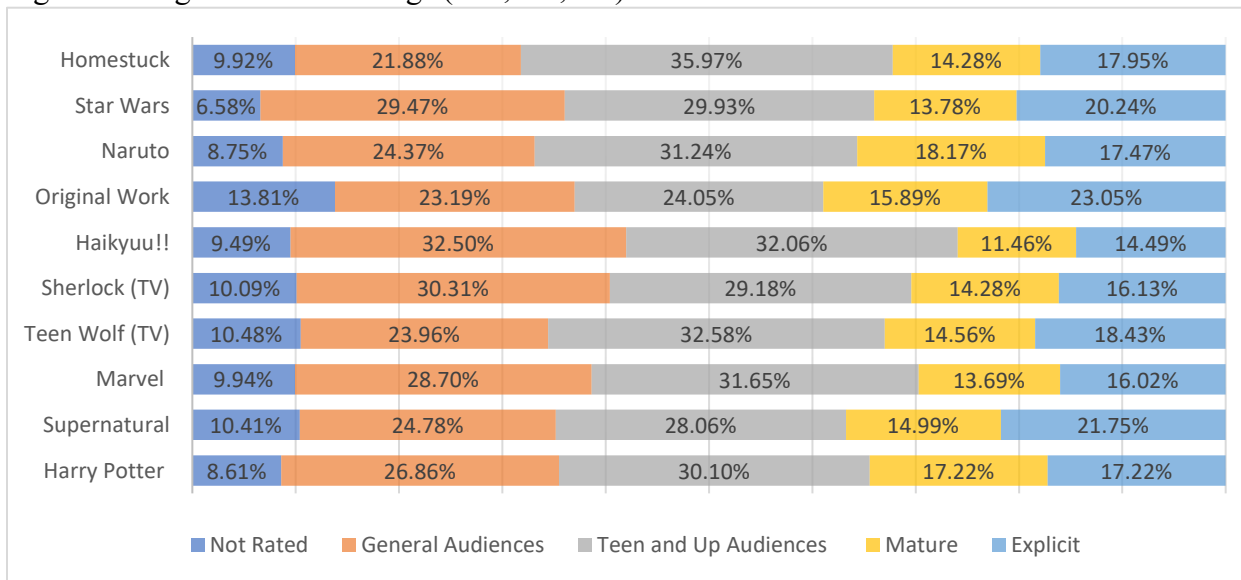


Figure 3. Smaller Fandom Ratings (n=164,215)
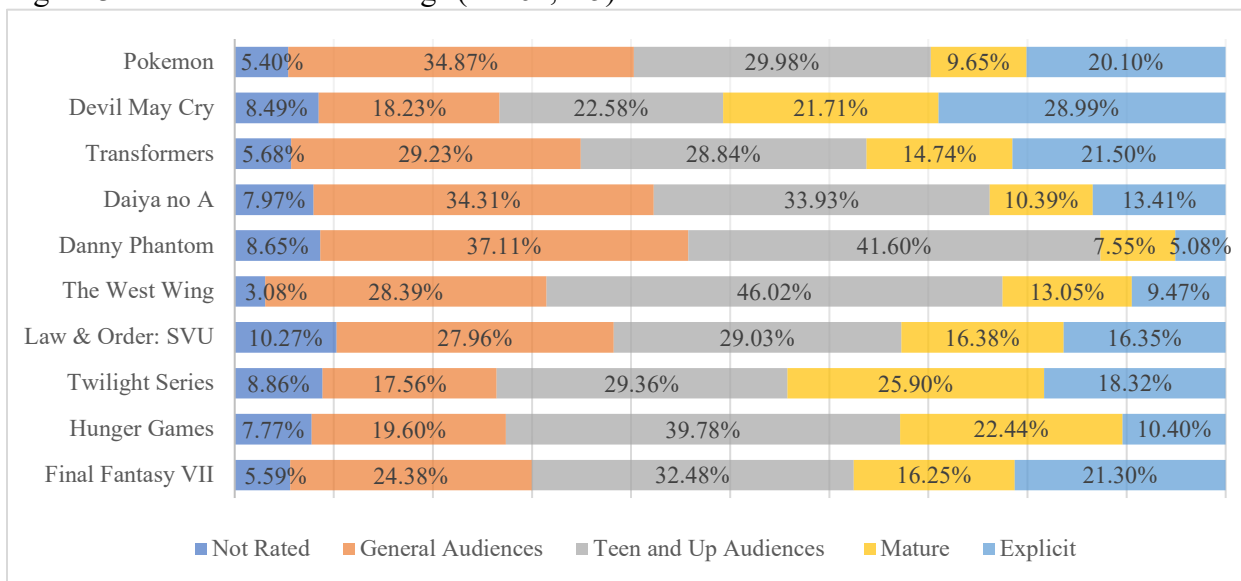


**RQ2. What differences can be observed regarding the length of works in the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?**

On average, 27.05 percent of works in the larger fandoms were less than 1,000 words, 57.87 percent were between 1,001 and 10,000 words, 14.04 percent were between 10,001 and 100,000, and 1.04 percent were over 100,001 words. Between the smaller fandoms, an average of 21.66 percent of works were less than 1,000 words, 60.60 percent were between 1,001 and 10,000 words, 16.2 percent were between 10,001 and 100,000 words, and 1.54 percent were over 100,001 words. Percentages for all work lengths across all fandoms are given in Figures 4 and 5.

Table 3. Average Word Counts (n=2,367,452)

| Fandom Size | Work Length | | | |
|---|---|---|---|---|
| | 0-1,000 | 1,001-10,000 | 10,001-100,000 | >100,000 |
| Large | 27.05% | 57.87% | 14.04% | 1.04% |
| Small | 21.66% | 60.60% | 16.20% | 1.54% |

Figure 4. Larger Fandom Word Counts (n=2,203,255)



| Fandom | 0-1,000 | 1,001-10,000 | 10,001-100,000 | >100,001 |
|---|---|---|---|---|
| Homestuck | 29.27% | 60.16% | 9.94% | 0.63% |
| Star Wars | 25.07% | 57.98% | 15.83% | 1.13% |
| Naruto | 20.68% | 59.09% | 18.28% | 1.95% |
| Original Work | 34.79% | 52.47% | 11.74% | 1.00% |
| Haikyuu!! | 19.20% | 67.43% | 12.86% | 0.50% |
| Sherlock (TV) | 32.93% | 53.69% | 12.66% | 0.72% |
| Teen Wolf (TV) | 27.32% | 57.93% | 14.03% | 0.72% |
| Marvel | 24.55% | 59.96% | 14.58% | 0.91% |
| Supernatural | 29.69% | 56.57% | 12.96% | 0.79% |
| Harry Potter | 27.00% | 53.45% | 17.49% | 2.06% |
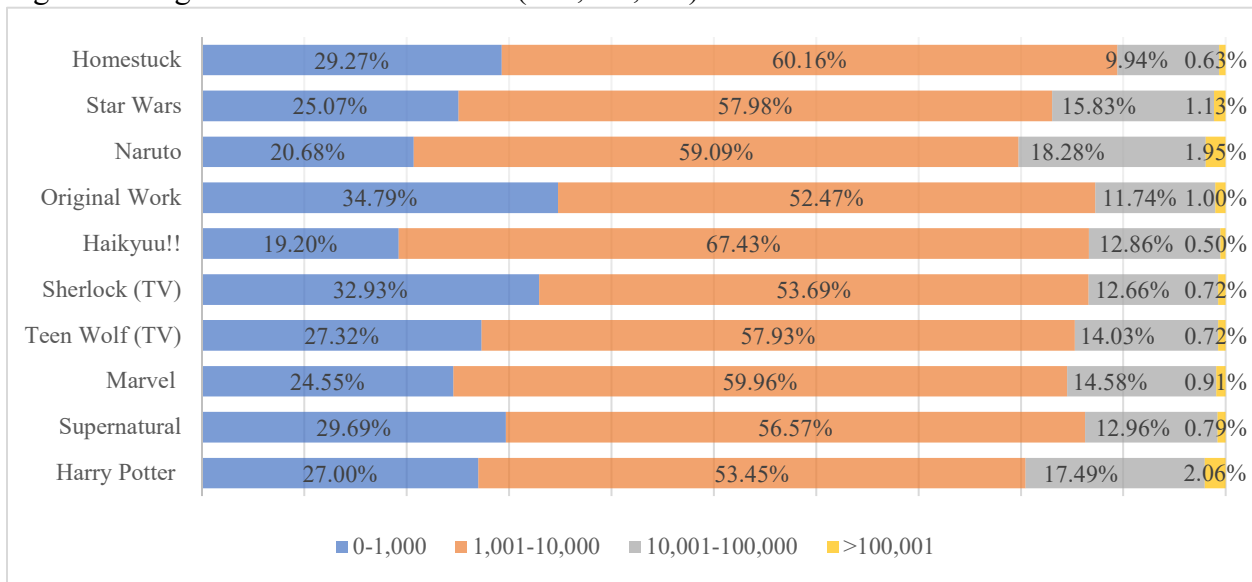
Figure 5. Smaller Fandom Word Counts (n=164,197)



| Fandom | 0-1,000 | 1,001-10,000 | 10,001-100,000 | >100,001 |
|---|---|---|---|---|
| Pokemon | 22.32% | 61.40% | 14.77% | 1.50% |
| Devil May Cry | 15.34% | 68.63% | 15.18% | 0.84% |
| Transformers | 31.30% | 55.57% | 12.21% | 0.92% |
| Daiya no A | 18.85% | 66.61% | 14.03% | 0.52% |
| Danny Phantom | 22.64% | 59.07% | 16.98% | 1.31% |
| The West Wing | 23.52% | 64.54% | 11.54% | 0.41% |
| Law & Order: SVU | 22.82% | 63.94% | 12.43% | 0.80% |
| Twilight Series | 17.07% | 50.01% | 28.01% | 4.91% |
| Hunger Games | 19.81% | 56.02% | 21.90% | 2.26% |
| Final Fantasy VII | 22.93% | 60.18% | 14.99% | 1.90% |
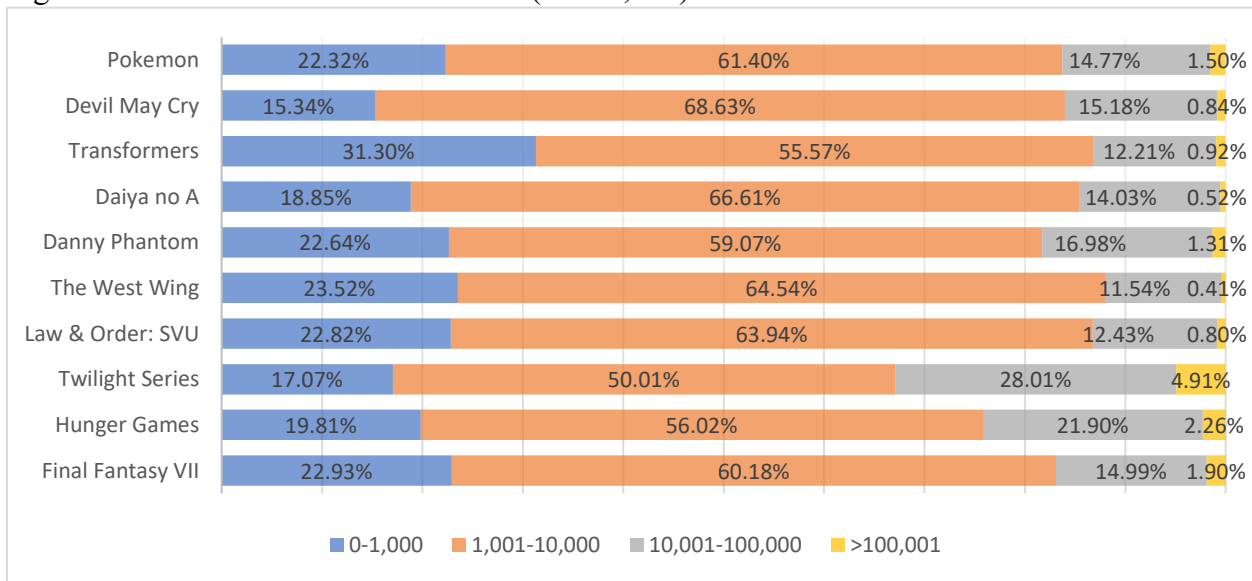
**RQ3. What differences can be observed regarding the completion rates of works in the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?**

On average, 82.77 percent of larger fandom works were marked complete while 17.23 percent were incomplete (Table 4). For smaller fandoms, 81.46 percent were marked complete and 18.54 percent were marked incomplete. Percentages for individual fandoms are depicted in Figures 6 and 7.

Table 4. Average Completion Status Rates (n=2,367,963)

| Fandom Size | Completion Status | |
|---|---|---|
| | Complete | Incomplete |
| Large | 82.77% | 17.23% |
| Small | 81.46% | 18.54% |

Figure 6. Larger Fandom Completion Statuses (n=2,203,747)

| Fandom | Complete | Incomplete |
|---|---|---|
| Homestuck | 78.37% | 21.63% |
| Star Wars | 82.20% | 17.80% |
| Naruto | 76.33% | 23.67% |
| Original Work | 76.87% | 23.13% |
| Haikyuu!! | 84.60% | 15.40% |
| Sherlock (TV) | 87.98% | 12.02% |
| Teen Wolf (TV) | 86.85% | 13.15% |
| Marvel | 84.95% | 15.05% |
| Supernatural | 89.05% | 10.95% |
| Harry Potter | 80.48% | 19.52% |

■ Complete   ■ Incomplete
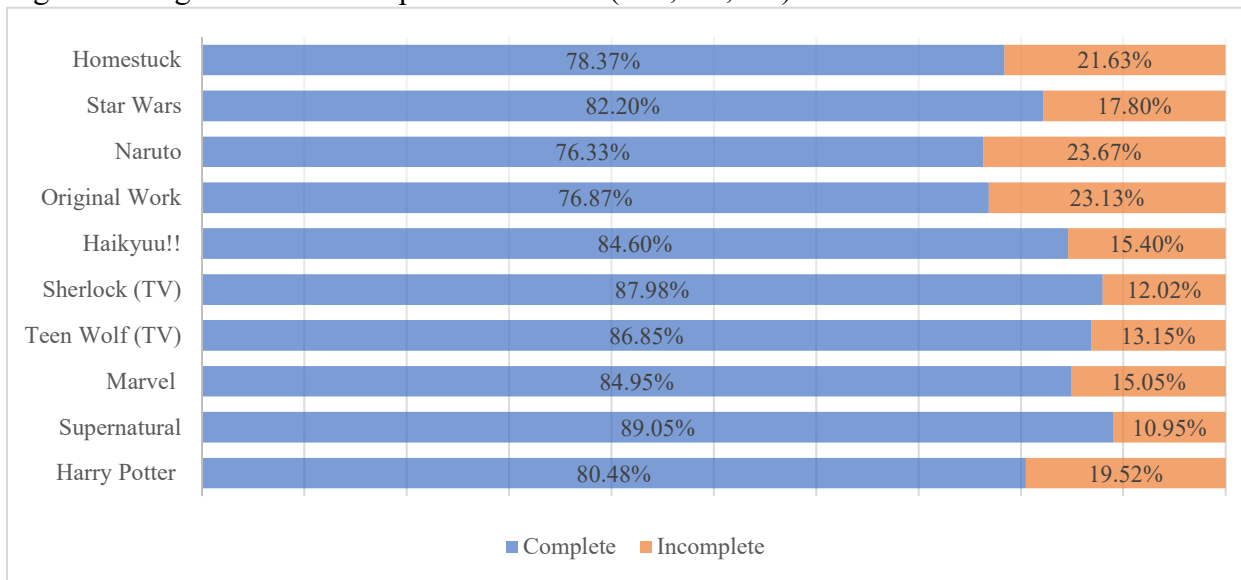
Figure 7. Smaller Fandom Completion Statuses (n=164,216)

| Fandom | Complete | Incomplete |
|---|---|---|
| Pokemon | 76.07% | 23.93% |
| Devil May Cry | 83.48% | 16.52% |
| Transformers | 86.69% | 13.31% |
| Daiya no A | 87.28% | 12.72% |
| Danny Phantom | 73.74% | 26.26% |
| The West Wing | 95.98% | 4.02% |
| Law & Order: SVU | 88.04% | 11.96% |
| Twilight Series | 63.47% | 36.53% |
| Hunger Games | 77.64% | 22.36% |
| Final Fantasy VII | 82.17% | 17.83% |

■ Complete   ■ Incomplete
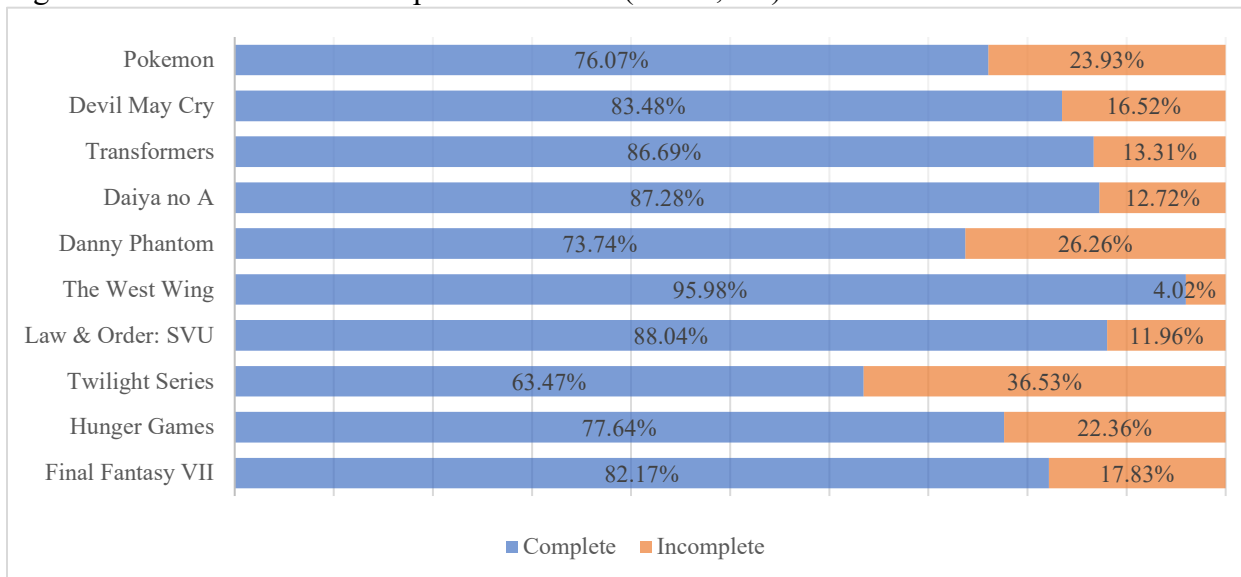
**RQ3a. Are there differences in terms of abandoned works in these fandom groups?**

Works filtering for years since the last update was only performed on incomplete works to get a better look at abandoned works (Table 5). On average 22.58 percent of larger fandom uncomplete works were updated less than a year ago, 27.13 percent were updated between one and three years ago, 14.74 percent were updated between three and five years ago, 14.54 percent were updated between five and seven years ago, 12.99 percent were updated between seven and nine years ago, and 8.02 percent were updated over nine years ago.

For smaller fandoms, an average of 31.16 percent were updated less than a year ago, 31.04 percent were updated between one and three years ago, 13.85 percent were updated between three and five years ago, 10.42 percent were updated between five and seven years ago, 7.74 percent were updated between seven and nine years ago, and 5.78 percent were updated over nine years ago. Percentages across all years and fandoms are depicted in Figures 8 and 9.

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Table 5. Average Time since Last Update for Abandoned Works

| Fandom Size | Years Since Last Update | | | | | |
|---|---|---|---|---|---|---|
| | <1 years | 1-3 years | 3-5 years | 5-7 years | 7-9 years | >9 years |
| Large | 22.58% | 27.13% | 14.74% | 14.54% | 12.99% | 8.02% |
| Small | 31.16% | 31.04% | 13.85% | 10.42% | 7.74% | 5.78% |

Figure 8. Larger Fandom Updates (n=368,713)
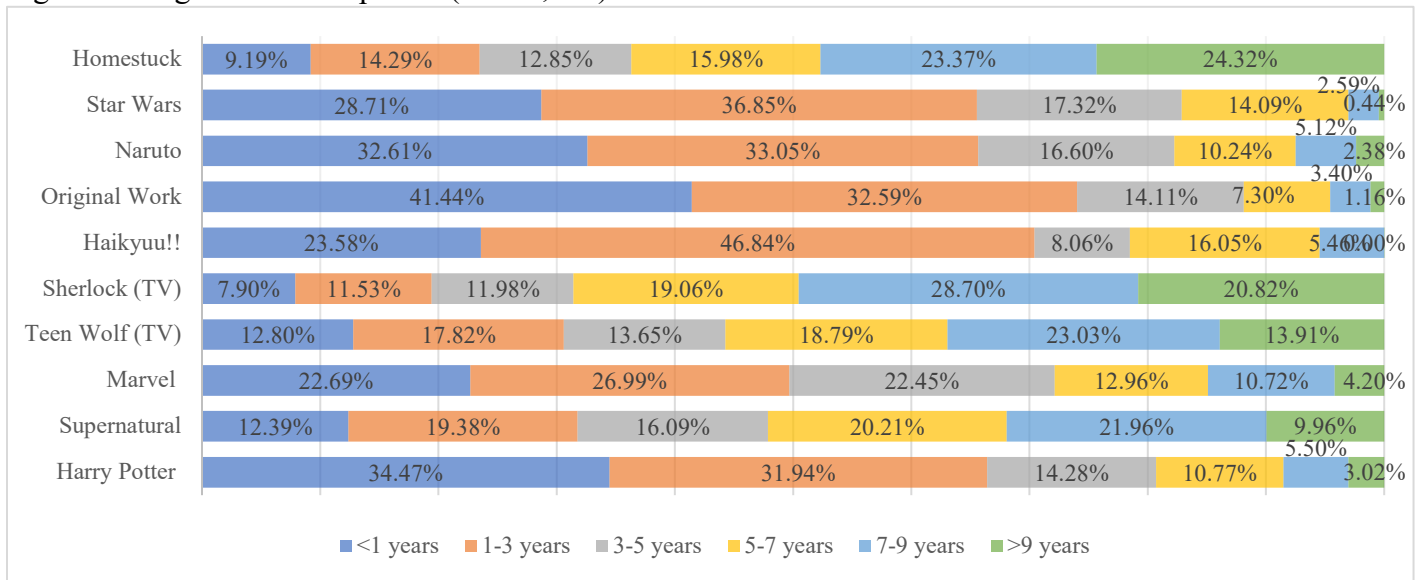


Figure 9. Smaller Fandom Updates (n=30,036)
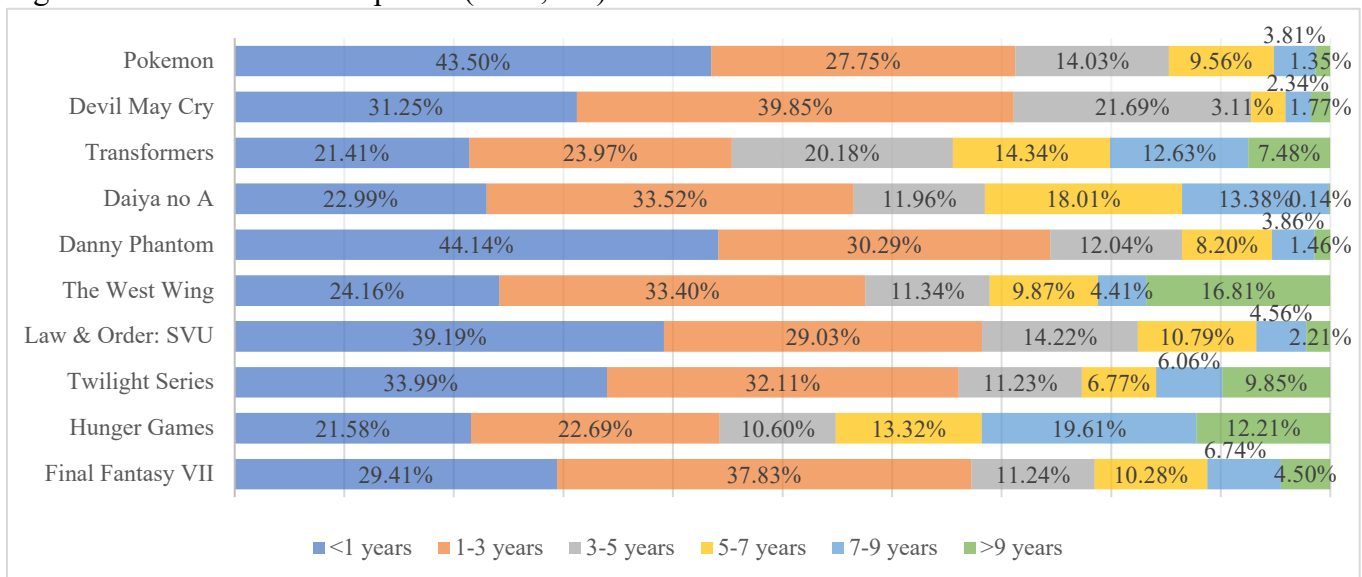


**RQ4. What differences can be observed regarding relationship and non-relationship-focused works within and between the top 10 fandoms on Archive of Our Own and the 10 selected smaller fandoms?**
On average, 19.38 percent of larger fandom works were not focused on romance while 80.62 percent had a romantic focus. For the smaller fandoms, an average of 22.22 percent of works were non-romantic in nature while 77.78 percent had a romantic focus. Percentages for all fandoms are depicted in Figures 10 and 11.

Table 6. Average Work Focus (n=2,367,716)

| Fandom Size | Work Focus | |
| --- | --- | --- |
| | Non-Gen | Gen |
| Large | 19.38 | 80.62% |
| Small | 22.22% | 77.78% |

Figure 10. Larger Fandom Focuses (n=2,203,406)

| Fandom | Gen | Non-gen |
| --- | --- | --- |
| Homestuck | 19.64% | 80.36% |
| Star Wars | 26.26% | 73.74% |
| Naruto | 21.60% | 78.40% |
| Original Work | 22.92% | 77.08% |
| Haikyuu!! | 8.93% | 91.07% |
| Sherlock (TV) | 21.07% | 78.93% |
| Teen Wolf (TV) | 12.28% | 87.72% |
| Marvel | 22.15% | 77.85% |
| Supernatural | 21.12% | 78.88% |
| Harry Potter | 17.85% | 82.15% |
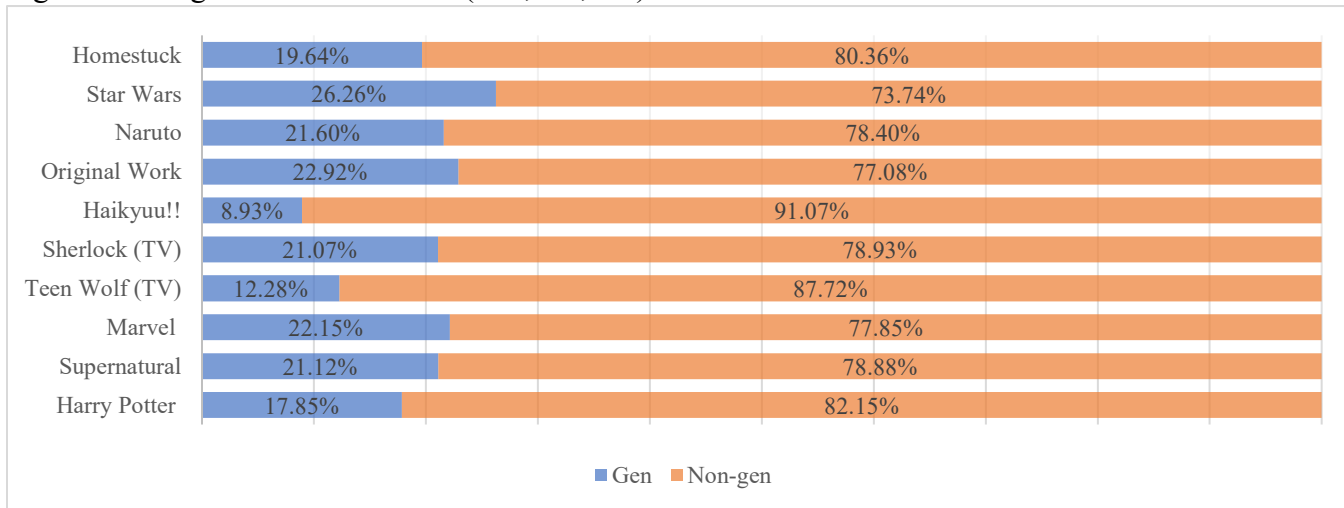
Figure 11. Smaller Fandom Focuses (n=164,310)

| Fandom | Gen | Non-gen |
| --- | --- | --- |
| Pokemon | 29.72% | 70.28% |
| Devil May Cry | 20.79% | 79.21% |
| Transformers | 24.54% | 75.46% |
| Daiya no A | 11.23% | 88.77% |
| Danny Phantom | 51.99% | 48.01% |
| The West Wing | 13.97% | 86.03% |
| Law & Order: SVU | 7.58% | 92.42% |
| Twilight Series | 14.76% | 85.24% |
| Hunger Games | 22.09% | 77.91% |
| Final Fantasy VII | 25.51% | 74.49% |
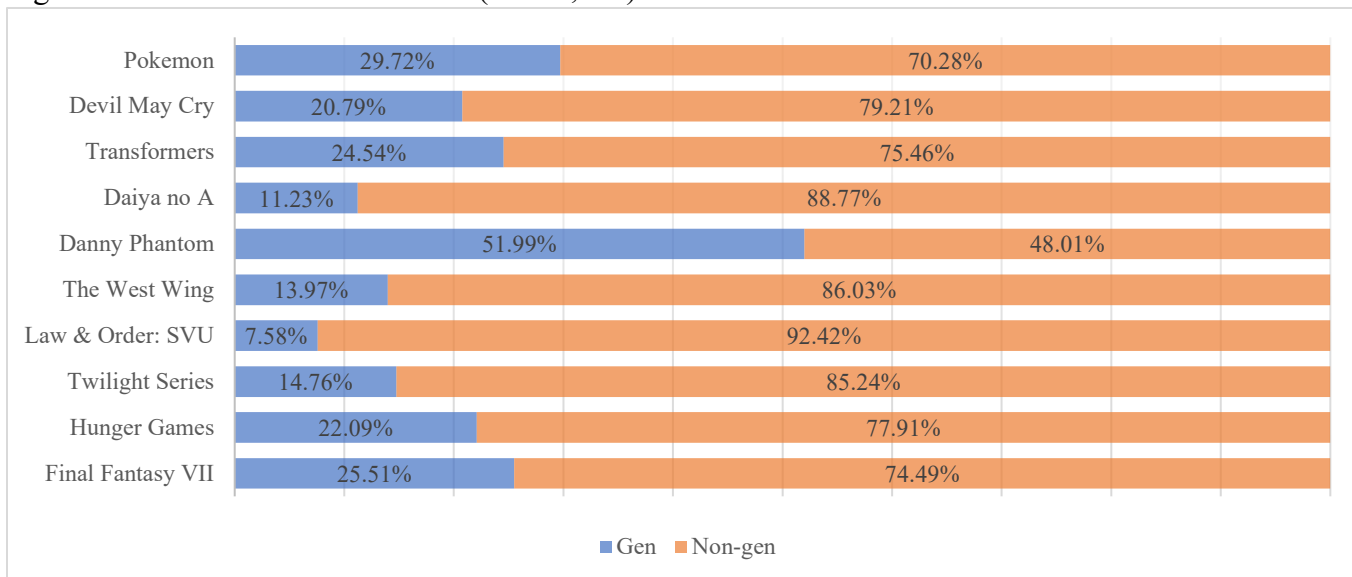
**Discussion**

The same general trends were seen between the large fandom group and the small fandom group in terms of author-assigned work ratings. For most fandoms, the works were most likely to be teen and up and least likely to not be rated. The only exceptions were in the small fandom group. *Pokemon*, *Transformers*, and *Daiya no A* had more general audience works than teen and up audience works. *Danny Phantom* was less likely to have explicitly rated works than non-rated

works. These differences might be due to their fanbases being younger compared to the other fandoms examined.

For almost every fandom, the works were most likely to be 1,001-10,000 words followed by 1-1,000 words and 10,001-100,000 words. They were all least likely to have works over 100,001 words. For comparison, *The Old Man and the Sea* by Earnest Hemingway is 27,000 words (Prescott 1952) and *Harry Potter and*

*the Philosopher's Stone* by J.K. Rowling is 76,944 words (WordCounter 2015). The only exceptions were *Twilight* and *Hunger Games* works which were more likely to be 10,001-100,000 words than less than 1,000 words. For almost every fandom, works were over twice as likely to be 1,001-10,000 words than 0-1,000. The only exceptions were Original Works, *Sherlock*, *Supernatural*, *Harry Potter*, and *Transformers*.

At least two-thirds of all fandom works were marked as complete. The only exception was *Twilight* which was just under two-thirds. The fandom with the largest ratio of completed works was *The West Wing* with 95.98% of all works being completed. This is 6.93% higher than *Supernatural* which had the second-highest completion rate. This might be due to the age of the target audience being older than the majority of the other fandoms. This idea is supported in part by *Law & Order: SVU* having the third highest completion rate at 88.04% of works being marked complete. Shows like *Naruto, Pokemon*, and *Danny Phantom*, which have younger audiences, had three out of five of the lowest completion status percentages. The other two were Original Works and *Twilight.*

For the most part, the number of works updated went down the farther back in time you went. The only exception is that smaller fandoms were more likely to be less than a year out from their last update than larger fandoms. The overall trend could be linked with the archive's growth over time. While there were similar trends between both fandom groups on average, there were no discernable trends within the larger fandoms and the smaller fandoms.

Almost every single fandom had more works focusing on romantic stories than non-romantic stories. The works for *Danny Phantom* were a large exception with 51.99% not focused on romantic stories. This could be due to the younger nature of the property's audience. The next highest one was *Pokemon* with 29.72% being focused on non-romantic stories. That is a difference of 23.27%. In comparison, one study found that romance made up 25% of all books sold while another found that they made up 39.3% of genre fiction (Kjellberg, 2022). Other genre fiction often has a romance subplot just like romance is not necessarily

the focus of works tagged "gen" on Archive of Our Own.

**Conclusion**

Publication trends in ratings, work length, completion status, and work focus was the same among all fandoms observed. Trends were more homogenous within the larger fandoms. Of outliers, a common probable cause was the age demographic of the fandom in question. Future research is needed to definitively draw links between fandom demographics and publication trends. There was a slight difference between the larger fandoms and the smaller fandoms in terms of years since the last update with the two most common update spans being switched.

This research can be expanded upon by examining the content of publications in terms of the type and audience of the fandom. Looking at publication trends directly following the release of new media within fandoms could speak to the reason for work creation. It would also be useful to cross-examine publication trends with readership trends to better understand the consumption trends of this media.

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**Appendix A.** Discrepancies between Category Totals and Total Works (n=11,839,159)
All differences were less than 0.01% of the total work count

| Fandom | Total Works | Ratings | | Word Counts | | Completion Statuses | | Focuses | |
|---|---|---|---|---|---|---|---|---|---|
| | | Total | Difference | Total | Difference | Total | Difference | Total | Difference |
| Harry Potter | 417544 | 417568 | 24 | 417398 | 146 | 417544 | 0 | 417545 | 1 |
| Supernatural | 274142 | 274142 | 0 | 274092 | 50 | 274142 | 0 | 274142 | 0 |
| Marvel | 504918 | 504918 | 0 | 504851 | 67 | 504918 | 0 | 504918 | 0 |
| Teen Wolf (TV) | 133324 | 133326 | 2 | 133315 | 9 | 133324 | 0 | 133324 | 0 |
| Sherlock (TV) | 131070 | 131071 | 1 | 131055 | 15 | 131070 | 0 | 130972 | 98 |
| Haikyuu!! | 151383 | 151383 | 0 | 151354 | 29 | 151383 | 0 | 151383 | 0 |
| Original Work | 204225 | 204225 | 0 | 204096 | 129 | 204189 | 36 | 204112 | 113 |
| Naruto | 104160 | 104160 | 0 | 104147 | 13 | 104160 | 0 | 104160 | 0 |
| Star Wars | 222006 | 222009 | 3 | 221941 | 65 | 222006 | 0 | 221839 | 167 |
| Homestuck | 61011 | 61012 | 1 | 61006 | 5 | 61011 | 0 | 61011 | 0 |
| Final Fantasy VII | 23452 | 23452 | 0 | 23449 | 3 | 23452 | 0 | 23576 | 124 |
| Hunger Games | 10882 | 10882 | 0 | 10881 | 1 | 10882 | 0 | 10882 | 0 |
| Twilight Series | 10479 | 10479 | 0 | 10479 | 0 | 10480 | 1 | 10480 | 1 |
| Law & Order: SVU | 18521 | 18521 | 0 | 18516 | 5 | 18521 | 0 | 18521 | 0 |
| The West Wing | 11847 | 11848 | 1 | 11846 | 1 | 11847 | 0 | 11847 | 0 |
| Danny Phantom | 12809 | 12809 | 0 | 12807 | 2 | 12809 | 0 | 12779 | 30 |
| Daiya no A | 11047 | 11047 | 0 | 11047 | 0 | 11047 | 0 | 11047 | 0 |
| Transformers | 23787 | 23787 | 0 | 23786 | 1 | 23787 | 0 | 23787 | 0 |
| Devil May Cry | 12669 | 12669 | 0 | 12669 | 0 | 12669 | 0 | 12669 | 0 |
| Pokemon | 28722 | 28722 | 0 | 28717 | 5 | 28722 | 0 | 28722 | 0 |

**Appendix Ba.** Fandom Ratings Raw Data (n=2,368,029)

| Fandom | Rating | | | | |
| --- | --- | --- | --- | --- | --- |
| | Not Rated | General Audiences | Teen and Up Audiences | Mature | Explicit |
| Harry Potter | 35970 | 112138 | 125677 | 71891 | 71892 |
| Supernatural | 28541 | 67924 | 76937 | 41101 | 59639 |
| Marvel | 50187 | 144888 | 159803 | 69137 | 80903 |
| Teen Wolf (TV) | 13968 | 31949 | 43433 | 19408 | 24568 |
| Sherlock (TV) | 13231 | 39733 | 38242 | 18720 | 21145 |
| Haikyuu!! | 14371 | 49198 | 48539 | 17347 | 21928 |
| Original Work | 28205 | 47361 | 49118 | 32459 | 47082 |
| Naruto | 9110 | 25384 | 32539 | 18929 | 18198 |
| Star Wars | 14613 | 65416 | 66456 | 30590 | 44934 |
| Homestuck | 6055 | 13351 | 21943 | 8710 | 10953 |
| Final Fantasy VII | 1311 | 5717 | 7618 | 3811 | 4995 |
| Hunger Games | 846 | 2133 | 4329 | 2442 | 1132 |
| Twilight Series | 928 | 1840 | 3077 | 2714 | 1920 |
| Law & Order: SVU | 1903 | 5178 | 5377 | 3034 | 3029 |
| The West Wing | 365 | 3363 | 5452 | 1546 | 1122 |
| Danny Phantom | 1108 | 4754 | 5329 | 967 | 651 |
| Daiya no A | 880 | 3790 | 3748 | 1148 | 1481 |
| Transformers | 1352 | 6952 | 6861 | 3507 | 5115 |
| Devil May Cry | 1075 | 2310 | 2861 | 2750 | 3673 |
| Pokemon | 1551 | 10016 | 8610 | 2773 | 5772 |

**Appendix Bb.** Fandom Ratings Percentages (n=2,368,029)

| Fandom | Rating | | | | |
| --- | --- | --- | --- | --- | --- |
| | Not Rated | General Audiences | Teen and Up Audiences | Mature | Explicit |
| Harry Potter | 8.61% | 26.86% | 30.10% | 17.22% | 17.22% |
| Supernatural | 10.41% | 24.78% | 28.06% | 14.99% | 21.75% |
| Marvel | 9.94% | 28.70% | 31.65% | 13.69% | 16.02% |
| Teen Wolf (TV) | 10.48% | 23.96% | 32.58% | 14.56% | 18.43% |
| Sherlock (TV) | 10.09% | 30.31% | 29.18% | 14.28% | 16.13% |
| Haikyuu!! | 9.49% | 32.50% | 32.06% | 11.46% | 14.49% |
| Original Work | 13.81% | 23.19% | 24.05% | 15.89% | 23.05% |
| Naruto | 8.75% | 24.37% | 31.24% | 18.17% | 17.47% |
| Star Wars | 6.58% | 29.47% | 29.93% | 13.78% | 20.24% |
| Homestuck | 9.92% | 21.88% | 35.97% | 14.28% | 17.95% |
| Final Fantasy VII | 5.59% | 24.38% | 32.48% | 16.25% | 21.30% |
| Hunger Games | 7.77% | 19.60% | 39.78% | 22.44% | 10.40% |
| Twilight Series | 8.86% | 17.56% | 29.36% | 25.90% | 18.32% |
| Law & Order: SVU | 10.27% | 27.96% | 29.03% | 16.38% | 16.35% |
| The West Wing | 3.08% | 28.39% | 46.02% | 13.05% | 9.47% |

| Danny Phantom | 8.65% | 37.11% | 41.60% | 7.55% | 5.08% |
|---|---|---|---|---|---|
| Daiya no A | 7.97% | 34.31% | 33.93% | 10.39% | 13.41% |
| Transformers | 5.68% | 29.23% | 28.84% | 14.74% | 21.50% |
| Devil May Cry | 8.49% | 18.23% | 22.58% | 21.71% | 28.99% |
| Pokemon | 5.40% | 34.87% | 29.98% | 9.65% | 20.10% |

**Appendix Ca**. Fandom Word Counts Raw Data (n=2,367,452)

| Fandom | Word Count | | | |
|---|---|---|---|---|
| | 0-1,000 | 1,001-10,000 | 10,001-100,000 | >100,001 |
| Harry Potter | 112712 | 223111 | 72989 | 8586 |
| Supernatural | 81379 | 155043 | 35509 | 2161 |
| Marvel | 123952 | 302707 | 73611 | 4581 |
| Teen Wolf (TV) | 36424 | 77234 | 18701 | 956 |
| Sherlock (TV) | 43154 | 70365 | 16596 | 940 |
| Haikyuu!! | 29059 | 102063 | 19468 | 764 |
| Original Work | 70997 | 107096 | 23952 | 2051 |
| Naruto | 21535 | 61541 | 19040 | 2031 |
| Star Wars | 55633 | 128673 | 35123 | 2512 |
| Homestuck | 17858 | 36700 | 6061 | 387 |
| Final Fantasy VII | 5377 | 14111 | 3516 | 445 |
| Hunger Games | 2156 | 6096 | 2383 | 246 |
| Twilight Series | 1789 | 5241 | 2935 | 514 |
| Law & Order: SVU | 4226 | 11840 | 2302 | 148 |
| The West Wing | 2786 | 7645 | 1367 | 48 |
| Danny Phantom | 2900 | 7565 | 2174 | 168 |
| Daiya no A | 2082 | 7358 | 1550 | 57 |
| Transformers | 7445 | 13217 | 2905 | 219 |
| Devil May Cry | 1944 | 8695 | 1923 | 107 |
| Pokemon | 6411 | 17633 | 4242 | 431 |

**Appendix Cb.** Fandom Word Counts Percentages (n=2,367,452)

| Fandom | Word Count | | | |
|---|---|---|---|---|
| | 0-1,000 | 1,001-10,000 | 10,001-100,000 | >100,001 |
| Harry Potter | 27.00% | 53.45% | 17.49% | 2.06% |
| Supernatural | 29.69% | 56.57% | 12.96% | 0.79% |
| Marvel | 24.55% | 59.96% | 14.58% | 0.91% |
| Teen Wolf (TV) | 27.32% | 57.93% | 14.03% | 0.72% |
| Sherlock (TV) | 32.93% | 53.69% | 12.66% | 0.72% |
| Haikyuu!! | 19.20% | 67.43% | 12.86% | 0.50% |
| Original Work | 34.79% | 52.47% | 11.74% | 1.00% |
| Naruto | 20.68% | 59.09% | 18.28% | 1.95% |
| Star Wars | 25.07% | 57.98% | 15.83% | 1.13% |
| Homestuck | 29.27% | 60.16% | 9.94% | 0.63% |
| Final Fantasy VII | 22.93% | 60.18% | 14.99% | 1.90% |

| | | | | |
|---|---|---|---|---|
| Hunger Games | 19.81% | 56.02% | 21.90% | 2.26% |
| Twilight Series | 17.07% | 50.01% | 28.01% | 4.91% |
| Law & Order: SVU | 22.82% | 63.94% | 12.43% | 0.80% |
| The West Wing | 23.52% | 64.54% | 11.54% | 0.41% |
| Danny Phantom | 22.64% | 59.07% | 16.98% | 1.31% |
| Daiya no A | 18.85% | 66.61% | 14.03% | 0.52% |
| Transformers | 31.30% | 55.57% | 12.21% | 0.92% |
| Devil May Cry | 15.34% | 68.63% | 15.18% | 0.84% |
| Pokemon | 22.32% | 61.40% | 14.77% | 1.50% |

**Appendix Da**. Fandom Completion Statuses Raw Data (n=2,367,963)

| Fandom | Completion Status | |
|---|---|---|
| | Complete | Incomplete |
| Harry Potter | 336049 | 81495 |
| Supernatural | 244130 | 30012 |
| Marvel | 428938 | 75980 |
| Teen Wolf (TV) | 115797 | 17527 |
| Sherlock (TV) | 115316 | 15754 |
| Haikyuu!! | 128068 | 23315 |
| Original Work | 156952 | 47237 |
| Naruto | 79504 | 24656 |
| Star Wars | 182499 | 39507 |
| Homestuck | 47817 | 13194 |
| Final Fantasy VII | 19270 | 4182 |
| Hunger Games | 8449 | 2433 |
| Twilight Series | 6652 | 3828 |
| Law & Order: SVU | 16306 | 2215 |
| The West Wing | 11371 | 476 |
| Danny Phantom | 9445 | 3364 |
| Daiya no A | 9642 | 1405 |
| Transformers | 20620 | 3167 |
| Devil May Cry | 10576 | 2093 |
| Pokemon | 21849 | 6873 |

**Appendix Db**. Fandom Completion Statuses Percentages (n=2,367,963)

| Fandom | Completion Status | |
|---|---|---|
| | Complete | Incomplete |
| Harry Potter | 80.48% | 19.52% |
| Supernatural | 89.05% | 10.95% |
| Marvel | 84.95% | 15.05% |
| Teen Wolf (TV) | 86.85% | 13.15% |
| Sherlock (TV) | 87.98% | 12.02% |
| Haikyuu!! | 84.60% | 15.40% |
| Original Work | 76.87% | 23.13% |
| Naruto | 76.33% | 23.67% |

| | | |
|---|---|---|
| Star Wars | 82.20% | 17.80% |
| Homestuck | 78.37% | 21.63% |
| Final Fantasy VII | 82.17% | 17.83% |
| Hunger Games | 77.64% | 22.36% |
| Twilight Series | 63.47% | 36.53% |
| Law & Order: SVU | 88.04% | 11.96% |
| The West Wing | 95.98% | 4.02% |
| Danny Phantom | 73.74% | 26.26% |
| Daiya no A | 87.28% | 12.72% |
| Transformers | 86.69% | 13.31% |
| Devil May Cry | 83.48% | 16.52% |
| Pokemon | 76.07% | 23.93% |

**Appendix Ea.** Fandom Updates Raw Data (n=398,749)

| Fandom | Years Since Last Update | | | | | |
|---|---|---|---|---|---|---|
| | <1 years | 1-3 years | 3-5 years | 5-7 years | 7-9 years | >9 years |
| Harry Potter | 28094 | 26031 | 11640 | 8780 | 4485 | 2465 |
| Supernatural | 3718 | 5817 | 4830 | 6066 | 6591 | 2990 |
| Marvel | 17238 | 20506 | 17061 | 9844 | 8142 | 3189 |
| Teen Wolf (TV) | 2243 | 3123 | 2393 | 3293 | 4037 | 2438 |
| Sherlock (TV) | 1245 | 1817 | 1888 | 3002 | 4522 | 3280 |
| Haikyuu!! | 5498 | 10921 | 1880 | 3741 | 1274 | 1 |
| Original Work | 19590 | 15407 | 6668 | 3453 | 1607 | 548 |
| Naruto | 8040 | 8150 | 4092 | 2525 | 1263 | 586 |
| Star Wars | 11342 | 14559 | 6841 | 5565 | 1025 | 175 |
| Homestuck | 1213 | 1885 | 1695 | 2109 | 3083 | 3209 |
| Final Fantasy VII | 1230 | 1582 | 470 | 430 | 282 | 188 |
| Hunger Games | 525 | 552 | 258 | 324 | 477 | 297 |
| Twilight Series | 1301 | 1229 | 430 | 259 | 232 | 377 |
| Law & Order: SVU | 868 | 643 | 315 | 239 | 101 | 49 |
| The West Wing | 115 | 159 | 54 | 47 | 21 | 80 |
| Danny Phantom | 1485 | 1019 | 405 | 276 | 130 | 49 |
| Daiya no A | 323 | 471 | 168 | 253 | 188 | 2 |
| Transformers | 678 | 759 | 639 | 454 | 400 | 237 |
| Devil May Cry | 654 | 834 | 454 | 65 | 49 | 37 |
| Pokemon | 2990 | 1907 | 964 | 657 | 262 | 93 |

**Appendix Eb.** Fandom Updates Raw Data (n=398,749)

| Fandom | Years Since Last Update | | | | | |
|---|---|---|---|---|---|---|
| | <1 years | 1-3 years | 3-5 years | 5-7 years | 7-9 years | >9 years |
| Harry Potter | 34.47% | 31.94% | 14.28% | 10.77% | 5.50% | 3.02% |
| Supernatural | 12.39% | 19.38% | 16.09% | 20.21% | 21.96% | 9.96% |

| Fandom | <1 years | 1-3 years | 3-5 years | 5-7 years | 7-9 years | >9 years |
|---|---|---|---|---|---|---|
| Marvel | 22.69% | 26.99% | 22.45% | 12.96% | 10.72% | 4.20% |
| Teen Wolf (TV) | 12.80% | 17.82% | 13.65% | 18.79% | 23.03% | 13.91% |
| Sherlock (TV) | 7.90% | 11.53% | 11.98% | 19.06% | 28.70% | 20.82% |
| Haikyuu!! | 23.58% | 46.84% | 8.06% | 16.05% | 5.46% | 0.00% |
| Original Work | 41.44% | 32.59% | 14.11% | 7.30% | 3.40% | 1.16% |
| Naruto | 32.61% | 33.05% | 16.60% | 10.24% | 5.12% | 2.38% |
| Star Wars | 28.71% | 36.85% | 17.32% | 14.09% | 2.59% | 0.44% |
| Homestuck | 9.19% | 14.29% | 12.85% | 15.98% | 23.37% | 24.32% |
| Average | 22.58% | 27.13% | 14.74% | 14.54% | 12.99% | 8.02% |
| | Years Since Last Update | | | | | |
| Fandom | <1 years | 1-3 years | 3-5 years | 5-7 years | 7-9 years | >9 years |
| Final Fantasy VII | 29.41% | 37.83% | 11.24% | 10.28% | 6.74% | 4.50% |
| Hunger Games | 21.58% | 22.69% | 10.60% | 13.32% | 19.61% | 12.21% |
| Twilight Series | 33.99% | 32.11% | 11.23% | 6.77% | 6.06% | 9.85% |
| Law & Order: SVU | 39.19% | 29.03% | 14.22% | 10.79% | 4.56% | 2.21% |
| The West Wing | 24.16% | 33.40% | 11.34% | 9.87% | 4.41% | 16.81% |
| Danny Phantom | 44.14% | 30.29% | 12.04% | 8.20% | 3.86% | 1.46% |
| Daiya no A | 22.99% | 33.52% | 11.96% | 18.01% | 13.38% | 0.14% |
| Transformers | 21.41% | 23.97% | 20.18% | 14.34% | 12.63% | 7.48% |
| Devil May Cry | 31.25% | 39.85% | 21.69% | 3.11% | 2.34% | 1.77% |
| Pokemon | 43.50% | 27.75% | 14.03% | 9.56% | 3.81% | 1.35% |

**Appendix Fa.** Fandom Focuses Raw Data (n=2,367,716)

| Fandom | Focus | |
|---|---|---|
| | Gen | Non-gen |
| Harry Potter | 74519 | 343026 |
| Supernatural | 57900 | 216242 |
| Marvel | 45362 | 393090 |
| Teen Wolf (TV) | 16367 | 116957 |
| Sherlock (TV) | 27593 | 103379 |
| Haikyuu!! | 13524 | 137859 |
| Original Work | 46783 | 157329 |
| Naruto | 22494 | 81666 |
| Star Wars | 58259 | 163580 |
| Homestuck | 11983 | 49028 |
| Final Fantasy VII | 6015 | 17561 |
| Hunger Games | 2404 | 8478 |
| Twilight Series | 1547 | 8933 |
| Law & Order: SVU | 1403 | 17118 |
| The West Wing | 1655 | 10192 |
| Danny Phantom | 6644 | 6135 |
| Daiya no A | 1241 | 9806 |
| Transformers | 5838 | 17949 |
| Devil May Cry | 2634 | 10035 |
| Pokemon | 8537 | 20185 |

**Appendix Fb.** Fandom Focuses Percentages (n=2,367,716)

| Fandom | Focus | |
|---|---|---|
| | Gen | Non-gen |
| Harry Potter | 17.85% | 82.15% |
| Supernatural | 21.12% | 78.88% |
| Marvel | 22.15% | 77.85% |
| Teen Wolf (TV) | 12.28% | 87.72% |
| Sherlock (TV) | 21.07% | 78.93% |
| Haikyuu!! | 8.93% | 91.07% |
| Original Work | 22.92% | 77.08% |
| Naruto | 21.60% | 78.40% |
| Star Wars | 26.26% | 73.74% |
| Homestuck | 19.64% | 80.36% |
| Final Fantasy VII | 25.51% | 74.49% |
| Hunger Games | 22.09% | 77.91% |
| Twilight Series | 14.76% | 85.24% |
| Law & Order: SVU | 7.58% | 92.42% |
| The West Wing | 13.97% | 86.03% |
| Danny Phantom | 51.99% | 48.01% |
| Daiya no A | 11.23% | 88.77% |
| Transformers | 24.54% | 75.46% |
| Devil May Cry | 20.79% | 79.21% |
| Pokemon | 29.72% | 70.28% |

# Novel Outreach: A Report of Public Library Engagement within Virginia Communities
By Joy Doukas

Readers: Dr. Stacy Creel, Dr. Laura Clark-Hunt

## INTRODUCTION

Virginia has a history of innovative outreach extending from the 1904 Travelling Library initiative which provided boxes of reading materials to each county in Virginia, opening the door for learning and engagement in otherwise under-serviced communities (Angell, 2021). From that start, the 94 Public Library systems with 379 branches have continued their dedication to community outreach within the state of Virginia (Appendix A). In an increasingly digital landscape and in the wake of the COVID-19 crisis, access to service and technology is often neither geographically nor financially viable. Public libraries have been forced to adapt to growing community needs with integrity, innovation, and ingenuity. How effectively are Virginia Public Library Systems reaching their communities and converting reluctant users into patrons?

This study seeks to showcase how Virginia Public Libraries have harnessed the power of innovative outreach to service populations traditionally resistant to library adoption. It examines concepts such as community partnerships, the library as a Third Place (Thiele & Klagge, 2020), and the increasing function of social services in the public libraries sphere. It highlights the evolution of modern public libraries from mere book repositories to thriving community centers for education and personal growth. Mining current website data, this study explores each of the 94 public library systems in Virginia websites, determining their reach throughout their communities to show what populations receive the most services across Virginia and what methods are employed to reach them.

## Purpose Statement

The purpose of this webometric content analysis is to provide a current state of the union for Virginia Public Libraries' outreach efforts to discover common outreach methods, less commonly used, but novel ways of engaging communities, and to determine how effectively marginalized populations are serviced across the state.

## Research Questions

*R1. How many of the Virginia public library systems have dedicated sections for outreach on their websites by Virginia Library Association (VLA) Regions?*

*R2. What are the most common types of outreach programs used in Virginia public libraries?*

*R2a. How many outreach programs for marginalized communities occur on-site or off-site library premises?*

*R3. What are the least common types of outreach programs used in Virginia public libraries?*

*R4. What marginalized populations receive the most outreach services?*

*R4a. What age groups receive the most outreach services?*

## Definitions

*Community Partnerships:* These mutually beneficial agreements work to "bring community members together and combine the strengths of people who might otherwise not have the chance to interact" (Crevasse & Stockdale, 2018, para 1).

*Library of Virginia (LVA):* Founded in 1823, this government agency seeks to "preserve and provide access to the state's incomparable printed and manuscript holdings" (LVA, 2021, para. 1).

Marginalized Community: Traditionally disenfranchised communities. The National Institute for Health states that the "composition of these groups has extended beyond women and members of underrepresented ethnic and racial groups. Today examples of marginalized populations include groups that are excluded due to race, gender identity, sexual orientation, age, physical ability, or language" (Pratt & Fowler, 2022, para. 3).

*Outreach:* The American Library Association (ALA) describes outreach as "services for those who are infrequent users or nonusers or as services for those who are traditionally underserved" (ALA, 2023, para 1). For this paper, we will focus on marginalized community programming, so in-house services such as regular story times and book clubs will be excluded, but specialized programming, such as sensory storytime or Spanish language book clubs will be included.

*Protective Factor*: "The Substance Abuse and Mental Health Services Administration defines protective factors as 'characteristics associated with a lower likelihood of negative outcomes or that reduce a risk factor's impact.' Here, risk factors are defined as 'characteristics at the biological, psychological, family, community, or cultural level that precede and are associated with a higher likelihood of negative outcomes'" (Lloyd, 2020, p. 51-2).

*Third Place:* "Outside the home (first place) and the school or workplace (second place), [libraries] serve as spaces for meetings and discussions among people and provide a support structure for educational justice and societal participation" (Thiele & Klagge, 2020, p. 31).

*Virginia Library Association (VLA):* Founded in 1905, this association exists to "develop, promote, and improve library and information services, library staff, and the profession of librarianship to advance literacy and learning and to ensure access to information in the Commonwealth of Virginia" (VLA, 2021a, para 1). It has divided jurisdictions into six regions, inclusive of all 94 Public Library systems across the state (Figure 1).

## Delimitations

For this study, only the main system website of each of the 94 Virginia Public Library Systems was examined and evaluated. These were accessed through the links to the main system website provided on the Virginia Library Association region webpage (VLA, 2021b). Every tab and the full event calendar were evaluated and coded, but no other access points, such as social media were included. In-house services and programming were included as outreach, but only if they were oriented toward a specific marginalized community group, and not offered generally to the population. Only the top-level pages of each system were evaluated, excluding all branch-level websites. Additionally, no social media or outside information sources were included in this study. Efforts were made to fully analyze each system website for any services, programs, or partnerships to reach marginalized populations. The types of outreach programming were examined, so only the first instance of a repeating program was counted for this collection.

## Assumptions

For this study, it is assumed that the VLA has kept the listing of the 94 Virginia Public Library Systems current and accurate. The six state regions are seen in Figure 1 below (also see Appendix A). Also, it assumes VLA has provided accurate web links to each system website (VLA, 2021b). The findings of the study are heavily dependent on individual websites' accuracy. Therefore, it is assumed that each district in this study has regularly updated its services and that the websites accurately reflect the outreach methods used by each library system.

## Importance of Study

As part of its core purpose statement, the VLA states that "access to information" is one of its most essential functions (VLA, 2021a). Because of this, outreach to marginalized communities has played a pivotal role in ensuring that Virginia Libraries are meeting this objective. The importance of this study is that it will add to the body of scholarly LIS literature and assist in measuring the current state of Virginia Public Library outreach. The goal is to help understand where systems are performing the best and uncover innovative techniques that could be widely adopted to better service the population at large. A holistic view of the system provides a benchmark for the state and affords the opportunity to measure individual branch outreach performance against the systemic whole while considering discrepancies in resources and demographics and underlining instances where improvements can be made.

Figure 1: Virginia Library Association – Public Library Regions Map (n=94)
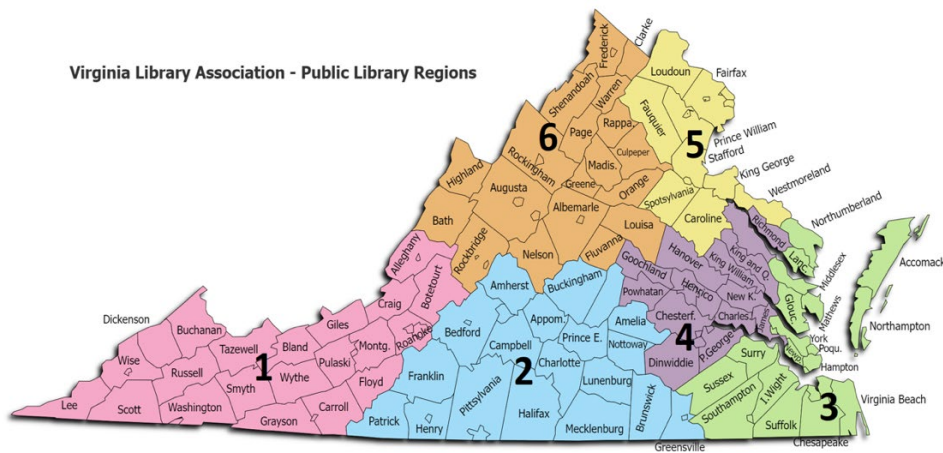


*Note.* The six regions of the Virginia Library Association, as published in a map from the VLA.org website, 2021. Used with permission from https://vpl.lib.va.us/directories/virginia-library-regions-libraries-by-region-and-map/

## LITERATURE REVIEW
### Introduction
In a 1986 study, Strachan noted that when Bedford County, Virginia, was posed with the challenge of servicing its citizens with greater library access, they determined that a joint approach between local libraries and municipalities was required. Utilizing grant money, they instituted a bookmobile, started three new permanent stations, and improved two existing locations, relying on community partnerships to provide free space for these locations to exist. This creative approach allowed library access to remote communities by sharing space with other businesses like hospitals, gift shops, and office buildings and allowed the library to stretch its outreach funds. The promotion of these services included school flyer distribution, worship announcements in neighboring communities, and circulars distributed at local grocery stores. Their efforts yielded over 8,000 new cardholders in the first couple of months, making it a success (Strachan, 1986).

To see success in the outreach efforts of any library, an effective definition of outreach needs to be established. However, "while outreach is typically considered a core public library service, it is poorly defined and perhaps, as a result, poorly implemented" (Terrile, 2023, p. 4). It is fundamental to realize that while outreach fills gaps in coverage for needy individuals, "outreach is marketing... We have the ability to be in our communities, to engage them and offer specific targeted services" (Ford, 2009, p. 4). As with traditional marketing efforts, a library needs to

identify key attributes of its users, identifying itself as a holistic part of a suite of services available to a community and providing an accessibility vector to these services. By examining available literature, this is shown as moving beyond stacks and programs to larger concepts of community partnerships, extended communal spaces, and providing enriched access to social service information and providers. Finding these individuals and connecting them with vital library services is paramount. "Public perception is at least ten years behind the reality of what we do and how we do it... we need to tell people we're here, explain to them how we can help, and persuade them to come in through the doors, physical or virtual" (Potter, 2012, p. xv).

### Community Partnerships
Effective community outreach and community partnerships are essential to the promotion of library services, especially when the population being targeted is among the most vulnerable, such as the homeless, immigrant, elderly, or youth demographics. "In a climate of shrinking budgets, the collaboration among public libraries, their branches, and community organizations allows greater expansion for public library patron services and better exposure within the community" (Pontis, et al., 2020, p. 799). Using a combination of partnerships and creative thinking can stretch library budgets. It can also provide opportunities to grow community involvement. Innovative outreach techniques, such as breeze-through libraries in transit hubs or programs, in partnership with local government municipalities,

such as the one seen in a study of unconventional outreach of the Taiwan Public Library system in 2020, provided a view of how healthy these partnerships can be. Changes in access allowed patrons to reserve, access, and return materials through convenience stores in their communities (Hsiao, Chang, Wu, Tang, 2020). They found that by extending services outside of traditional library spaces, they were able to preserve and foster the "common library culture" even when patrons were unable to visit the physical buildings (Hsiao, Chang, Wu & Tang, 2020, p. 539).

Sanchez and Van Stralendorff (2018) developed innovative marketing and outreach campaigns that the Anaheim Public Library system implemented to increase awareness of lesser-utilized services. These included a campaign to "Show Your Card and Save" where patrons could show a library card to receive discounts at local businesses. They also put a library book vending machine with new releases at the local transit authority hub to allow self-checkout for commuters (Sanchez & Van Stralendorff, 2018). Similarly, in a 2006 study of a rarer Public Library/Academic library consortium, Halverson and Plotas studied the Keene Public Library and the Keene State College, which sought to grow a "town/gown relationship" that benefitted both organizations and the entire community. Through shared automated library systems and catalogs, users within the community could access all available resources regardless of their affiliation or location. Additionally, the program went on to include shared programming and other library resources to broaden its appeal and build community goodwill (Halverson & Plotas, 2006).

**Library as Third Space**
The concept of the Third Space is attributed to philosopher Henri Lefebvre where public space is lived space (Lefebvre, 1991). This later was developed into a modern Library Science theory and studied by Thiele and Klagge (2020) to show that "outside the home (first place) and the school or workplace (second place), [libraries] serve as spaces for meetings and discussions among people and provide a support structure for educational justice and societal participation" (Thiele & Klagge, 2020, p. 31). This concept is deeply rooted in the idea that libraries are inherently democratic spaces. When individuals, especially those in urban areas travel to access the second spaces, the need for third spaces rises and serves as extensions of their personal living spaces.

"Researchers have found that when members of the urban poor gain access to online information and information communication technology, they continue to desire mechanisms for in-person socialization with other community members" (Turner & Gorichanaz, 2018, p. 238). An opportunity is presented to libraries to not only provide access to safe and comfortable spaces but to enrich users' lives and experiences by providing engaging programming and access to technology enticing them back. This provides a dual benefit, of enriching the user's life and alleviating the stress and expense of connectivity.

In a questionnaire to Swedish public library directors, one of the biggest concerns was that "if the public library was unable to keep up with societal changes and developments by meeting the public's needs... there is a risk that the public library will lose its legitimacy" (Michnik, 2014, p. 426). By extending invitations to local community groups and individuals, the space within a library can become outreach itself, as people seek out spaces for meetings and small gatherings and become aware of a library's availability. This concept involves encouraging conversation, and spaces that are welcoming—both to organized groups but also spontaneous conversations—and encourage discourse among users. It also provides optic legitimacy to those who would seek to negate the work of a library in the digital world. Many services that a library provides are performed diligently but without observation, thereby missing an opportunity to showcase the value that the library provides.

"Democracy in a multicultural context is dependent on low-intensive meeting places where we can see one another across the high-intensive arenas on which we engage, and that these developments, paradoxically, actualize the role of the public library as a physical meeting space" (Audunson, 2004, p. 430). For an increasingly bifurcated world, a library provides space to build understanding and explore diversity. These spaces serve to "make us visible to one another across social, ethnic, generational and value-based boundaries" (Audunson, 2004, p. 436). "People living in highly diverse urban environments increasingly turn to libraries to meet the needs of their families and communities," (White & Martel, 2021, p. 217) allowing the extension of the traditional view of outreach communities to include others who would utilize the space for meetings and comradery, such as social justice groups, marginalized community

groups, and those who might find isolation in other parts of society, such as support groups like Alcoholics Anonymous and homeschool collaboration groups. These types of groups "tend to use libraries as one of their primary classrooms or 'laboratories.' (Bostrum, 1997, p. 106). Furthermore, homeschool groups use community resources, like the library, to further their purposes of learning from home with materials and databases and build a relationship with their library and librarians (Pannone, 2019). In urban environments, access to personal and private space is geographically difficult if not impossible to access throughout the day so public spaces such as libraries and parks provide an opportunity for comfort among strangers. At the core of the movement is the notion of moving from the "'palace of books' model toward a 'people's palace'" (White & Martel, 2021, p. 220).

**Social Services Access**
Another way public libraries can differentiate themselves and increase value to their community is through the integration of Social Service initiatives. "Over the past several years, the line between librarianship and social work has blurred as many regular library patrons have needs that require additional assistance beyond more traditional library work. Employing social workers in libraries lets people get help where they are and builds on existing relationships to assist patrons" (Pontis, et al., 2020, p. 799). These embedded workers can bridge the gap of knowledge for patrons experiencing many sorts of crises. A library provides a venue that is neutral and welcoming to those experiencing housing insufficiency and allows library staff and embedded social workers to begin to know marginalized populations in a personal way and engage with them as needs arise instead of pre-determining needs or relying on reactive action with delayed responses. Lloyd suggests that libraries function as a protective factor for individuals in unstable situations. The benefits of social work not only impact the patrons of the library but the staff as well. Embedded social workers help staff build resilience in demanding situations by encouraging caring and thoughtful responsiveness toward patrons (Lloyd, 2020).

While service to the homeless population within public libraries has been studied (Lloyd, 2020; Manganello, 2017; Provence, 2018) there is much room for further research into the most effective ways to reach and service this community. "While United States libraries are forming collaborations to provide services to this population, persons experiencing homelessness are not systematically being asked about their needs" (Provence, 2018, p. 1054). Throughout the literature, this population is marginalized and systemically ignored in libraries and throughout the world at large. Many organizations assume they are aware of all the needs of the insufficiently homed in their community. A better opportunity exists to ask those affected to weigh in on what services and engagements would provide the most value. Terrile advocates for Homeless Shelter outreach and notes homeless patrons face additional challenges where "stigma, transportation, and survival needs may all contribute to an inability to visit and use libraries... By bringing services to where people are in the community, libraries can begin to dismantle access barriers while also showing the value of library services so that patrons may be willing to prioritize library visits, particularly as their situation stabilizes" (Terrile, 2023, p. 5). This specific patron base requires tact and compassion to reach but potentially benefit the most from the services, safety, and access a local library provides. There are opportunities for creative engagement with this demographic and provide meaningful interactions that improve the patron's life.

Other vulnerable populations have specific needs to address. Regarding elder outreach within a Virginia rural public library system, Sikes wrote, "particular challenges exist in rural places related to lower educational levels, economic factors, a lack of access to digital technology, and a scarcity of infrastructure for the support of information access, among others" (Sikes, 2020, p. 363). This community struggled to support its growing aging population. They instituted the Reach Out and Read (ROAR) program, which prepared boxes of books, DVDs, games, and other materials that had been donated or discarded from collections for nursing homes across the region. "Interaction with the library is often one of the primary means of both intellectual stimulation and interaction with the outside world" (Sikes, 2020, p. 366). Conner (2018) wrote about Baltimore County Public Library's Women, Infants, and Children (WIC) Center initiative. These programs included the distribution of bilingual health-service-related flyers, literacy aids, library card applications, and child technology tips along with story time and free book distribution for story times they waited for their appointment. According to the article, "Families are often unaware of the many free services that the public library has to offer, so staff spends time talking

about collections, storytime programs, and play spaces that support early literacy, as well as other programs and services for the whole family. Families have shared stories of extreme poverty and lack of basic services in their home countries and are excited to learn of the free resources available at the public library" (Conner, 2018, p. 38).

**Similar Studies**

There are several similar webometric content analyses examining public library websites and their efficacy. Simpkins conducted a webometric evaluation of Mississippi public libraries according to usability criteria. This study conducted a system-wide analysis of a state's public library systems and focused on state-specific research not expected to be generalizable across other state systems. The findings were as expected, with the websites meeting certain objectives and failing in others, setting up future research opportunities and improvements (Simpkins, 2019). Dhar and Gayan examined International Library Association websites for effectiveness. This study utilized a 19-point checklist to evaluate a sampling of the international library community websites. It correlated their common strengths and exposed weaknesses that could then be cross-examined by libraries outside the sample set (Dhar & Gayan, 2022). Fulgham's study of Instagram outreach for academic special collections categorized instances of Instagram posts and the subsequent community engagement. It then evaluated the quantitative findings to establish best practices for web-based outreach. The methodology of the Fulgham's study was similar in evaluation and quantification to this study (Fulgham, 2019). The previously mentioned Sikes' 2020 Rural Senior Outreach study concerned Virginia-based outreach, focusing on the efforts of one Public Library System to reach aging adults in a rural area, and was conducted via focus groups and interviews. This study has the distinction of being one of the few, if not only, significant research studies of Virginia public library outreach. It sought to determine the needs of one significant underserved population and evaluated the effectiveness of that library's outreach methods (Sikes, 2020).

A similar methodology was conducted for this study as in the studies above, blending webometric best practices with content analysis and coding of outreach efforts throughout Virginia Public libraries. Previous studies focused on the full breadth of the library's websites, to evaluate for overall efficacy, or on one

outreach initiative and its outcomes. This study seeks to show the most used and innovative outreach methods across the entire state of Virginia and presents a holistic point-of-view of innovative outreach within our state and how efforts could be applied across the state to raise outreach awareness in other communities. There are currently no studies analyzing public library website information for outreach information. Furthermore, there is little research done on Virginia public library outreach at all. This indicates a gap in the literature that this study will start to address.

**METHODOLOGY**

This webometric content analysis focuses on Virginia public libraries, evaluating outreach strategies and programs from the main library system's website and outlines what modes of outreach are the best practice forms utilized across the state. Likewise, it shows the least common types of outreach programs to uncover innovation and service gaps through the 94 Virginia public library systems. These results were determined through a system of collection of programs from each public library system in Excel. These results were then coded according to category, type, and audience and then graphed to help map how outreach is currently being handled in Virginia. Currently, there are no research studies done on outreach across the state of Virginia, so this study sought to present a baseline for future research.

**Information Sources and Procedures**

The public library systems are determined by inclusion on the Virginia Library Association website (VLA, 2021b). They grouped the 94 public library systems into six regions, so each library system was examined within its region, and their system-level website was evaluated for outreach methodologies. Each page of the system-level site was viewed, and outreach methodologies were recorded and coded. Additionally, each site's calendar was examined for three months' worth of activity from September 2023 to November 2023 for listed programs. For this study, services to marginalized communities, as fit the outreach definition of the ALA (ALA, 2023) were included, whether on-site or off-site library premises, provided the services were oriented toward a specific marginalized demographic, such as adaptive storytime, foreign language learning programs, home delivery services, or apartment complex outreach. (Appendix E). A generous of outreach view was utilized, to encompass not only traditional outbound

outreach services, but also internal services that were oriented toward marginalized populations, such as "people of color, women, LGBTQIA+, low-income individuals, prisoners, the disabled, senior citizens, and many more" (Oregon Heritage Bulletin, 2018). This has also been extended to include any programming that fits the perimeters of this literature review, including community partnerships, those using the library as a third space, and engagements with the social service arms of local government when these services or programs were provided specifically to serve the demographic and needs of their localized community (Pontis, et al., 2020; Michnik, 2014; Lloyd, 2020; Manganello, 2017; Provence, 2018.) Added value library services, such as notary, passport services, and DMV-to-go programs, while not traditionally considered outreach, were included as they provide reasonable, local access to services that might otherwise be either geographically or financially unattainable for socioeconomically challenged patrons in their communities and met their needs in a location they were already utilizing for other services (Vandermeulen, 2006; Freudenberger, 2022). Generalized services, such as book checkout, computer access, and common databases were not included, as most if not all Virginia Libraries provide access to these same services through a partnership with the Library of Virginia. The results were compiled into an Excel spreadsheet associated with identifying library information. Methodologies and programs were grouped thematically by the community they target, both by demographic and age, and tallied to determine frequency both across each region and across the state. Once the most and least

common methodologies were determined, graphs were created to analyze the current state of outreach for Virginia, both across the state and by individual VLA regions.

**Limitations**
The information was collected from September 1, 2023, to September 10, 2023, and reflects posted programs for September, October, and November. If programs or events were not included on the websites or calendars, they were not included. No allowances were made for the cancellation of programs or additional future programming. These results are specific to Virginia public libraries only and cannot be generalized to any other state, region, or additional types of libraries.

**RESULTS**
*R1. How many of the Virginia Public Library systems have dedicated outreach sections on their website per Virginia Library Association (VLA) Region?*
For each of the six regions, more than half of the public library systems did not have a dedicated outreach page or a section listed on their websites (Figure 2). Region Three had the greatest percentage of websites with dedicated outreach pages with eight of 17 systems (47.1%). Region Four had one of 11 systems (9.1%) including this information. Overall, 29 (30.9%) of 94 systems of the Virginia Library Systems websites surveyed had some kind of outreach component to their website. Overall, 65 systems (69.1%) did not. Figures three to six show screenshots of exemplar websites.

Figure 2. Dedicated Outreach Sections on their Website by VLA Region (n=94)
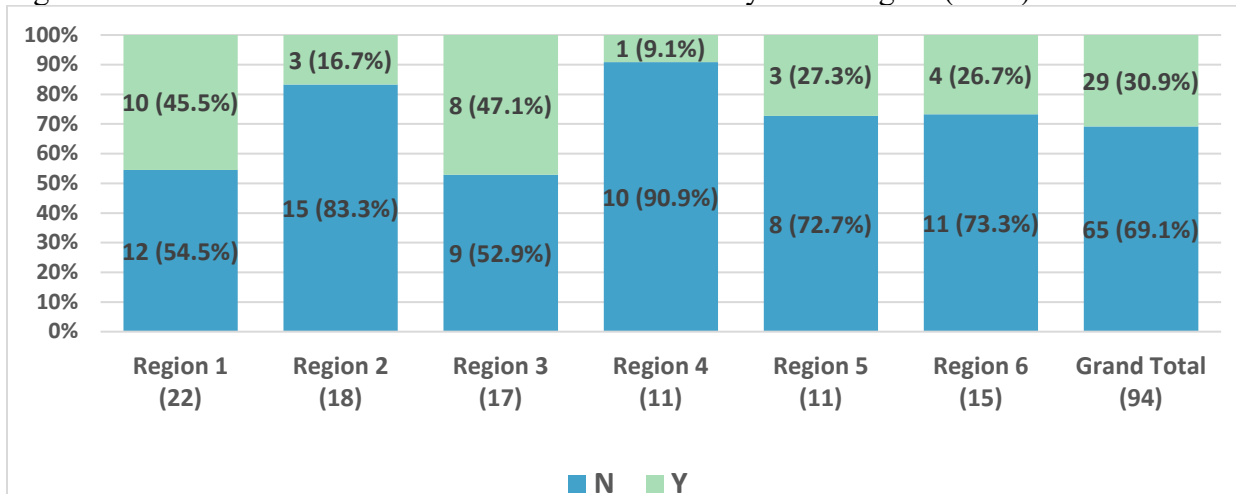


*Note.* Six Virginia Library Association regions show the percentage of outreach pages or sections on the public library system page.

Figure 3. Exemplar library outreach pages and sections of system websites across Virginia
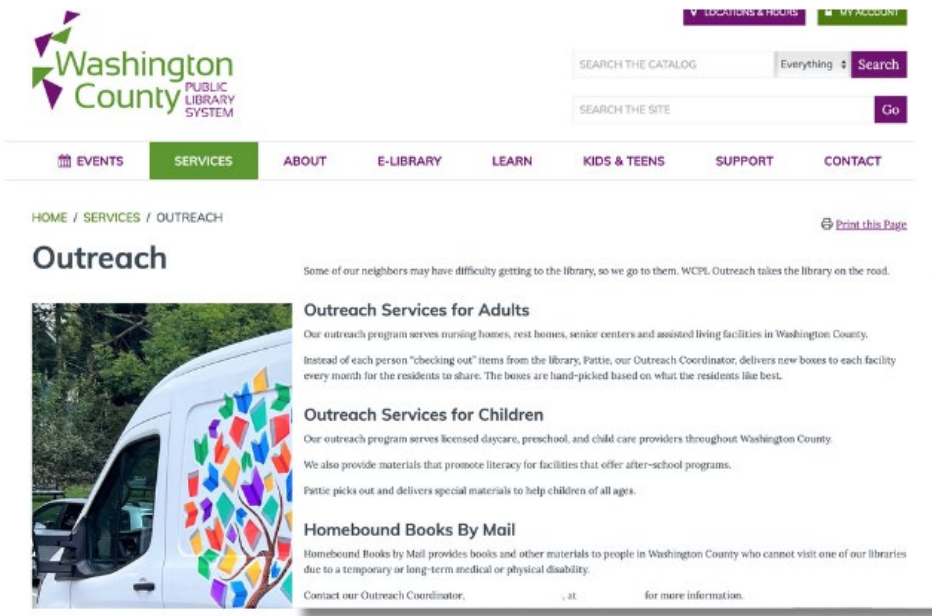


*Note.* Washington County Public Library System (Region One) has an excellent outreach page that names examples of outreach opportunities, along with the contact information for the outreach librarian.

*https://www.wcpl.net/services/outreach/.*

Figure 4. Exemplar library outreach pages and sections of system websites across Virginia
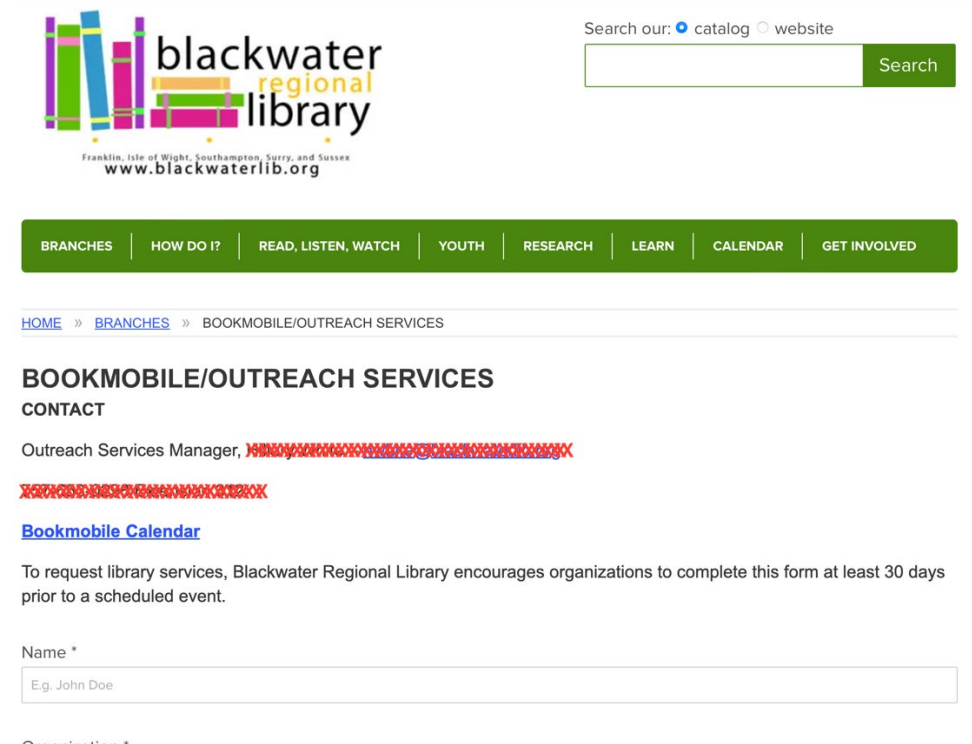


*Note.* Blackwater Regional Library System (Region Three) offered contact information for the outreach librarian as well as a web form to request services.

*https://www.blackwaterlib.org/branches/bookmobileoutreach-services/*

**F**igure 5. Exemplar library outreach pages and sections of system websites across Virginia
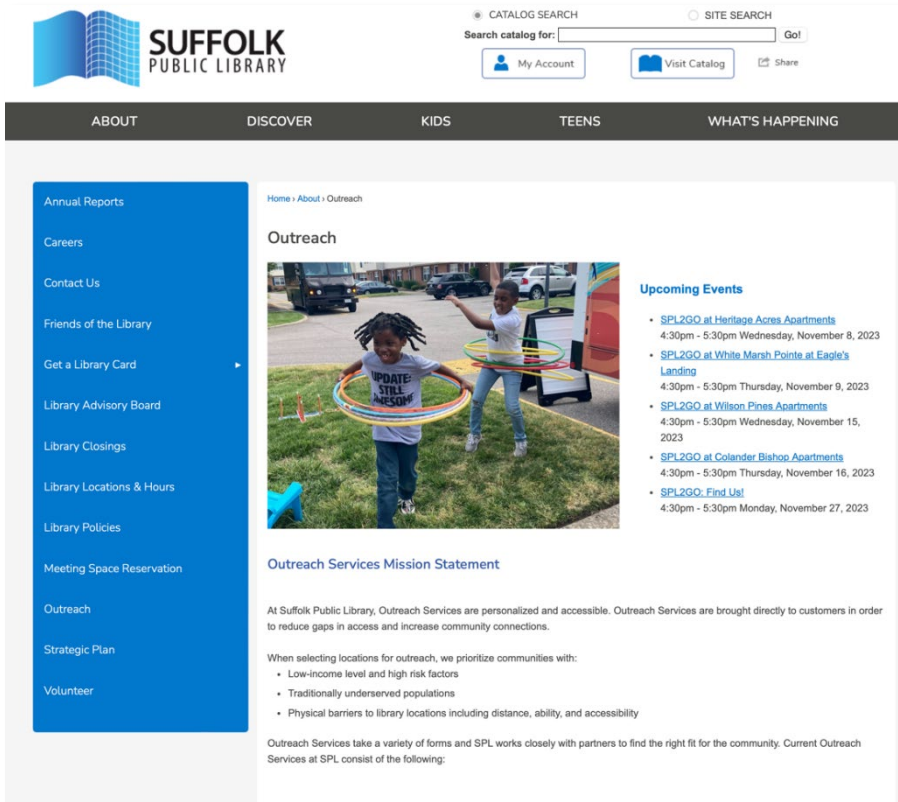


*Note.* Suffolk Public Library (Region Three) lists their dates and locations for upcoming outreach, as well as their mission statement for outreach, along with types of outreach, contact information, and a form to fill out to begin receiving services.

*https://www.suffolkpubliclibrary.com/174/Outreach*

Figure 6. Exemplar library outreach pages and sections of system websites across Virginia
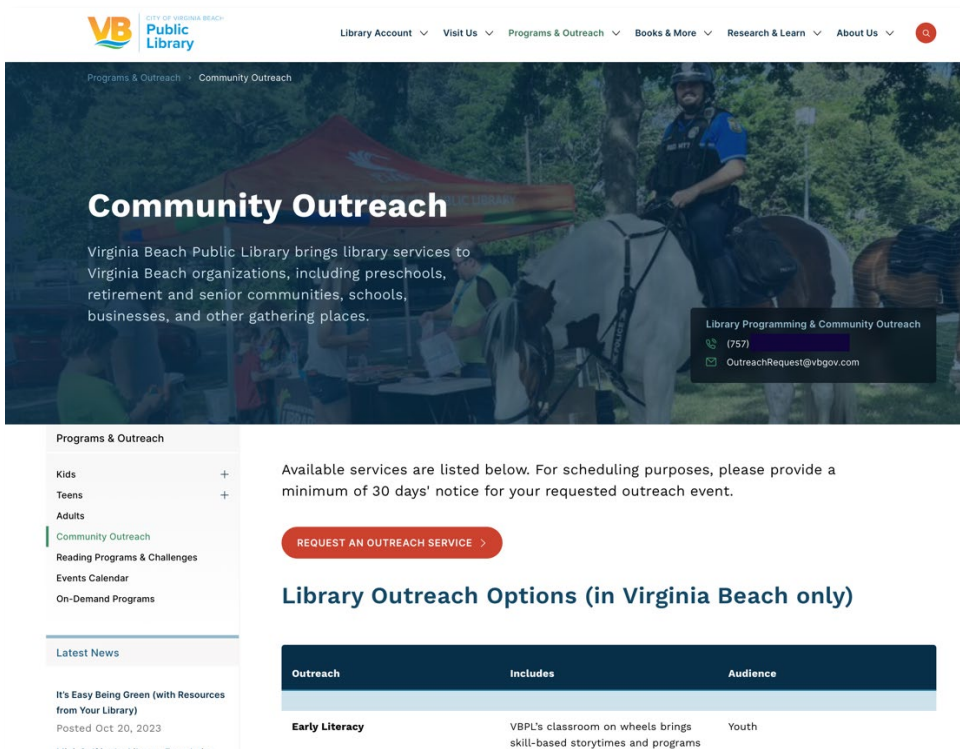


*Note.* Virginia Beach Public Library (Region Three) Lists contact information, as well as seven types of outreach services with demographics along with contact information and a form for request for services.

*https://libraries.virginiabeach.gov/programs-events/outreach*

**R2. What are the most common types of programs used in Virginia Public Libraries?**

Across the state of Virginia, third space programming was the most utilized category of outreach to marginalized communities with 610 programs (63%) as seen in Figure 7. Community partnerships were the second most utilized category with 217 programs (22.4%). Only Region Two, which comprises the south-central area of the state, a largely rural jurisdiction, differed from this overall pattern. For this region, community partnerships were the highest utilized category with 27 of 59 programs (45.8%), followed by third space programming with 20 out of 59 programs (33.9%). For all the regions, social services access was the least utilized category, with each region falling at or below twenty percent of programs (Figure 6). For each region, there were less than five percent of libraries that appeared to offer no programming for marginalized communities, as

determined from their website. Region Five had all library systems in their region offering some type of outreach programming for marginalized communities.

The most common type of outreach across the state of Virginia is Health Services Programming, which includes Medicare information and wellness classes, with 97 distinct programs across the state (Table 1). The second most common category was Digital Literacy Programming (69), which is oriented toward helping patrons achieve greater technological literacy. This includes classes on digital material providers, such as Libby and Hoopla, cell phone assistance, and other digital service and device tutoring. The third largest category was World Culture Programming (62), which included world heritage-focused story times and special programming for specific communities, such as Indian festivals and Spanish language book clubs.

Figure 7. Most Common Types of Programs Used in Virginia Public Libraries (n=969)
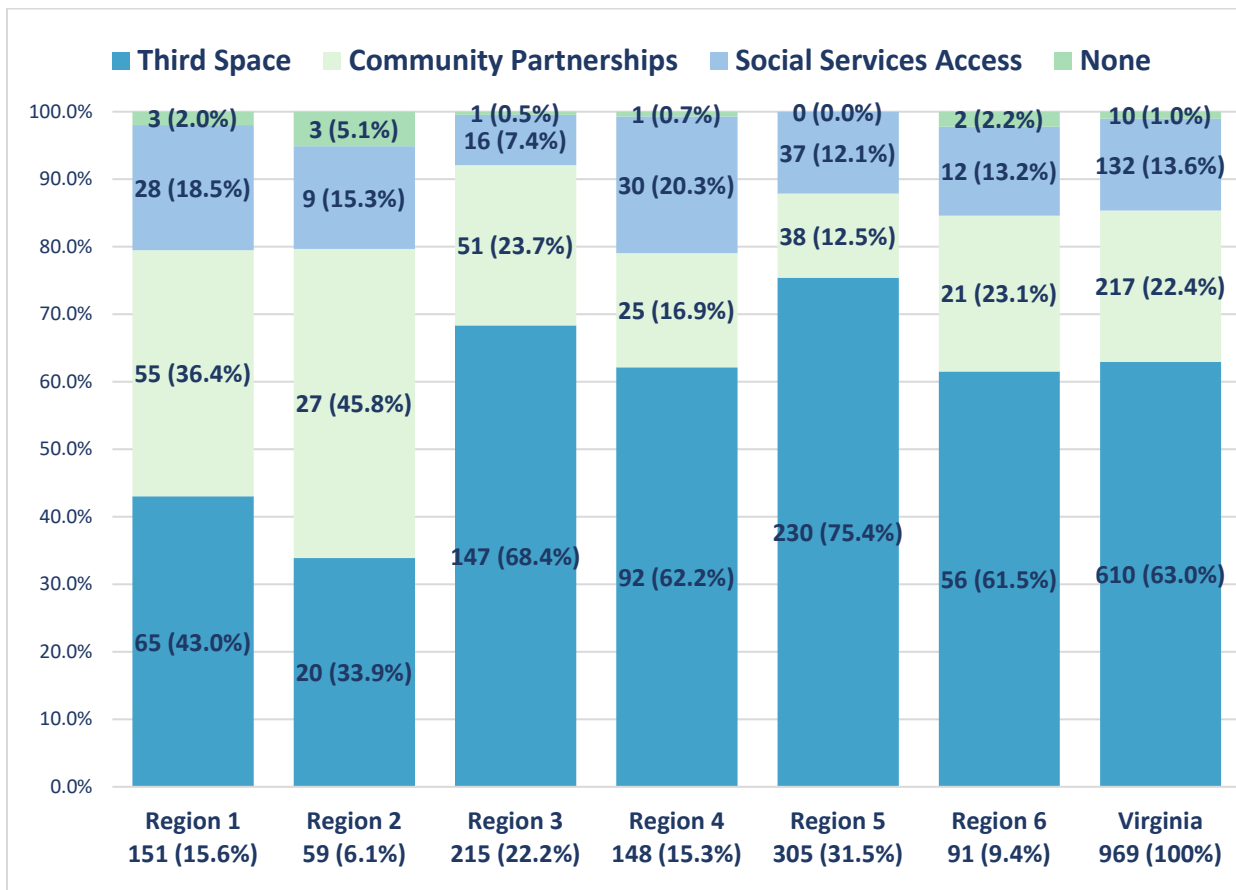


*Note.* Third Space is the largest category of outreach for marginalized communities in all regions except Region Two, which is in the south-central Virginia area and encompasses many rural communities. In that region, the community partnership category ranked the highest. For all regions, social services access was the least utilized category.

Table 1. Program Type Summary by Special Focus

| Program Type Summary | Third Space | Community Partnerships | Social Services Access | Grand Total |
|---|---|---|---|---|
| Health Services Programming | 30 | 9 | 58 | 97 |
| Digital Literacy Programming | 64 | 2 | 3 | 69 |
| World Culture Programming | 61 | 1 | | 62 |
| Computer Literacy Programming | 46 | | | 46 |
| Book Club - Special Interest | 43 | | | 43 |
| Story Time - Adaptive | 37 | 2 | | 39 |
| Story Time - Special Interest | 37 | | | 37 |
| Notary | | 33 | | 33 |
| Homeschool Programming | 32 | | | 32 |
| Senior Socialization Programming | 27 | 1 | | 28 |
| ESL/ELL Programming | 26 | | | 26 |
| Language Conversation Group | 26 | | | 26 |
| Social Justice Programming | 21 | 2 | 1 | 24 |
| Story Time - Outreach | | 23 | | 23 |
| Workplace Readiness Programming | 19 | 3 | | 22 |
| Adaptive Child Program | 20 | | | 20 |
| Legal Programming | 3 | | 17 | 20 |
| Senior Fitness Programming | 19 | | | 19 |
| Curbside Pickup | | 18 | | 18 |
| Test Proctoring | | 18 | | 18 |

*Note.* The total programs are listed by type and quantity within special categories and sorted by overall quantity. A generous of outreach view was utilized, to encompass not only traditional outbound outreach services, but also internal services that were oriented toward historically marginalized populations (Oregon Heritage Bulletin, 2018). Additionally, programming for specific communities that fulfilled community partnerships, library as a third space, and social service accessibility were included (Pontis, et al., 2020; Michnik, 2014; Lloyd, 2020; Manganello, 2017; Provence, 2018.) Added value library services, added by libraries to rise to the needs and address socioeconomic disparities within their community were also included when available, such as notary, passport services, and DMV-to-go programs. While these services are not traditionally considered outreach, they provide reasonable, local access to services for challenged communities (Vandermeulen, 2006; Freudenberger, 2022).

### R2a. How many outreach programs for marginalized communities occur on-site or off-site library premises?

Across the state of Virginia, 808 programs (84.3%) offered to marginalized communities were offered on-site, with only 151 (15.7%) offered either off-site or remote access/virtually combined as seen in Figure 8. Given the limitations of this paper, there is likely more off-site programming, but these programs were not reflected on the website listings. During COVID-19, the need for virtual and remote programming access became a top priority, and this emphasis has continued beyond the initial crisis window. Across the state, 70 programs (7.3%) were offered remotely, allowing access to those who are unable or unwilling to leave their homes, and providing third-space opportunities and outreach to marginalized groups even when in-person access is prohibitive.

Figure 8. Graph of Outreach Programs for Marginalized Communities Occur On-site or Off-site of Library Premises (n=959)
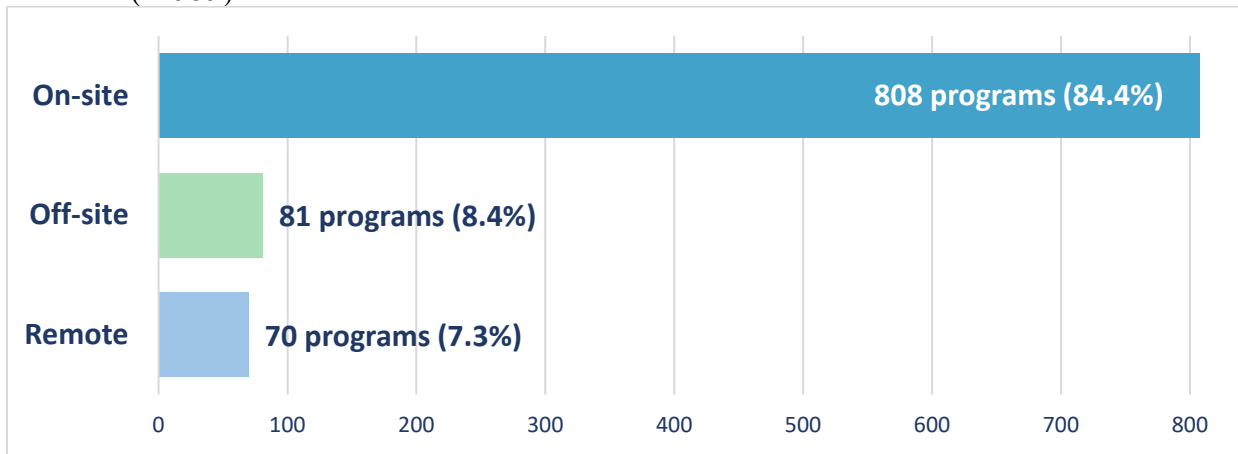


*Note.* Total programs across the state, show as they were presented, either remote/virtual, off-site, or on-site library premises. Ten null results for libraries without programming were excluded from this graph as they offered no additional information.

**R3. What are the least common types of outreach programs used in Virginia Public Libraries?**
The types of programs with less than 10 instances across the state are represented in Table 2 below, with program types such as veteran and military programming (9), remote programs for socialization (9), college prep programming (9), and social service access programming (9) each offering nine types of programs across all systems. Adaptive access programming (7), such as sensory-friendly hours and story times and special programming for those with hearing (6) and vision impairment (6) accounted for a combined 19 types of programs total across the state. Only one library system across the state hosted an event that focused on voting and voter awareness (1).

**R4. What marginalized populations receive the most outreach services?**
Programming oriented toward people with socioeconomic disparities was the top category of programming for marginalized groups (Figure 9). Among this category was programming oriented toward technological literacy and workplace readiness classes. Generalized community classes included programming for home school families, veterans, and generalized health workshops. As the least serviced demographics, we saw programs oriented to the LGBTQIA+ communities in 14 programs across the state (1.4%), and one program was specifically oriented to providing support to minority business owners (Table 3).

Table 2. Least Common Types of Outreach Programs Used in Virginia Public Libraries.

| Program Type Summary | Third Space | Community Partnerships | Social Services Access | Grand Total |
|---|---|---|---|---|
| Veterans and Military Programming | 6 | 1 | 2 | 9 |
| College Prep Programming | 9 | | | 9 |
| Social Service Access Programming | | | 9 | 9 |
| Remote Socialization | 9 | | | 9 |
| GED Classes | | | 7 | 7 |
| After Care Programming | 7 | | | 7 |
| Adaptive Access Program | 7 | | | 7 |
| Hearing Impairment Programming | 4 | | 2 | 6 |
| Vision Impairment Programming | 3 | | 3 | 6 |
| Small Business Programming | 6 | | | 6 |

| | | | | |
|---|---|---|---|---|
| Senior Caregiver Programming | 4 | | 1 | 5 |
| Little Free Libraries/Pantries | | 5 | | 5 |
| Financial Literacy Programming | 4 | | 1 | 5 |
| Food Insufficiency Programs | | 3 | 2 | 5 |
| Outreach Program - Seniors | | 4 | | 4 |
| Homework Help | 4 | | | 4 |
| Outreach Program - Teens/Children | | 4 | | 4 |
| Citizenship | | | 4 | 4 |
| Child Caregiver Programming | 2 | | 2 | 4 |
| Outreach Program - General | | 4 | | 4 |
| Literacy Tutoring | 1 | 2 | | 3 |
| Remote Childhood Learning | | 2 | | 2 |
| Story Time - Remote | 2 | | | 2 |
| Foreign Language Access | 1 | | 1 | 2 |
| Remote Crafting Programming | 1 | | | 1 |
| Voter Awareness Programming | | 1 | | 1 |

*Note.* This list represents the least common types of programming for marginalized communities, based on the instances of each across the state of Virginia.

Figure 9. Marginalized Populations Receiving the Most Outreach Services (n=969)
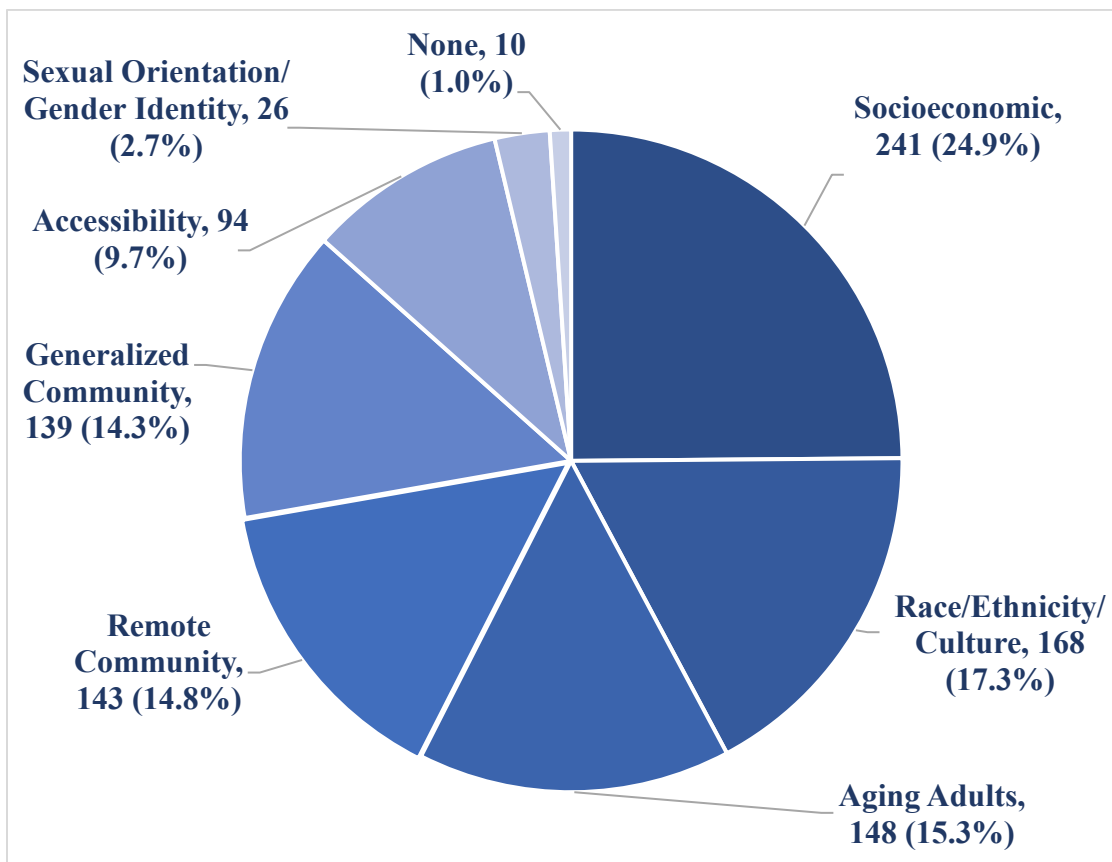


*Note.* This graph shows which populations receive the most specialized types of programming across the state of Virginia.

Table 3. Chart of Specific Marginalized Communities Served Within the Overall Community Headers

| Socioeconomic | 241 | | Remote Community | 143 |
|---|---|---|---|---|
| Digital Literacy | 92 | | Early Literacy | 20 |
| Health/Wellness | 26 | | Community/Connection | 12 |
| Early Literacy | 18 | | English Language Learning | 5 |
| Job Readiness | 16 | | Health/Wellness | 2 |
| Basic Needs | 15 | | Activism | 2 |
| Law | 13 | | Job Readiness | 1 |
| Adult Literacy | 11 | | Food Insecurity | 1 |
| Education | 10 | | Financial Security | 1 |
| Financial Security | 7 | | Education | 1 |
| Business Owners | 7 | | Digital Literacy | 1 |
| Addiction | 7 | | Citizenship | 1 |
| Community/Connection | 5 | | Childhood Development | 1 |
| Aftercare | 4 | | Adult Literacy | 1 |
| Mental Health | 3 | | **Generalized Community** | **139** |
| Citizenship | 3 | | Homeschool | 32 |
| Caregivers | 3 | | Education | 18 |
| Activism | 1 | | Military/Veterans | 9 |
| **Race/Ethnicity/Culture** | **168** | | Childhood Development | 8 |
| World Cultures | 76 | | Mental Health | 7 |
| English Language Learning | 35 | | Caregivers | 3 |
| Early Literacy | 22 | | Activism | 3 |
| World Language Learning | 17 | | Health/Wellness | 2 |
| Community/Connection | 17 | | **Accessibility** | **94** |
| Business Owners | 1 | | Sensory | 65 |
| **Aging Adults** | **148** | | Cognitive | 15 |
| Health/Wellness | 63 | | Physical | 14 |
| Community/Connection | 20 | | **Sexual Orientation/ Gender Identity** | **26** |
| Digital Literacy | 9 | | LGTBQIA+ | 14 |
| Financial Security | 7 | | Women | 8 |
| Remote Community | 4 | | Girls | 3 |
| Caregivers | 4 | | Men | 1 |
| Women | 1 | | **None** | **10** |
| Mental Health | 1 | | None | 10 |
| Food Insecurity | 1 | | **Grand Total** | **969** |
| Basic Needs | 1 | | | |
| Activism | 1 | | | |

*Note.* The total number of programs evaluated was 959, as 10 of the library systems returned no results for marginalized communities, represented as "none" in this and other lists. Services that some, but not all libraries provide, based on the needs and demographics of their community were included, such as notary and passport services, curbside or delivery, and additional support for specific communities such as homeschooler families, veterans, and student services were also included as these communities might be economically isolated or otherwise unable to seek and receive services elsewhere.

Figure 10. Age Groups Receiving the Most Outreach Services (n=969)
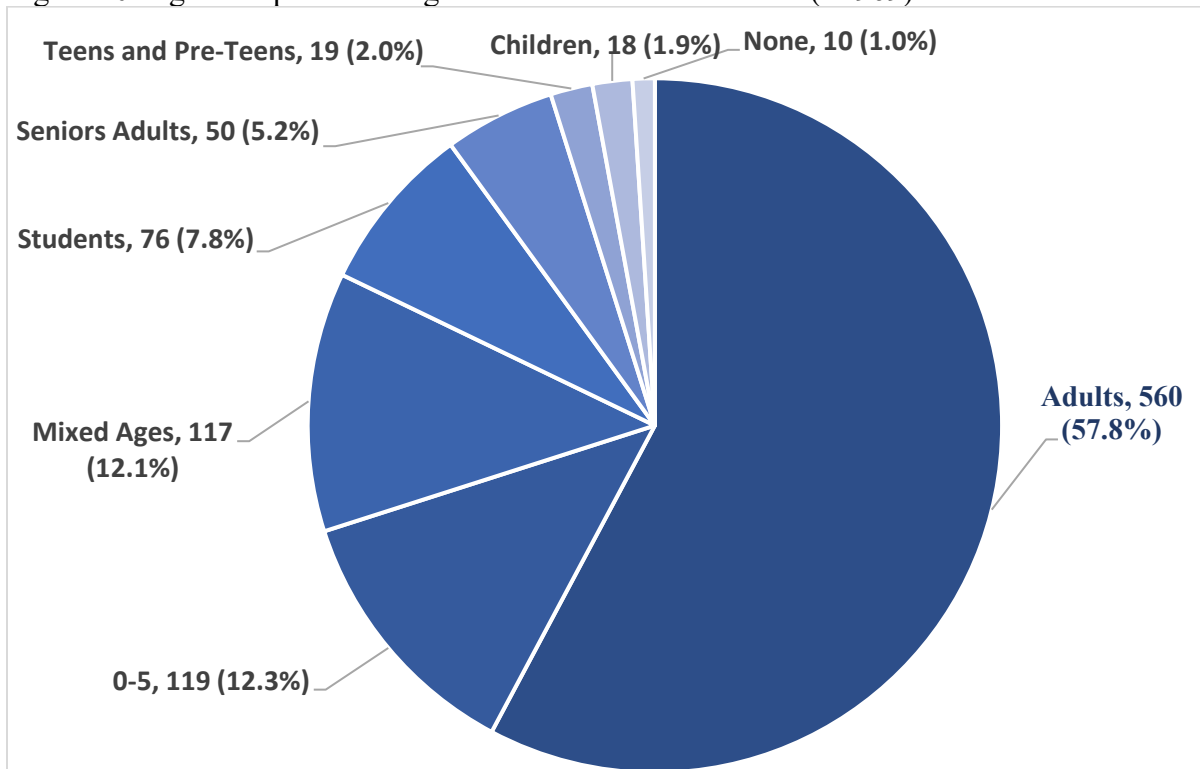


*Note.* Across the state, 560 programs for marginalized communities were oriented to adults aged 18-65 (57.8%). The next highest demographic was young children, aged 0-5 (119, 12.3%). Students had 76 programs (7.8%), senior adults aged 65+ (5.2%), teens (2.0%), and school-aged children (1.9%) made up the bottom 20% of programs.

**R4a. What age groups receive the most outreach services?**

Throughout the state of Virginia, Adults 18-65 receive the most services at 58 percent of program types (Figure 10). The second most serviced age demographic is young children aged zero to five years of age. After that, the General Population (meaning no differentiated age grouping), upper-grade and college-age Students, and Senior Adults 65 and older received 25 percent combined. The final categories were Teens 12 to 18 years of age and School-Aged Children. One percent of libraries across the state offered no services to marginalized communities, per their website.

**DISCUSSION**

The Virginia Library Association (VLA) separates the 94 public library systems in the state of Virginia into six distinct regions numbered 1 through 6 (Figure 1). Regions One, Two, and Six are largely rural regions, servicing a diverse but geographically sparse population. The ten most populous jurisdictions, all located in Regions Three, Four, and Five (Table 4), house forty-eight percent of the over 8.6 million

people who call Virginia home (UVA, 2023). These populated regions planned over sixty-nine percent of the studied programming for marginalized communities. As seen in Table 5, out of the 959 unique programs coded in this study, thirty-two percent were planned in Region Five area libraries (305). Region Two had the least program types for marginalized communities, with only six percent of program types (56).

Within this survey, information on 959 unique programs was collected through an analysis of the main system website as well as the event calendar for each of the 94 Virginia public library systems. Programs that are standard and typical library services, such as computer access and self-checkout were excluded from this survey. Also not included was the availability of any standard online resource, such as research databases, job services offered online only, and any subscription service. These services are offered by most, if not all the surveyed library systems, through a partnership with the Library of Virginia (LVA). This survey focused on locally organized and staffed programming offered to a

specific and marginalized demographic of the population that has been either historically or practically excluded from society. Included in the programming definition was any library service that exceeded the typical library function, such as notary services (33), test proctoring (18), curbside pickup (18), remote library arrangements (17), book delivery service (17), and passport application services (16). These services provided added value to the customer base and made available services that might be difficult for customers to find another way and are reflected in the Community Partnerships designation (Table 7).

### Third Space

The programs were coded and categorized by the three special categories covered in the literature review (Figure 4), with sixty-three percent of programming across the state falling into the Third Space designation (Table 6). These 610 unique programs focused on patrons finding affiliates among other patrons and often sought to encourage socialization and togetherness among isolated communities. These communities included programs for homeschooled families (32), Aging Adults (27), and those learning English as a Second Language (26). Also falling in this category were efforts to increase digital (64) and computer literacy (46), increase awareness of world cultures (60), and a variety of adaptive programming for Pre-K (37), Children (20), Teens (11), and Adults (7), to encourage and enable access for those of all abilities to enjoy and benefit from library services. Some of the more innovative efforts in this category were Senior Caregiver Programming (4), and Child Caregiver Programming (2).

It is interesting to note that some of the specific populations engaged through Third Space efforts. Several foreign language conversation groups for a variety of languages (26) were available, but primarily in Region Five (20). LGBTQIA+ community was engaged (14), but almost exclusively in the suburban DC area, where a variety of book clubs and social programs were held to build and bolster that community, accounting for half of the state's library programming for this demographic. Additionally, the northern Virginia area hosted several social justice-oriented programs (21) to encourage social responsibility and highlight injustices that affect the population of that region. Veterans and Military

families were engaged (6), but almost entirely in Regions Three and Five. There were several programs oriented toward Small Business owners (6), addiction and mental health concerns (4), and Hearing (4) and Vision Impairment (3).

### Community Partnerships

Twenty-two percent of the programming across the state of Virginia fell into Community Partnership headings (Table 7). These 217 programs were held in conjunction with another participant within the community to reach a demographic or were additional added-value services for library patron's convenience, as mentioned above. Additionally, this included Bookmobiles, of which 13 are stated to be in operation across the state to reach remote library patrons. The survey found that there were five stated Little Free Library or Pantry locations being operated in conjunction with local libraries in Virginia, providing access to no fee, no check-out materials, and food supplies for local communities. Any specific outreach efforts were coded, these include General Outreach such as festivals and markets (4), Teens/Children Outreach such as service to remote locations for crafts and book discussions (4), Early Literacy efforts like remote storytime for apartment complexes and other remote locations (12), and Aging Adult Outreach to retirement homes and other facilities (4). It is very likely that other such outreach efforts are being made but are not listed or available via the system website.

### Social Services Access

Finally, 13 percent of programming across the state was oriented toward Social Services Access (Table 8). By and large, these 132 programs included Health Services information, where local providers engaged with patrons to provide pro bono services (58). Legal services and advice programming also ranked high (17). Service Navigation was a large portion of this category, including programs oriented toward basic needs provision (11), social service access programming (9), and addiction and mental health programming (7). Across the state, food insufficiency programs were rare (2), as was programming specifically oriented toward the homeless population (1). Two locations offered programs that encouraged those without English language skills to engage with the library and its services through in-house translators (2).

Table 4. Chart of the Ten Most Populated Jurisdictions in the State of Virginia

| | Jurisdiction | VLA Region | Branches | Types of Programs | April 1, 2020 Census | July 1, 2022 Estimate |
|---|---|---|---|---|---|---|
| | Virginia Overall | | | | 8,644,727 | 8,696,955 |
| 1 | Fairfax | Region 5 | 23 | 74 | 1,150,309 | 1,139,755 |
| 2 | Prince William | Region 5 | 12 | 44 | 482,204 | 490,325 |
| 3 | Virginia Beach | Region 3 | 10 | 28 | 459, 470 | 455,385 |
| 4 | Loudon | Region 5 | 10 | 56 | 420,959 | 431,006 |
| 5 | Chesterfield | Region 4 | 10 | 24 | 364,548 | 381,858 |
| 6 | Henrico | Region 4 | 10 | 52 | 334,389 | 336,074 |
| 7 | Chesapeake | Region 3 | 8 | 22 | 249,422 | 251,959 |
| 8 | Arlington | Region 5 | 8 | 39 | 238,643 | 241,283 |
| 9 | Norfolk | Region 3 | 13 | 26 | 238,005 | 237,770 |
| 10 | Richmond City | Region 4 | 9 | 28 | 226,610 | 226,967 |

*Note.* Population data from the University of Virginia Weldon Cooper Center, Demographics Research Group (UVA, 2023).

Table 5. Chart of the Six VLA Regions, and the Percentage of Program Types They Have Planned for September 2023 – November 2023 for Marginalized Communities

| VLA Region | Library Systems | System Percentage | Branches | Programs | Program Percentage |
|---|---|---|---|---|---|
| Virginia Overall | 94 | 100% | 379 | 959 | 100% |
| Region 1 | 22 | 23% | 67 | 148 | 15% |
| Region 2 | 18 | 19% | 52 | 56 | 6% |
| Region 3 | 17 | 18% | 73 | 214 | 22% |
| Region 4 | 11 | 12% | 54 | 147 | 15% |
| Region 5 | 11 | 12% | 84 | 305 | 32% |
| Region 6 | 15 | 16% | 49 | 89 | 9% |

*Note.* This represents a two-week window of collection at the beginning of September 2023, and a snapshot of programs planned for September, October, and November of 2023.

Table 6. Chart of the Third Space Programming Categories, Divided by VLA Region (n=610)

| | VLA Regions | | | | | | |
|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | Total |
| **Third Space** | 65 | 20 | 147 | 92 | 230 | 56 | 610 |
| Digital Literacy Programming | 4 | 3 | 27 | 9 | 13 | 8 | 64 |
| World Culture Programming | | 1 | 13 | 10 | 33 | 3 | 60 |
| Computer Literacy Programming | 11 | 3 | 17 | 12 | 1 | 2 | 46 |
| Book Club - Special Interest | | 1 | 13 | 5 | 19 | 5 | 43 |
| Story Time - Adaptive | 3 | | 8 | 5 | 16 | 5 | 37 |
| Story Time - Special Interest | 2 | | 7 | 3 | 22 | 3 | 37 |
| Home School Programming | 8 | 1 | 8 | 2 | 5 | 8 | 32 |
| Health Services Programming | 3 | 3 | 7 | 11 | 4 | 2 | 30 |
| Senior Socialization Programming | 7 | 1 | 5 | 3 | 7 | 4 | 27 |
| ESL/ELL Programming | | 1 | | 3 | 20 | 2 | 26 |
| Language Conversation Group | 1 | | 5 | | 20 | | 26 |

| Programming | 1 | 2 | 3 | 4 | 5 | 6 | Total |
|---|---|---|---|---|---|---|---|
| Social Justice Programming | 1 | 2 | 3 | 3 | 12 | | 21 |
| Adaptive Child Program | 3 | | 4 | 2 | 8 | 3 | 20 |
| Workplace Readiness Programming | 1 | | 3 | 2 | 12 | 2 | 20 |
| Senior Fitness Programming | 3 | 3 | | 5 | 7 | 1 | 19 |
| LGBTQIA+ Programming | 2 | | 3 | 2 | 7 | | 14 |
| Adaptive Socialization Programming | 5 | | 3 | | 2 | 1 | 11 |
| College Prep Programming | 1 | | 2 | 4 | 2 | | 9 |
| Remote Socialization | | | 1 | 1 | 5 | 2 | 9 |
| Adaptive Access Program | 2 | | 1 | 2 | 2 | | 7 |
| After Care Programming | 3 | | 2 | | 2 | | 7 |
| Veterans and Military Programming | | | 2 | 1 | 3 | | 6 |
| Small Business Programming | | | 1 | 4 | | 1 | 6 |
| Financial Literacy Programming | | | 3 | | 1 | | 4 |
| Addiction and Mental Health Programming | | | 2 | | 1 | 1 | 4 |
| Hearing Impairment Programming | 2 | 1 | | | | 1 | 4 |
| Senior Caregiver Programming | | | 1 | 1 | 2 | | 4 |
| Homework Help | | | 3 | 1 | | | 4 |
| Vision Impairment Programming | | | 1 | | 2 | | 3 |
| Legal Programming | | | | 1 | 2 | | 3 |
| Story Time - Remote | 2 | | | | | | 2 |
| Child Caregiver Programming | | | | | | 2 | 2 |
| Literacy Tutoring | | | 1 | | | | 1 |
| Basic Needs Programming | | | 1 | | | | 1 |
| Virtual Crafting Programming | 1 | | | | | | 1 |

*Note.* Programming types with representation across all six regions are in grey.

Table 7. Chart of the Community Partnership Programming Categories, Divided by VLA Region (n=217)

| | VLA Regions | | | | | | |
|---|---|---|---|---|---|---|---|
| | **1** | **2** | **3** | **4** | **5** | **6** | **Total** |
| **Community Partnerships** | **55** | **27** | **51** | **25** | **38** | **21** | **217** |
| Notary | 8 | 4 | 6 | 4 | 6 | 5 | 33 |
| Story Time - Outreach | 6 | 2 | 6 | 2 | 5 | 2 | 23 |
| Curbside Pickup | 3 | 1 | 5 | 4 | 1 | 4 | 18 |
| Test Proctoring | 3 | 1 | 2 | 4 | 6 | 2 | 18 |
| Remote Library Location | 4 | 1 | 9 | 1 | 2 | | 17 |
| Book Delivery | 8 | 2 | 1 | | 3 | 3 | 17 |
| Passports | 5 | 2 | 2 | 2 | 4 | 1 | 16 |
| Early Literacy Programming | 4 | 3 | 4 | 1 | 1 | 1 | 14 |
| Bookmobile | 1 | 4 | 4 | 1 | 1 | 2 | 13 |
| Health Services Programming | | 3 | 1 | 3 | 2 | | 9 |
| Little Free Libraries/Pantries | 1 | 2 | 2 | | | | 5 |
| Outreach Program - General | 3 | | 1 | | | | 4 |
| Outreach Program - Teens/Children | 3 | | | | 1 | | 4 |
| Outreach Program - Seniors | 3 | | 1 | | | | 4 |
| Workplace Readiness Programming | | | 3 | | | | 3 |

| | 1 | 2 | 3 | 4 | 5 | 6 | Total |
|---|---|---|---|---|---|---|---|
| Food Insufficiency Programs | 1 | | | | 1 | 1 | 3 |
| Basic Needs Programming | | | 2 | | | | 2 |
| Digital Literacy Programming | | | | 1 | 1 | | 2 |
| Remote Childhood Learning | 1 | 1 | | | | | 2 |
| Literacy Tutoring | 1 | 1 | | | | | 2 |
| Social Justice Programming | | | | | 2 | | 2 |
| Story Time - Adaptive | | | 1 | 1 | | | 2 |
| World Culture Programming | | | | | 1 | | 1 |
| Senior Socialization Programming | | | | | 1 | | 1 |
| Veterans and Military Programming | | | 1 | | | | 1 |
| Voter Awareness Programming | | | | | | 1 | 1 |

*Note.* Programming types with representation across all six regions are in grey.

Table 8. Chart of the Social Services Access Categories, Divided by VLA Region (n=132)

| | VLA Regions | | | | | | |
|---|---|---|---|---|---|---|---|
| | **1** | **2** | **3** | **4** | **5** | **6** | **Total** |
| **Social Services Access** | **28** | **9** | **16** | **30** | **37** | **12** | **132** |
| Health Services Programming | 11 | 3 | 8 | 17 | 15 | 4 | 58 |
| Legal Programming | | 2 | 4 | 5 | 5 | 1 | 17 |
| Basic Needs Programming | 5 | | 1 | | 5 | | 11 |
| Social Service Access Programming | | 2 | 1 | 3 | 2 | 1 | 9 |
| Addiction and Mental Health Programming | 2 | | | 1 | 2 | 2 | 7 |
| GED Classes | 3 | 1 | | 2 | | 1 | 7 |
| Citizenship | | | | | 4 | | 4 |
| Vision Impairment Programming | 1 | | | | | 2 | 3 |
| Digital Literacy Programming | | | 1 | 1 | | 1 | 3 |
| Child Caregiver Programming | 1 | | | | 1 | | 2 |
| Food Insufficiency Programs | 2 | | | | | | 2 |
| Veterans and Military Programming | | | 1 | | 1 | | 2 |
| Hearing Impairment Programming | | | | | 2 | | 2 |
| Foreign Language Access | 1 | 1 | | | | | 2 |
| Social Justice Programming | | | | 1 | | | 1 |
| Financial Literacy Programming | 1 | | | | | | 1 |
| Senior Caregiver Programming | 1 | | | | | | 1 |

*Note.* Programming types with representation across all six regions are in grey.

## Implications and Future Research

This study seeks to be an informative snapshot of current efforts to reach the marginalized community of this state but is by no means a complete image of the efforts being made of public libraries across the region. To obtain the most effective and complete picture, a survey of public librarians would be necessary to completely capture the scope of outreach efforts. As a survey was beyond the scope of this introductory study, it is the hope that future researchers will use this baseline as a starting point for a more conclusive and in-depth study of public library outreach in the state of Virginia. As with the Simpkins 2019 study, each state is unique, with a unique demographic composition, therefore comparing across state lines might only be helpful in a national study. As the Sykes 2020 study focused on a specific system within the state, this study focuses on the state of Virginia holistically. This study suggests a concerted effort on behalf of public libraries to reach communities that have been statistically ignored in public service efforts but also indicates areas for

future consideration, such as how can Virginia Public Libraries better service diverse and often overlooked communities, such as LGBTQIA+, and the non-English speaking communities in a more consistent manner across the state and provide better coverage to individuals facing food insufficiency and homelessness.

**Conclusion**

By many factors, the Public Libraries of Virginia are exhibiting a marked effort to reach marginalized communities, including incorporating unique and imaginative programming to attract and involve these outlying community members. From its modest start with traveling book boxes to a fleet of regional Book Mobiles, Virginian Librarians have continued to innovate and seek out opportunities to ensure that every person in their community has an opportunity to engage in library services and access materials. However, with each inward look, there are always items to praise and those that deserve future evaluation. In the same way that a library should constantly examine a collection to weed out items that are invalid or no longer serving effectively, community engagement should be evaluated and strenuously altered to meet the changing demands of a growing public. Outreach is not a new concept, but the way to engage with an ever-changing community requires constant vigilance and agility.

Librarians provide daily service to the public at large, but there will always be opportunities to engage with diverse and marginalized communities in their sphere of influence. How does a conscientious librarian continue to build programming that not only attracts but provides safe and welcoming spaces for individuals of every credo, language, background, and socioeconomic need? What skills and tools does the modern public librarian need apart from a great head for literature and a desire to serve? What are the community resources an outward-looking library professional should be seeking as partners within the library walls? The answer to these and many other questions will continue to make the library profession a lasting, durable, and necessary one.

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## Appendix A

| VLA Region | Library System | Website | Branches |
|---|---|---|---|
| Region 1 | Alleghany Highlands Regional Library | https://ahrlib.org | 1 |
| Region 1 | Bland County Public Library | http://www.youseemore.com/bcpl/ | 1 |
| Region 1 | Botetourt County Library | https://www.botetourtva.gov/161/Libraries | 5 |
| Region 1 | Bristol Public Library | https://bristol-library.org | 2 |
| Region 1 | Buchanan County Public Library | https://bcplnet.org | 1 |
| Region 1 | Clifton Forge Public Library | https://www.cliftonforgelibrary.org | 1 |
| Region 1 | Craig County Public Library | https://craigcountypubliclibrary.org | 1 |
| Region 1 | Galax-Carroll Regional Library | https://galaxcarroll.lib.va.us | 2 |
| Region 1 | Iris Brammer Public Library | https://townofnarrows.org/iris-brammer-library/ | 1 |
| Region 1 | Lonesome Pine Regional Library | https://www.lprlibrary.org | 10 |
| Region 1 | Montgomery-Floyd Regional Library | https://www.mfrl.org | 5 |
| Region 1 | Pearisburg Public Library | https://pearisburglibrary.org | 1 |
| Region 1 | Pulaski County Public Library System | http://www.pclibs.org | 2 |
| Region 1 | Radford Public Library | https://www.radfordva.gov/1187/Library | 1 |
| Region 1 | Roanoke County Public Library | https://www.roanokecountyva.gov/1972/Hours-Locations | 6 |
| Region 1 | Roanoke Public Library | https://www.roanokeva.gov/892/Libraries | 7 |
| Region 1 | Russell County Public Library | https://russell.lib.va.us | 2 |
| Region 1 | Salem Public Library | https://www.salemva.gov/345/Library | 1 |
| Region 1 | Smyth County Public Library | https://scplva.net | 3 |
| Region 1 | Tazewell County Public Library | https://tcplweb.org | 4 |
| Region 1 | Washington County Public Library | https://www.wcpl.net | 5 |
| Region 1 | Wythe-Grayson Regional Library | https://wythegrayson.lib.va.us/about-you-library/ | 5 |
| Region 2 | Amherst County Public Library | https://www.acpl.us/?browseCategory=whats_new | 2 |
| Region 2 | Bedford Public Library System | https://www.bplsonline.org | 6 |
| Region 2 | Blue Ridge Regional Library | https://www.brrl.lib.va.us | 6 |
| Region 2 | Campbell County Public Library | https://campbellcountylibraries.org | 4 |
| Region 2 | Central Virginia Regional Library | https://cvrl.net | 2 |
| Region 2 | Charlotte County Library | https://cclibrary.net | 4 |
| Region 2 | Cumberland County Public Library | https://www.cumberlandcountypubliclibrary.org | 1 |
| Region 2 | Franklin County Public Library | https://www.franklincountyva.gov/156/Public-Library | 2 |

| Region 2 | Halifax County-South Boston Library | https://halifaxlibrary.org | 2 |
|---|---|---|---|
| Region 2 | J. Robert Jamerson Memorial Library | https://www.jrjml.org | 1 |
| Region 2 | James L. Hamner Public Library | https://hamnerlibrary.org | 1 |
| Region 2 | Lunenburg County Public Library System, Inc. | http://www.lunenburglibraries.org | 2 |
| Region 2 | Lynchburg Public Library | https://lynchburgpubliclibrary.org | 3 |
| Region 2 | Mecklenburg County Public Library | http://www1.youseemore.com/mecklib/ | 4 |
| Region 2 | Meherrin Regional Library | http://www.meherrinlib.org | 2 |
| Region 2 | Nottoway County Public Library | https://nottlib.org | 3 |
| Region 2 | Pittsylvania County Public Library | https://pcplib.org | 6 |
| Region 2 | Ruby B. Archie Public Library | https://www.danvilleva.gov/2202/Ruby-B-Archie-Library | 1 |
| Region 3 | Blackwater Regional Library | https://www.blackwaterlib.org | 10 |
| Region 3 | Chesapeake Public Libraries | https://chesapeakelibrary.org | 8 |
| Region 3 | Eastern Shore Public Library | https://espl.org | 4 |
| Region 3 | Gloucester Library | https://gloucesterva.gov/library | 2 |
| Region 3 | Hampton Public Library | https://hampton.gov/100/Libraries | 4 |
| Region 3 | Lancaster Community Library | http://www.lancasterlibrary.org | 1 |
| Region 3 | Mathews Memorial Library | https://www.mathewslibrary.org | 1 |
| Region 3 | Middlesex County Public Library | https://www.yourmiddlesexlibrary.org | 2 |
| Region 3 | Newport News Public Library System | https://library.nnva.gov | 4 |
| Region 3 | Norfolk Public Library | https://www.norfolkpubliclibrary.org | 13 |
| Region 3 | Northumberland Public Library | https://nplibraryva.org | 1 |
| Region 3 | Poquoson Public Library | https://ppll.ent.sirsi.net/client/en_US/default/ | 1 |
| Region 3 | Portsmouth Public Library | https://www.portsmouthpubliclibrary.org | 4 |
| Region 3 | Suffolk Public Library System | https://www.suffolkpubliclibrary.com | 3 |
| Region 3 | Virginia Beach Public Library | https://libraries.virginiabeach.gov | 10 |
| Region 3 | Williamsburg Regional Library | https://www.wrl.org | 3 |
| Region 3 | York County Public Library | https://www.yorkcounty.gov/683/About-Us | 2 |
| Region 4 | Appomattox Regional Library | https://www.arls.org | 8 |
| Region 4 | Chesterfield County Public Library | https://library.chesterfield.gov | 10 |
| Region 4 | Colonial Heights Public Library | http://www.colonialheightsva.gov/211/Library | 1 |
| Region 4 | Essex Public Library | https://eplva.org | 1 |
| Region 4 | Henrico County Public Library | https://henricolibrary.org | 10 |
| Region 4 | Heritage Public Library | https://heritagepubliclibrary.org | 2 |
| Region 4 | Pamunkey Regional Library | https://www.pamunkeylibrary.org/client/en_US/default | 10 |
| Region 4 | Petersburg Public Library | https://www.ppls.org | 1 |
| Region 4 | Powhatan County Public Library | https://powhatanlibrary.net | 1 |
| Region 4 | Richmond County Public Library | https://rcplva.org | 1 |
| Region 4 | Richmond Public Library | https://rvalibrary.org | 9 |
| Region 5 | Alexandria Library | https://alexlibraryva.org | 5 |
| Region 5 | Arlington County Public Library | https://library.arlingtonva.us | 8 |
| Region 5 | Caroline County Library | https://carolinelibrary.org | 4 |
| Region 5 | Central Rappahannock Regional Library | https://www.librarypoint.org | 15 |

| Region 5 | Fairfax County Public Library | https://www.fairfaxcounty.gov/library/ | 23 |
|---|---|---|---|
| Region 5 | Fauquier County Public Library | https://fauquierlibrary.org | 4 |
| Region 5 | Lewis Egerton Smoot Memorial Library | http://www.smoot.org/309/L-E-Smoot-Memorial-Library | 1 |
| Region 5 | Loudoun County Public Library | https://library.loudoun.gov | 10 |
| Region 5 | Manassas Park City Library | https://manassasparkcitylibrary.org | 1 |
| Region 5 | Mary Riley Styles Public Library | https://www.mrspl.org | 1 |
| Region 5 | Prince William Public Libraries | https://www.pwcva.gov/department/library/branch-locations-hours | 12 |
| Region 6 | Augusta County Library | https://www.augustacountylibrary.org | 7 |
| Region 6 | Culpeper County Library | https://youseemore.com/culpeper/ | 1 |
| Region 6 | Fluvanna County Public Library | http://www2.youseemore.com/fluvanna/default.asp | 1 |
| Region 6 | Handley Regional Library | https://www.handleyregional.org | 3 |
| Region 6 | Highland County Public Library | http://highlandlibrary.homestead.com/index.html | 1 |
| Region 6 | Jefferson-Madison Regional Library | https://jmrl.org | 9 |
| Region 6 | Madison County Library, Inc. | https://madisoncountyvalibrary.org | 1 |
| Region 6 | Massanutten Regional Library | https://mrlib.org | 7 |
| Region 6 | Orange County Public Library | https://ocplva.org | 3 |
| Region 6 | Rappahannock County Library | https://rappahannocklibrary.org | 1 |
| Region 6 | Rockbridge Regional Library | https://www.rrlib.net | 6 |
| Region 6 | Samuels Public Library | https://www.samuelslibrary.net | 1 |
| Region 6 | Shenandoah County Library | https://countylib.org | 6 |
| Region 6 | Staunton Public Library | https://www.ci.staunton.va.us/departments/library | 1 |
| Region 6 | Waynesboro Public Library | https://www.waynesboro.va.us/1199/Library | 1 |

## Appendix B

| Special Category | Region 1 | Region 2 | Region 3 | Region 4 | Region 5 | Region 6 | Grand Total |
|---|---|---|---|---|---|---|---|
| **Third Space** | **65** | **20** | **147** | **92** | **230** | **56** | **610** |
| Digital Literacy Programming | 4 | 3 | 27 | 9 | 13 | 8 | 64 |
| World Culture Programming | | 1 | 13 | 10 | 33 | 3 | 60 |
| Computer Literacy Programming | 11 | 3 | 17 | 12 | 1 | 2 | 46 |
| Book Club - Special Interest | | 1 | 13 | 5 | 19 | 5 | 43 |
| Story Time - Adaptive | 3 | | 8 | 5 | 16 | 5 | 37 |
| Story Time - Special Interest | 2 | | 7 | 3 | 22 | 3 | 37 |
| Home School Programming | 8 | 1 | 8 | 2 | 5 | 8 | 32 |
| Health Services Programming | 3 | 3 | 7 | 11 | 4 | 2 | 30 |
| Senior Socialization Programming | 7 | 1 | 5 | 3 | 7 | 4 | 27 |
| ESL/ELL Programming | | 1 | | 3 | 20 | 2 | 26 |
| Language Conversation Group | 1 | | 5 | | 20 | | 26 |
| Social Justice Programming | 1 | 2 | 3 | 3 | 12 | | 21 |
| Adaptive Child Program | 3 | | 4 | 2 | 8 | 3 | 20 |
| Workplace Readiness Programming | 1 | | 3 | 2 | 12 | 2 | 20 |
| Senior Fitness Programming | 3 | 3 | | 5 | 7 | 1 | 19 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| LGBTQIA+ Programming | 2 | | 3 | 2 | 7 | | 14 |
| Adaptive Socialization Programming | 5 | | 3 | | 2 | 1 | 11 |
| College Prep Programming | 1 | | 2 | 4 | 2 | | 9 |
| Remote Socialization | | | 1 | 1 | 5 | 2 | 9 |
| Adaptive Access Program | 2 | | 1 | 2 | 2 | | 7 |
| After Care Programming | 3 | | 2 | | 2 | | 7 |
| Veterans and Military Programming | | | 2 | 1 | 3 | | 6 |
| Small Business Programming | | | 1 | 4 | | 1 | 6 |
| Financial Literacy Programming | | | 3 | | 1 | | 4 |
| Addiction and Mental Health Programming | | | 2 | | 1 | 1 | 4 |
| Hearing Impairment Programming | 2 | 1 | | | | 1 | 4 |
| Senior Caregiver Programming | | | 1 | 1 | 2 | | 4 |
| Homework Help | | | 3 | 1 | | | 4 |
| Vision Impairment Programming | | | 1 | | 2 | | 3 |
| Legal Programming | | | | 1 | 2 | | 3 |
| Story Time - Remote | 2 | | | | | | 2 |
| Child Caregiver Programming | | | | | | 2 | 2 |
| Literacy Tutoring | | | 1 | | | | 1 |
| Basic Needs Programming | | | 1 | | | | 1 |
| Virtual Crafting Programming | 1 | | | | | | 1 |

| **Community Partnerships** | **55** | **27** | **51** | **25** | **38** | **21** | **217** |
|---|---|---|---|---|---|---|---|
| Notary | 8 | 4 | 6 | 4 | 6 | 5 | 33 |
| Story Time - Outreach | 6 | 2 | 6 | 2 | 5 | 2 | 23 |
| Curbside Pickup | 3 | 1 | 5 | 4 | 1 | 4 | 18 |
| Test Proctoring | 3 | 1 | 2 | 4 | 6 | 2 | 18 |
| Remote Library Location | 4 | 1 | 9 | 1 | 2 | | 17 |
| Book Delivery | 8 | 2 | 1 | | 3 | 3 | 17 |
| Passports | 5 | 2 | 2 | 2 | 4 | 1 | 16 |
| Early Literacy Programming | 4 | 3 | 4 | 1 | 1 | 1 | 14 |
| Bookmobile | 1 | 4 | 4 | 1 | 1 | 2 | 13 |
| Health Services Programming | | 3 | 1 | 3 | 2 | | 9 |
| Little Free Libraries/Pantries | 1 | 2 | 2 | | | | 5 |
| Outreach Program - General | 3 | | 1 | | | | 4 |
| Outreach Program - Teens/Children | 3 | | | | 1 | | 4 |
| Outreach Program - Seniors | 3 | | 1 | | | | 4 |
| Workplace Readiness Programming | | | 3 | | | | 3 |
| Food Insufficiency Programs | 1 | | | 1 | 1 | | 3 |
| Basic Needs Programming | | | 2 | | | | 2 |
| Digital Literacy Programming | | | | 1 | 1 | | 2 |
| Remote Childhood Learning | 1 | 1 | | | | | 2 |
| Literacy Tutoring | 1 | 1 | | | | | 2 |
| Social Justice Programming | | | | | 2 | | 2 |
| Story Time - Adaptive | | | 1 | 1 | | | 2 |
| World Culture Programming | | | | | 1 | | 1 |
| Senior Socialization Programming | | | | | 1 | | 1 |

| | Region 1 | Region 2 | Region 3 | Region 4 | Region 5 | Region 6 | Grand Total |
|---|---|---|---|---|---|---|---|
| Veterans and Military Programming | | | | 1 | | | 1 |
| Voter Awareness Programming | | | | | | 1 | 1 |
| **Social Services Access** | **28** | **9** | **16** | **30** | **37** | **12** | **132** |
| Health Services Programming | 11 | 3 | 8 | 17 | 15 | 4 | 58 |
| Legal Programming | | 2 | 4 | 5 | 5 | 1 | 17 |
| Basic Needs Programming | 5 | | 1 | | 5 | | 11 |
| Social Service Access Programming | | 2 | 1 | 3 | 2 | 1 | 9 |
| Addiction and Mental Health Programming | 2 | | | 1 | 2 | 2 | 7 |
| GED Classes | 3 | 1 | | 2 | | 1 | 7 |
| Citizenship | | | | | 4 | | 4 |
| Vision Impairment Programming | 1 | | | | | 2 | 3 |
| Digital Literacy Programming | | | 1 | 1 | | 1 | 3 |
| Child Caregiver Programming | 1 | | | | 1 | | 2 |
| Food Insufficiency Programs | 2 | | | | | | 2 |
| Veterans and Military Programming | | | 1 | | 1 | | 2 |
| Hearing Impairment Programming | | | | | 2 | | 2 |
| Foreign Language Access | 1 | 1 | | | | | 2 |
| Social Justice Programming | | | | 1 | | | 1 |
| Financial Literacy Programming | 1 | | | | | | 1 |
| Senior Caregiver Programming | 1 | | | | | | 1 |
| **None** | **3** | **3** | **1** | **1** | | **2** | **10** |
| None | 3 | 3 | 1 | 1 | | 2 | 10 |
| **Grand Total** | **151** | **59** | **215** | **148** | **305** | **91** | **969** |

## Appendix C

| Count of Program Name | | VLA Region | | | | | | |
|---|---|---|---|---|---|---|---|---|
| **Primary Age Range** | **Secondary Age Range** | **Region 1** | **Region 2** | **Region 3** | **Region 4** | **Region 5** | **Region 6** | **Grand Total** |
| **Adults** | 0-5 | | | 1 | | | | 1 |
| | Children | | | 2 | 1 | 4 | 3 | 10 |
| | Seniors | 13 | 6 | 38 | 49 | 102 | 21 | 229 |
| | Students | 1 | | | 10 | 2 | | 13 |
| | Teens | 4 | 1 | 5 | 8 | 24 | 4 | 46 |
| | (blank) | 41 | 20 | 68 | 32 | 70 | 30 | 261 |
| **Adults Total** | | **59** | **27** | **114** | **100** | **202** | **58** | **560** |
| **0-5** | Children | 7 | 1 | 17 | 9 | 47 | 11 | 92 |
| | (blank) | 11 | 4 | 8 | 2 | 1 | 1 | 27 |
| **0-5 Total** | | **18** | **5** | **25** | **11** | **48** | **12** | **119** |
| **Mixed Audience** | Children | | | | | 5 | | 5 |
| | (blank) | 32 | 13 | 28 | 13 | 18 | 8 | 112 |
| **Mixed Audience Total** | | **32** | **13** | **28** | **13** | **23** | **8** | **117** |
| **Students** | 0-5 | 1 | | | | | | 1 |
| | Children | 6 | | 8 | 2 | 7 | 8 | 31 |
| | Teens | 1 | | | | | | 1 |
| | (blank) | 13 | 2 | 14 | 4 | 8 | 2 | 43 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| **Students Total** | | **21** | **2** | **22** | **6** | **15** | **10** | **76** |
| **Seniors** | Adults | | | | | 1 | | 1 |
| | (blank) | 16 | 9 | 14 | 8 | 2 | | 49 |
| **Seniors Total** | | **16** | **9** | **14** | **8** | **3** | | **50** |
| **Teens** | Children | | | | | 5 | | 5 |
| | Students | | | | | 3 | | 3 |
| | (blank) | 1 | | 2 | 3 | 4 | 1 | 11 |
| **Teens Total** | | **1** | | **2** | **3** | **12** | **1** | **19** |
| **Children** | 0-5 | | | 5 | 4 | | | 9 |
| | Students | | | | 1 | 2 | | 3 |
| | Teens | 1 | | | | | | 1 |
| | (blank) | | | 4 | 1 | | | 5 |
| **Children Total** | | **1** | | **9** | **6** | **2** | | **18** |
| **None** | None | 3 | 3 | 1 | 1 | | 2 | 10 |
| **None Total** | | **3** | **3** | **1** | **1** | | **2** | **10** |
| **Grand Total** | | **151** | **59** | **215** | **148** | **305** | **91** | **969** |

**Appendix D**

| Count of Special Categories | Special Categories | | | |
|---|---|---|---|---|
| Program Type Summary | Third Space | Community Partnerships | Social Services Access | Grand Total |
| Health Services Programming | 30 | 9 | 58 | 97 |
| Digital Literacy Programming | 64 | 2 | 3 | 69 |
| World Culture Programming | 60 | 1 | | 61 |
| Computer Literacy Programming | 46 | | | 46 |
| Book Club - Special Interest | 43 | | | 43 |
| Story Time - Adaptive | 37 | 2 | | 39 |
| Story Time - Special Interest | 37 | | | 37 |
| Notary | | 33 | | 33 |
| Home School Programming | 32 | | | 32 |
| Senior Socialization Programming | 27 | 1 | | 28 |
| ESL/ELL Programming | 26 | | | 26 |
| Language Conversation Group | 26 | | | 26 |
| Social Justice Programming | 21 | 2 | 1 | 24 |
| Story Time - Outreach | | 23 | | 23 |
| Workplace Readiness Programming | 20 | 3 | | 23 |
| Adaptive Child Program | 20 | | | 20 |
| Legal Programming | 3 | | 17 | 20 |
| Senior Fitness Programming | 19 | | | 19 |
| Curbside Pickup | | 18 | | 18 |
| Test Proctoring | | 18 | | 18 |
| Book Delivery | | 17 | | 17 |
| Remote Library Location | | 17 | | 17 |
| Passports | | 16 | | 16 |

| | | | | |
|---|---|---|---|---|
| Early Literacy Programming | | 14 | | 14 |
| LGBTQIA+ Programming | 14 | | | 14 |
| Basic Needs Programming | 1 | 2 | 11 | 14 |
| Bookmobile | | 13 | | 13 |
| Addiction and Mental Health Programming | 4 | | 7 | 11 |
| Adaptive Socialization Programming | 11 | | | 11 |
| Veterans and Military Programming | 6 | 1 | 2 | 9 |
| College Prep Programming | 9 | | | 9 |
| Social Service Access Programming | | | 9 | 9 |
| Remote Socialization | 9 | | | 9 |
| GED Classes | | | 7 | 7 |
| After Care Programming | 7 | | | 7 |
| Adaptive Access Program | 7 | | | 7 |
| Hearing Impairment Programming | 4 | | 2 | 6 |
| Vision Impairment Programming | 3 | | 3 | 6 |
| Small Business Programming | 6 | | | 6 |
| Senior Caregiver Programming | 4 | | 1 | 5 |
| Little Free Libraries/Pantries | | 5 | | 5 |
| Financial Literacy Programming | 4 | | 1 | 5 |
| Food Insufficiency Programs | | 3 | 2 | 5 |
| Outreach Program - Seniors | | 4 | | 4 |
| Homework Help | 4 | | | 4 |
| Outreach Program - Teens/Children | | 4 | | 4 |
| Citizenship | | | 4 | 4 |
| Child Caregiver Programming | 2 | | 2 | 4 |
| Outreach Program - General | | 4 | | 4 |
| Literacy Tutoring | 1 | 2 | | 3 |
| Remote Childhood Learning | | 2 | | 2 |
| Story Time - Remote | 2 | | | 2 |
| Foreign Language Access | | | 2 | 2 |
| Crafting Programming | 1 | | | 1 |
| Voter Awareness Programming | | 1 | | 1 |
| **Grand Total** | **610** | **217** | **132** | **959** |

## Appendix E

| Program Type | Total Programs |
|---|---|
| **Adaptive Programming** | **49** |
| Accessible Browsing - Autistic | 1 |
| Adaptive Art | 1 |
| Adults with Disabilities Social Group | 1 |
| Art and Autism | 1 |
| ASL Home School Conversation Group | 1 |
| ASL Poetry Slam | 1 |
| ASL Sign Language for Beginners | 1 |
| ASL Social Night | 1 |
| Bayside Seeing Beyond | 1 |
| Bingo Boogie | 1 |
| Books for Dessert | 1 |
| Building Buddies - Divers-ABILITIES | 1 |
| Busy Babies | 1 |
| Create your own Sensory Bottle | 1 |
| Creation Station: Spooky Sensory Crafts | 1 |
| Deaf Awareness | 1 |
| Fit4Mom's Playgroup - Sensory | 1 |
| Fridays with Friends | 1 |
| Language Interpreters | 1 |
| Library for All: Library Open House | 1 |
| Lo Fi-Study Hour | 1 |
| LoFi Study Rooms | 1 |
| Low Vision Resource Group | 1 |
| River's Way | 1 |
| Sensory Free Movie | 1 |
| Sensory Friendly Browsing Hour | 1 |
| Sensory Friendly Hour | 1 |
| Sensory Friendly Tech Lab | 1 |
| Sensory Friendly TechLab | 1 |
| Sensory Friendly Teen Movie Night | 1 |
| Sensory Friendly: Movies in the Morning | 1 |
| Sensory Hour | 1 |
| Sensory Hour @ Jordan-Newby Library | 1 |
| Sensory Museum for Teens and Adults | 1 |
| Sensory Play Hour | 1 |
| Sensory Sand Pit Scavenger Hunt | 1 |
| Sensory Scavenger Hunt | 1 |
| Special Spanish Language Page on Site | 1 |
| Talking Book Service | 4 |

| | |
|---|---|
| Talking Book Service from NLS for Vision Impairment | 1 |
| Teal Pumpkin - Halloween Happening | 1 |
| Tuesday Specials - Virtual | 1 |
| Vienna VIP | 1 |
| Wednesday Friendsday | 1 |
| Wee Got the Beat Too | 1 |
| Wonder Time - Sensory Play Time | 1 |
| **Adult Education Programming** | **32** |
| Adult Computer Education | 1 |
| Adult English Class | 1 |
| Adult GED Classes | 1 |
| Career Online High School | 1 |
| College Application Focus Space | 1 |
| College Essay Writing Workshop | 1 |
| College Financial Aid | 1 |
| College in your Community QA | 1 |
| College Scholarship Service Profile Deep Dive | 1 |
| English Conversation Club | 1 |
| English Conversation for Adults | 1 |
| English Conversation Group | 1 |
| English Language Aquisition | 1 |
| English Language Club | 1 |
| English Language Learning II | 1 |
| Essay Writing for College Applications | 1 |
| GED | 5 |
| GED and ESL Classes | 1 |
| Legal Aid | 1 |
| Legal Aid Society | 1 |
| Legal Research | 1 |
| Literacy Tutors | 2 |
| Melodies and Minds: Music Workshop for Caregivers | 1 |
| New Parent's Support Group | 1 |
| Resume Workshop | 1 |
| Searching for Scholarships | 1 |
| Teen College Prep Hour | 1 |
| **Childhood Education Programming** | **72** |
| After School Club | 1 |
| After School Squad | 1 |
| Back to Home School Party | 1 |
| Damascus Home Schoolers | 1 |
| Early Childhood Development Commission - Jump In | 1 |
| Early Childhood Development Commission - Public Meeting | 1 |
| Electives for K-5 Home school | 1 |
| Espanol for me! | 1 |
| Explora "Los Basicos" con Ali - Bilingual Program | 1 |
| Explore Espanol | 1 |

| | |
|---|---|
| Festival of Lights | 1 |
| Free Math Clinic | 1 |
| Girls inc. | 1 |
| Girls Who Code | 1 |
| Growing Up Kindergarten | 1 |
| Head Start Program | 1 |
| Hispanic Heritage Month: Make your own Papel Picado | 1 |
| Home School Book Cafe | 1 |
| Home School Book Club | 2 |
| Home School Builders' Club | 1 |
| Home School Connection | 1 |
| Home School Drop In | 1 |
| Home School Enrichment | 1 |
| Home School Explorers | 1 |
| Home School Groups | 1 |
| Home School Hangout | 1 |
| Home School Hangout Book Club | 1 |
| Home School Hangouts and Workshop | 1 |
| Home School Hour | 2 |
| Home School Hub | 3 |
| Home School Huddle | 1 |
| Home School Meetup | 1 |
| Home School Program | 1 |
| Home School Resources | 1 |
| Home School Speaker Series | 1 |
| Home School STEM | 1 |
| Home School Tech Exploration | 1 |
| Home School Teens with Parents | 1 |
| Home School Thursdays | 1 |
| Home School Together | 1 |
| Home Schooling with PWPL | 1 |
| Homework Help | 1 |
| Imagination Library | 12 |
| Keeping Children Safe in the Digital Age | 1 |
| Learn a Lot in a Little | 1 |
| Level Up! After Care | 1 |
| Math and Reading Help - Small Group Tutoring | 1 |
| Math Help - Small Group Tutoring | 1 |
| On Track for College: Middle School Edition | 1 |
| Parent LIteracy Workshop: Reading and Telling Tales | 1 |
| Phoenix Reading Club | 1 |
| Reading Help - Small Group Tutoring | 1 |
| SPED Back to School Bash | 1 |
| STEAM for Tweens (Virtual) | 1 |
| Students & the First Amendment | 1 |
| Worry Doll Workshop | 1 |

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| YMCA TechGyrls | 1 |
| **Community Services Programming** | **266** |
| Accessing Affordable Wi-Fi at Home | 1 |
| African American Book Club | 2 |
| Alexandria Festival: Enkutatash | 1 |
| All Things Urban Book Club | 1 |
| Alzheimer's Association Caregiver Support Group | 1 |
| Alzheimer's Caregivers Support Group | 1 |
| Arabic Conversation | 1 |
| Arlington 55+ Book Club | 1 |
| Arlington's Urban Agriculture Future | 1 |
| Art for Connections | 1 |
| Author Talk & ACTS | 1 |
| Become an Askable Adult | 1 |
| Black Ink - Lit Fest and Block Party | 1 |
| Bland County Senior Citizens | 1 |
| Blue Star Military Event | 1 |
| Blue Star Welcome Open House | 1 |
| Blue Star Welcome Week Lunch and Learn | 1 |
| Bob Singer Senior Series | 1 |
| Books & Beers Book Club | 1 |
| Books and Beer: Various Breweries | 1 |
| Books and Brews | 1 |
| Books and Wine Book Club: Various Locations | 1 |
| Books on Tap at Tapped Crafthouse | 1 |
| Books on Tap Misc Locations | 1 |
| Books on Tap: Various Locations | 1 |
| Box O Books (Outreach for Daycares) | 1 |
| Career Development Counseling | 1 |
| Cat Chats @ Aristocat Cafe | 1 |
| Catawba Valley Farmer's Market | 1 |
| Celebrate Diwali! | 1 |
| Celebrating Korean's Harvest Moon Festival | 1 |
| Chinese Conversation | 1 |
| Chinese Mid-Autumn Festival | 1 |
| Citizenship Preparation | 1 |
| Civic Lab: Dear Elected Official | 1 |
| Civic Lab: Domestic Violence Month | 1 |
| Civic Lab: Resources for Seniors | 1 |
| Civic Lab: Voting | 1 |
| Clothing Swap | 1 |
| Coffee Time for Seniors | 1 |
| Combating Loneliness: Lunch and Learn | 1 |
| Community Partner Wednesday | 1 |
| Community Resource Connection Fair | 1 |
| Community Services Day | 1 |

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| Conversational German | 1 |
| Creative Aging Art Program | 1 |
| Dear All (ELL) Book Club | 1 |
| Desegregating Northern VA Libraries | 1 |
| Desi Book Discussion | 1 |
| Determined - the 400 year struggle for black equality | 1 |
| Dia de Muertos | 1 |
| Dinner and a Story | 1 |
| Diversity Book Club | 1 |
| Diwali Lights | 1 |
| Diwali- Festival of Lights | 1 |
| DMV Connect at the Library | 7 |
| Documentary Screening and Discussion: Invisible Warriors - African American Women in WWII | 1 |
| Dominoes and Cafecito | 1 |
| Duncan Literary Society | 1 |
| Effective Advocacy and Civil Engagement | 1 |
| ELL Book Club | 1 |
| ELL Book Group | 1 |
| ELL Preschool Playgroup | 1 |
| ELL Writing Group | 1 |
| Emergency Supply Drive | 1 |
| Empowered: A Safety and Self-Defense Seminar | 1 |
| English Class for Beginners/Intermediate | 1 |
| English Conversation | 1 |
| English Conversation Circle | 1 |
| English Conversation Class | 1 |
| English Conversation Group | 3 |
| English Coversation | 1 |
| English for Pre-Beginners | 1 |
| English Language Basics for Beginners | 1 |
| English Tutor Training | 1 |
| Enkutatash Craft (Ethiopian) | 1 |
| ESL Adult Book Club | 1 |
| ESL Class | 2 |
| ESL Conversation Cafe | 1 |
| ESL Conversation Group Virtual | 1 |
| ESL Formal Instruction | 1 |
| ESL Program | 1 |
| Essence Book Club | 1 |
| Every Woman Book Club | 1 |
| Expo of Local Latin American Authors | 1 |
| Familia Fiesta Day | 1 |
| Family Kimchi Making Lesson | 1 |
| Festival Outreach | 1 |
| Fiction Focus Senior Book Club | 1 |
| Fiesta de la Familia | 1 |

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|---|---|
| Financial Literacy for Women | 1 |
| Flamenco Dancing Hispanic Heritage Month | 1 |
| Foley Academy of Irish Dance Performance | 1 |
| French Conversation | 1 |
| French Conversation Group | 2 |
| Frida Khalo Clay Pots Hispanic Heritage Month | 1 |
| Fun for All Abilities | 1 |
| Games for Language Learners ESL | 1 |
| German Conversation Group | 1 |
| German Famly Special Interest Group | 1 |
| Great Decisions: Politics in Central America | 1 |
| Great Decisions: Politics in Latin America | 1 |
| Grupo de discusion de libros en espanol | 1 |
| Halloween Costume Exchange | 1 |
| Hallyu Hangout | 1 |
| Handling the Holidays: Money Trauma & Drama | 1 |
| Hello Neighbor! Pizza Party | 1 |
| Hindi Conversation Group | 1 |
| Hip Hop as Resistance | 1 |
| Hispanic Heritage Fiesta | 1 |
| Hispanic Heritage Month: Paper Flowers | 1 |
| Hispanic Heritage Movie Film Festival | 1 |
| Home School Hang out | 1 |
| Housing Navigation Services | 1 |
| Human Services at the Hampton Public Library | 1 |
| Indigenous Art Workshop | 1 |
| Indigenous Basket Making | 1 |
| Inform, Enrich, Empower: Celebrate Local Latinx Leaders | 1 |
| Intermediate Small Group English Language Practic | 1 |
| Introduction to African American Geneology | 1 |
| Irish Family Special Interest Group | 1 |
| Islam 101 | 1 |
| Italian Conversation | 1 |
| Japanese Conversation | 1 |
| Joyful Voices Chorus | 1 |
| K-Pop Club | 1 |
| Korean Hanji Illustration Craft | 1 |
| Kpop Daeback Mini Con | 1 |
| Latin Dance Lessions | 1 |
| Latin LIne Dance | 1 |
| Legends of the Spanish Speaking World | 1 |
| Letter Writing for Blue Star Welcome Week | 1 |
| LGBTQIA+ Book Discussion | 1 |
| LGBTQIA+ Teen Book Group | 1 |
| LGTBQ+ Community | 1 |
| LiveArt: Filipino Heritage Month | 1 |

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| Living Room Conversations: Anxiety and Elections | 1 |
| Love is Love LGBTQIA+ Book Club | 1 |
| Mattaponi Heritage Day | 1 |
| Memory Cafe | 4 |
| Memory Cafe: Relax and Reminisce | 1 |
| Memory Lab | 3 |
| Memory Partners | 2 |
| Mes de la Herencia Hispana con el Salsa Guy | 1 |
| Mexican Folk Jarocho Dance Performance | 1 |
| Mid-Autumn Festival | 1 |
| Mobile Pet Pantry | 1 |
| Modern Interpretation of Native American Cuisine - Honoring National Native American History Month | 1 |
| Moon Festival | 1 |
| Morning Mingle- All Abilities Accessible Activity | 1 |
| Museum Passes | 1 |
| National Coming Out Day | 1 |
| National Coming Out Day: Side by Side VA Workshop | 1 |
| Native American History with Frontier Culture Museum | 1 |
| New Hope for Hampton Roads Back to School Drive | 1 |
| Next Chapter Book Club | 4 |
| No Car? No Problem: Take the Bus | 1 |
| Norigae Tutorial | 1 |
| Northern Virginia Food Rescue | 1 |
| Not just for kids | 1 |
| Older Wiser Learners (OWLS) | 2 |
| One on One ESL Tutoring | 1 |
| Out to Brunch - Pride Series | 1 |
| Paint a Calavera! | 1 |
| Paint an amazing Alebrije for Hispanic Heritage Month | 1 |
| Pancit- What is it? | 1 |
| Parenting Young Children | 1 |
| Passports | 16 |
| Peruvian Chalk Workshop | 1 |
| Peruvian Folklore Music and Dance | 1 |
| Play Loteria! | 1 |
| Polish Conversation Group | 1 |
| POP Market | 1 |
| Rainbow Families | 1 |
| Rainbow Reads Book Club | 2 |
| Rainbow Stitching Group | 1 |
| Read with Mathews Men Book Club | 1 |
| Read with Mathews Women Book Club | 1 |
| Ready for Anything | 1 |
| Redbeard's Readers Book Club Offsite | 1 |
| Retired Teachers Book Club | 1 |
| Retirement and Rehab Facilities Outreach | 1 |

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| Sage and Page Ciderworks | 1 |
| Senior Bingo | 4 |
| Senior Day - Movie and Craft | 1 |
| Senior Game Day | 1 |
| Seniors Movie | 1 |
| Shalom Farms Mobile Market | 1 |
| Silver Tsunami with Anne Cooper | 1 |
| Sordid Stories: Kroger Store Bar | 1 |
| Soul Sisters Book Discussion Group | 1 |
| Southside from the Heart | 1 |
| Spanish Conversation | 2 |
| Spanish Conversation Group | 2 |
| Speaking Out to Save Free Speech | 1 |
| Suffolk Discovers +Documentary | 1 |
| Suffolk Discovers: Indigenous Hip Hop | 1 |
| Teen Cuisine: Peruvian Alfajores | 1 |
| The Civically Engaged Reader Book Club | 1 |
| The History Behind the Hickory Hill Slave and African-American Cemetery | 1 |
| The History of Ethiopia | 1 |
| The Past, Present, and Future of the Monacan Indian Tribe | 1 |
| The Same Page Bookclub | 1 |
| The Spirit of Frederick Douglas | 1 |
| Time Travelers: Humanizing the Enslaved of Fort Monroes's Arc of Freedom | 1 |
| Time with a Therapy Dog | 1 |
| Trash Trekkers | 1 |
| Understanding Domestic Violence | 1 |
| Understanding Railroad to Mexico | 1 |
| Unity in the Community Quilt | 1 |
| Unpacking Gender: How to Talk to Kids and Teens | 1 |
| US Citizenship Class | 2 |
| Vamos a Bailar Tango | 1 |
| Vamos a Bailar! Let's Dance | 1 |
| Veterans and the Arts Series: Hum and Strum Ukelele Workshop | 1 |
| Veterans Fair | 1 |
| Vinton Community Connection | 1 |
| Voter Basics with the Registrar and Electorial Board | 1 |
| War & Culture Discussion Group | 1 |
| We the Readers: Civic Book Club | 1 |
| What the World Needs Now is Love, Sweet Love | 1 |
| Women Read Book Club | 1 |
| World Languages Discussion Group: Create a Language Learning Plan | 1 |
| **Digital Literacy Programming** | **96** |
| AARP: Spotting Scams and Staying Safe Workshop | 1 |
| Adobe Illustrator Basics | 1 |
| Adobe In Design Basics | 1 |
| Adobe Photoshop Basics for HS Students and Adults | 1 |

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| Adobe Premiere | 1 |
| Adult Computer Class | 1 |
| Affordable Connectivity | 1 |
| Ask Away@ Tech and Digital Info Drop in | 1 |
| Basic Computer | 1 |
| Basic Computer Skills | 1 |
| Basic Excel Formulas II Online | 1 |
| Beginning Excel | 1 |
| Beginning Powerpoint | 1 |
| Beginning Word | 1 |
| Buckingham Computer Help | 1 |
| Byte Size Basics | 2 |
| Canva for Beginners | 2 |
| Cell Phone 101 | 1 |
| Chromebook Basics | 1 |
| Common Application Tutoring | 1 |
| Community Tech Support | 1 |
| Computer Basics | 2 |
| Computer Basics for Adults | 1 |
| Computer Basics for Beginners | 1 |
| Computer Basics: Intro to Phones | 1 |
| Computer BasIcs: Keyboard and Mouse | 1 |
| Computer Basics: Windows & File Management | 1 |
| Computer Class | 1 |
| Computer Class: Mouse | 1 |
| Computer Classes | 1 |
| Computer Essentials | 1 |
| Computer Help at the Dublin Library | 1 |
| Computer Series | 1 |
| Computer Tutoring | 1 |
| Creating a Household Budget wtih Excel | 1 |
| Cybersecurity | 1 |
| Cybersecurity Workshop | 1 |
| Digital Literacy: Skills to Survive in the Digital Age | 1 |
| Ebook Clinic | 1 |
| ebook Happy Hour | 1 |
| eMedia Morning | 1 |
| eResources Workshop | 1 |
| Excel Basics | 1 |
| Go Digital with Libby | 1 |
| Homer and Ida Jones Creative Arts, Technology and Workforce Development Center | 1 |
| How Do You Google | 1 |
| How to Check out Library Ebooks | 1 |
| Illustrator for Beginners | 1 |
| Intermediate Excel | 1 |
| Intermediate Word | 2 |

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| Internet 101 | 1 |
| Internet Basics | 1 |
| Internet Basics Workshop | 1 |
| Introduction to Email | 1 |
| Introduction to Google Docs | 1 |
| Introduction to Libby | 1 |
| Introduction to the Internet | 1 |
| iPhone Basics | 1 |
| Keyboarding from Beginner to Expert | 1 |
| Learn Computer Basics | 1 |
| Learn How to Use Libby | 1 |
| Learn your Gadget | 1 |
| Microsoft Excel | 1 |
| Microsoft Powerpoint | 1 |
| Microsoft Powerpoint Intermediate | 1 |
| Microsoft Publisher | 1 |
| Microsoft Word | 1 |
| Microsoft Word for Beginners | 2 |
| Microsoft Word Intermediate | 1 |
| Mobile Mondays | 1 |
| MS Word | 1 |
| NFL: Tech Help | 1 |
| Northstar Digital Literacy | 1 |
| One to One Technology Help | 1 |
| Photoshop for Beginners | 1 |
| Securing Your Online Presence | 1 |
| Set up an Email and learn Cyber Security | 1 |
| Smart Phones at a Glance | 1 |
| Smartphone S.O.S. | 1 |
| Staying Safe from Scams | 1 |
| Tech Help | 2 |
| Tech Power Hour | 1 |
| Tech Tuesday | 1 |
| Tech Tuesdays | 2 |
| Tech Tuesdays For Senior Adults | 1 |
| Technology 101 | 1 |
| Top 10 Tips for using your new iphone or ipad | 1 |
| What the Tech! | 1 |
| Word Basics | 1 |
| **Financial Health Programming** | **20** |
| Bank ON Financial Classes | 1 |
| Be Your Own Boss: Entrepreneurship Workshop | 1 |
| Boost Your Sales for the Holiday Season | 1 |
| Budgeting | 1 |
| Budgeting with Excel | 1 |
| Build your Emergency Fund - Virtual | 1 |

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| Countdown to Retirement | 1 |
| Estate Planning Legal Workshop | 1 |
| Estate Planning Seminar | 1 |
| Financial Literacy: Understanding Retirement Accounts | 1 |
| Financial Markets Today | 1 |
| Financial Tools for Seniors | 1 |
| First-Time Home Buying | 1 |
| How to Start Your Own Business | 1 |
| How to Survive the Holidays Financially | 1 |
| Online Fraud Detection & Prevention | 1 |
| Protect Yourself from Internet Scams | 1 |
| Retirement | 1 |
| Small Business Power Hour: Social Media | 1 |
| Virginia Housing First Time Home Buyers | 1 |
| **Health and Wellness Programming** | **137** |
| 6 Pillars of Brain Health | 1 |
| A Matter of Balance: Senior Services of Southeastern Virginia | 1 |
| A Plan in Place (Dying Workshop) | 1 |
| Adult Yoga: Chair | 1 |
| Adult- Revive Opioid Overdose and Naloxone Ed | 1 |
| Adventures Through Grief | 1 |
| Affordable Care Act | 1 |
| African Heritage Diet | 1 |
| Aging in Place AARP | 1 |
| Aging in Place with Comfort Keepers | 1 |
| AIDS Response Effort, Inc Free STI Testing | 1 |
| Al Anon | 1 |
| Alzheimer's Caregiver Support Group | 1 |
| Alzheimer's Workshop AARP | 1 |
| Alzheimers Presentation | 1 |
| Avoiding Common Healthcare Scams | 1 |
| Avoiding Scams and Identity Theft | 1 |
| Be Well Floyd County | 1 |
| Blood Pressure Screening | 1 |
| Blood Pressure Screenings | 1 |
| Brain Gym | 1 |
| Building a Healthy Mind | 1 |
| Cable Gun Locks | 1 |
| Care at Home Technology 101 | 1 |
| Caregiver Recharge | 1 |
| Caregiver Stress Tips | 1 |
| Caring Caregivers Program | 1 |
| Chair Dance for Seniors | 1 |
| Chair Yoga | 6 |
| Chair Yoga for Adults | 1 |
| Changing the Landscape of Mental Health and Substance Abuse | 1 |

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| Choosing an Executor | 1 |
| Community Resource Page | 1 |
| Connect with Social Services | 1 |
| Death Cafe | 2 |
| Decluttering and Downsizing AARP | 1 |
| Emergency Preparedness Made Simple | 1 |
| End of Life Planning | 1 |
| End of Life Resource Fair | 1 |
| EVMS Blood Pressure Screening | 1 |
| Falls Prevention: Saving Claire | 1 |
| Feed and Read | 1 |
| Feeding SW VA Mobile Market | 1 |
| Forever Fit | 1 |
| Fredericksburg DSS in the Community | 1 |
| Gentle Chair Yoga | 1 |
| Getting Unstuck | 1 |
| Grief Support Group | 1 |
| Hands only CPR and AED Awareness Training | 1 |
| Health Literacy Conversation Class | 1 |
| Health Screenings | 1 |
| Health Talk Series | 1 |
| Healthcare Info Session with Bradley Free Clinic | 1 |
| Healthy Lifestyles: Longevity Health Traits | 1 |
| Healthy Living for Your Brain Alzheimers | 1 |
| Helping you navigate Medicare | 1 |
| HIV and Medicare Talk | 1 |
| Hospice 101 | 1 |
| How to Prevent and Screen for Cardiovascular Disease | 1 |
| Lifting the Veil on Death | 1 |
| LIttle Free Pantry | 1 |
| Living well with Chronic Conditions | 1 |
| Living with Alzheimers for Caregivers | 1 |
| Living with Alzheimers for People with Alzheimers | 1 |
| Managing Medicare | 1 |
| Matter of Balance | 2 |
| Medicaid Information and Enrollment Assistance | 1 |
| Medicaid Webinar | 1 |
| Medicare 101 | 11 |
| Medicare Basics | 1 |
| Medicare Bingo | 1 |
| Medicare Class | 1 |
| Medicare Education | 1 |
| Medicare Info Sessions | 1 |
| Medicare Made Clear | 1 |
| Medicare Open Enrollment 101 | 1 |
| Medicare Open Enrollment Presentation wit VPAS | 1 |

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| Medicare Seminar | 1 |
| Medication Deactivation Kits | 1 |
| Medication Lock Bags | 1 |
| Medication Safety for Seniors | 1 |
| Mental Health Talk | 1 |
| MWHC Hospice Services: Journey to Peace | 1 |
| MWHC Hospice Services: Navigating the Holidays while Grieving | 1 |
| My Healthy Brain | 1 |
| Narcan | 1 |
| Narcan Training | 1 |
| Narcan training for teens | 1 |
| National Alzheimer's Month | 1 |
| Navigating Your Medicare Enrollment | 1 |
| One Man's Journey | 1 |
| Original Medicare vs Medicare Advantage: How to Choose | 1 |
| Pathways to Connections with Westminster Canderbury | 1 |
| Peninsula Agency on Aging: Community Health | 1 |
| Qigong for Fall | 1 |
| Rehab Questions Answered | 1 |
| Resillient Library Collection and Newsletter | 1 |
| Revive! Training | 1 |
| Safety Series: Identity Theft & Scams | 1 |
| Safety Series: Personal Safety | 1 |
| Senior Chair | 1 |
| Senior Day @ Pearl Bailty | 1 |
| Sentara Mobile Care | 1 |
| Slow Flow Mat Yoga | 1 |
| Smartphone Essential Lunch and Learn | 1 |
| Suicide Prevention | 1 |
| Tai Chi | 1 |
| Tai Chi For Health | 1 |
| Teen Mental Health Checkin | 1 |
| The Sizzle Squad | 1 |
| Trauma Informed Care | 1 |
| Understanding Alzheimer's and Dementia | 3 |
| Understanding Alzheimers and Dementia | 1 |
| Understanding Elder Continuum Care | 1 |
| Understanding Your Medicare Options | 1 |
| VA Dept of Veteran's Services Outreach | 1 |
| YMCA Healthy Highlands Program | 1 |
| Zumba Gold | 1 |
| **Job Services Programming** | **22** |
| 1-1 Resume Reviews | 1 |
| AARP Jobs Workshop | 1 |
| Career Workshop | 1 |
| Drop-in Resume and Job Search Help | 1 |

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| ESL Business English | 1 |
| Free Professional Headshots | 1 |
| How to Find and Keep a Flexible Job | 1 |
| Job Interview Essentials | 1 |
| Job Seeker Help | 1 |
| Landing in the Jump | 1 |
| Learning Circle: Job Searching and Networking | 1 |
| Manos a la Obra: Talleres para Emprendedores Hispanos | 1 |
| OOCWB Barrier Navigator | 1 |
| Resume Roadshow with Loudon Workforce Center | 1 |
| Resume, Cover Letter, and Job Skills Workshop | 1 |
| Return to Work with Confidence and Clarity After a Career Break | 1 |
| Small Business Legal Workshop | 1 |
| Small Business, Big Impact | 1 |
| Tailoring Your Resume | 1 |
| Welcoming Week: Job Fair | 1 |
| Workforce Readiness Workshop | 1 |
| Workplace Excellence | 1 |
| **Law Programming** | **6** |
| Copyright Law: Protecting Creative Works in the Digital Age | 1 |
| Lawyer in the Library | 1 |
| Legal Expert Chuck Rosenberg on Current Activities Affecting Us | 1 |
| Legal Services of Northern Virginia: Disability Rights Presentation | 1 |
| Seals on Wheels | 1 |
| Wills and Estate Planning with Attorney Bettina Lawton | 1 |
| **Law Services** | **8** |
| Public Law Library | 8 |
| **Library Service** | **69** |
| Curbside Pickup | 14 |
| Library Lockers | 3 |
| Notary | 33 |
| SLP2go | 1 |
| Test Proctoring | 18 |
| **None** | **10** |
| None | 10 |
| **Remote Access Programming** | **85** |
| Adult Care Home Book Delivery | 1 |
| All Access Book Club | 1 |
| Apartment Outreach | 1 |
| Baby Story Time @ Park | 1 |
| Baby Story Time @ Train Station | 1 |
| Book Club via Zoom | 1 |
| Book Delivery | 1 |
| Bookmobile | 11 |
| Bookmobile at Charlottesville City Market | 1 |
| Bookmobile Fun Fest | 1 |

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| Books Alive | 1 |
| Books-by-Mail | 10 |
| Daleville Libr@ry | 1 |
| Daycare Outreach | 1 |
| ELL Reading Passages | 1 |
| English Conversation - Webex | 1 |
| Facebook Book Chats | 1 |
| Feeding Southwest Virginia Outreach | 1 |
| Home Delivery | 2 |
| Homebound | 1 |
| Hybrid Book Club | 1 |
| Kanopy Movie Club (Virtual) | 1 |
| Literary Masterpieces Book Group | 1 |
| Little Free Libraries - CARES Carts | 1 |
| Little Free Libraries - Little Libraries | 1 |
| Little Free Library Locations | 2 |
| Meet us in Concord | 1 |
| Ms. Tori's Craft Box | 1 |
| Neighborhood Walks | 1 |
| Nursing Home Outreach | 2 |
| Online Advanced English Conversation Group | 1 |
| Podcast Discussion Group | 1 |
| Pop Up Library | 1 |
| Pop Up Library - Benhams | 1 |
| Pop Up Library - Blackwell Chapel Store | 1 |
| Pop Up Library - Ivor Fire Department | 1 |
| Pop Up Library - Lobby Stops | 1 |
| Pop Up Library - Sussex Social Service | 1 |
| Pop Up Library - Taylor's Valley Community Center | 1 |
| Pop Up Library: Book Nook | 1 |
| Pop Up Library: Burkes Garden Community Center | 1 |
| Qigong with Nevin Turk Virtual | 1 |
| Remote Library: Callao Primis Bank | 1 |
| Remote Library: Festival Halle | 1 |
| Remote Library: Gleamers and Blenders | 1 |
| Remote Library: Heathsville Farmer's Market | 1 |
| Remote Library: Irvington Farmer's Market | 1 |
| Retirement Home Outreach | 1 |
| Senior Centers Outreach | 1 |
| SPL Delivers | 1 |
| STAR Program (Every student library card) | 1 |
| State Park Programs | 1 |
| Storytime on the Road | 1 |
| Tech Help (Virtual) | 1 |
| Teen Virtual Dungeons & Dragons | 1 |
| Tween and Teen Rock Painting @ Train Station | 1 |

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| Virtual Dungeons and Dragons for Adults | 1 |
| Virtual Dungeons and Dragons for Teens | 1 |
| Virtual US Citizenship Class | 1 |
| Virtual Vocabulary Building | 1 |
| Virtually Virginia Book Club | 1 |
| WebEx Live:  Read & Share Book Club | 1 |
| WebEx Live: Roleplaying Adventures | 1 |
| **Story Times - Special Focus** | **97** |
| Adapted Story Time | 1 |
| Barks and Books: Therapy Dog Story Time | 1 |
| Bilingual English/Spanish Story Time | 1 |
| Bilingual Family Story Time | 1 |
| Bilingual Preschool Story Time/Spanish | 1 |
| Bilingual Story Time | 4 |
| Books and Barks | 1 |
| BRL Outreach: Windsor Castle Park | 1 |
| Celebremos! | 1 |
| Cena con Cuentos | 1 |
| Cuentos para ninos / Bilingual Story Time | 1 |
| Cuentos para ninos edicion especial: Teatro de la Luna | 1 |
| Cultural Explorers: Rosh Hashanah | 1 |
| Cultural Explorers: Sukkot | 1 |
| Day Care Outreach | 1 |
| Dogs 2 Read 2 | 1 |
| Educare Outreach | 1 |
| El Curculo de Cuentos en Espanol | 1 |
| Elementary School Outreach | 1 |
| Farmer's Market Story Time | 1 |
| Festival of Lights Diya Painting and Story Time | 1 |
| Grow a Reader Special: Celebrate Hispanic Heritage | 1 |
| Grow a Reader Special: Celebrate Sukkot | 1 |
| Grow a Reader Special: Diwali | 1 |
| Grow a Reader Special: Indigenous Heritage | 1 |
| Hispanic Heritage Month Celebration | 1 |
| Hispanic Heritage Story Time | 1 |
| Hora de Cuentos (Bilingual Story Time) | 1 |
| If you give a librarian a book | 1 |
| Intergenerational Story Time | 1 |
| Keiki Hawaiian Story Time | 1 |
| Korean Bilingual Story Time | 1 |
| La Hora del Cuento en Espanol | 1 |
| Little Explorers Story Time: Rainbow Smoothie Cafe | 1 |
| Little Explorers Story Time: Storehouse | 1 |
| Little Explores Story Time: Hubs Vine | 1 |
| Me Gusta Spanish | 1 |
| Monster wants you to Vote! | 1 |

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| Montvale Farmers Market Story Time | 1 |
| Native American Heritage Month Story Time | 1 |
| Native American Tales | 1 |
| Outdoor Story Time | 1 |
| Outdoor Story Time at the Park | 1 |
| Park after Dark | 1 |
| PAWS to Read Story Time BARKS | 1 |
| PAWS to Read Story Time Therapy Dog | 3 |
| PAWS to Read Story Time Therapy Dogs | 13 |
| Pre-K Storytime at YMCA | 1 |
| Pre-School Outreach | 1 |
| PUP Readers Story Time Therapy Dogs | 4 |
| Quieter Preschool Time | 1 |
| Read to Rover | 1 |
| Read2Rover | 1 |
| Reading to Dogs | 1 |
| Sensory Friendly Story Time | 1 |
| Sensory Saturday | 1 |
| Sensory Story Time | 3 |
| Sensory Story Times | 1 |
| Sensory Time Story Time | 1 |
| Spanish Circle Time | 1 |
| Spanish Language Story Time | 1 |
| Spanish Language Story Time | 3 |
| Spanish Story Time | 1 |
| Story Time at Old Town Square | 1 |
| Story Time at the Airport | 2 |
| Story Time at the Park | 1 |
| Story Time: Kingdom Kids Burgess | 1 |
| Storytime Adventures with Miss Tori | 1 |
| Tails to Tails Therapy Dogs | 1 |
| The Library at Tyrol Hill Park | 1 |
| Toddler Sensory Play | 2 |
| **Grand Total** | **969** |

# Historical Qualitative and Quantitative Overview of Classic Literature
## Embraced by Rock n' Roll, 1960-2000
By Winifred J. Boyd

Readers: Dr. Stacy Creel, Dr. Sarah Mangrum, Dr. Teresa Welsh

## INTRODUCTION
In its early years, 'rock 'n' roll music' was often thought to be a breeding ground for uneducated, debauched heathens, a genre considered "…debased jungle music" (Stephens, 2018, pp. 18,149, 202). Historical research has shown that from the inception of FM Radio and the progressive radio format in the 1960s, which closely coincided with the genre's transition to 'rock,' this often-demonized counterculture held within its lyricists who understood the power of prose.

The songsmiths of the progressive rock radio era and onward often used literature and shaped it to convey a timely deeper message to their audience of listeners. "Although music and lyrics together create the impression of a song, the lyrics usually receive critical attention. However, along with the lyrics, the musical variables of melody, rhythm, and instrumentation make a song attractive and influential. Because songs as rhetoric serve goals which are both instrumental and consummatory, audiences are directed toward some persuasive intent at the same time they are entertained" (Gonzales, 1983, p. 3). As FM radio's original progressive rock format transitioned into AOR (album-oriented radio), it took the sound out of the "counterculture" and placed it into the hands of commercialism thus limiting disc jockey's (DJs) freedom of musical choice. By the end of the 1970s, with only a few stragglers left carrying the progressive rock radio torch, the progressive rock radio format was officially dead, stifling the original voice that carried literature to popular culture (Fornatale, 1980, pp. 141-142, 182).

Rock's voice, however, did not die with progressive radio as the music found new outlets, mediums, and formats such as television's MTV, created by Michael Nesmith and produced by John Lack (O'Neil, 2021). Having launched in the United States on August 1, 1981, and providing 24-hour information seven days a week, "MTV… captured and created the zeitgeist of teenage culture. For roughly two decades, audiences relied on MTV as a gateway to new music, fashion, experimental film, and visual effects" (Delgado, 2021). And the voice has continued on through various digital mediums since then.

Rock music lyrics are often denied their status as influential pieces of literature in much the same way, it seems, as graphic novels, but both are no less effective in conveying a message or eliciting a powerful feeling. Not until October 2016, when Bob Dylan became the first songwriter to win the Nobel Prize in literature since 1913, did lyrics truly get a step closer to being recognized as literature within the boundaries of rock music (Chaudhuri, 2016)? This study was designed to help inspire others to take up the torch to further research: the influence and the power that literature had on the lyricists in the development of rock music, the concept of rock music as a proponent to spread the word of literature through its own influence, and the concept that rock lyrics should be considered literature in their own right and given consideration in collection development.

## Purpose Statement
The purpose of this study is to provide a quantitative analysis of record sales charts along with content analysis of literature in rock lyrics to provide a historic overview of the influence that classic literature had on "rock' n' roll "/" rock" music, a genre often considered to have been derived from an uneducated subculture by the same name, from the mid-1960s through the turn of the century in 2000.

## Research Questions
*R1. What historic changes led to the "explosion" of rock'n'roll/rock?*
*R2. What is the pattern of growth for Rock and Roll music from the mid-1960s to 2000 as indicated by US Billboard or UK Official Charts?*
*R3. What are some examples of classic literature found in the rock music lyrics that appeared in songs within the US Billboard or UK Official Charts from the mid-1960s through 2000?*

**Definitions**

*Billboard Hot 100*: "The Hot 100 is the United States' main singles chart, compiled by Billboard magazine based on sales, airplay, and streams in the US" (Official Charts, 2021).

*Billboard 200:* The Billboard 200 is the United States' main albums chart, compiled by Billboard magazine based on sales and streams in the USA (Official Charts, 2021).

*Classic Literature*: "The classic says something about the human condition… implies continuance and consistence" and "…is also elastic" "classic, does not necessarily translate to "favorite" or "bestselling." Literature is instead considered classic when it has stood the test of time; and it stands the test of time when the artistic quality it expresses – be it an expression of life, truth, beauty, or anything about the universal human condition – continues to be relevant, and continues to inspire emotional responses, no matter the period in which the work was written" (Grade Saver, 2021). **"…**classics are great works of literature throughout the ages (Lombardi, 2019).

*Classical Literature: "*Classical literature refers to the great masterpieces of Greek, Roman, and other ancient civilizations. The works of Homer, Ovid, and Sophocles are all examples of classical literature. The term isn't just limited to novels. It can also include epic, lyric, tragedy, comedy, pastoral, and other forms of writing" (Lombardi, 2019).

*Historic Research:* "Research in history involves developing an understanding of the past through the examination and interpretation of evidence. Evidence may exist in the form of texts, physical remains of historic sites, recorded data, pictures, maps, artifacts, and so on. The historian's job is to find evidence, analyze its content and biases, corroborate it with further evidence, and use that evidence to develop an interpretation of past events that held some significance for the present" (University of Wisconsin-Madison Libraries, 2021).

*Influence (transitive verb):* 1: to affect or alter by indirect or intangible means //She attempted to influence his decision. //greatly influenced by my parents 2: to have an effect on the condition or development of //Productivity was influenced by worker satisfaction (Merriam Webster, 2021).

*Influence (active working translation*): In the context of this paper influence is anything and everything thing in a living being's life that has an affect or effect on that living being whether they are aware of its existence or not. Every action or interaction has an affect and produces an effect, ergo an influence. By the very nature of the action or interaction the living being has been affected, effected, and summarily changed on some level.  In the case of this paper, the musical writer by the very nature of reading a book or books has in some way been affected by its/their existence. The outward acknowledgment of that affect and effect (influence) for this paper is demonstrated by artists' inclusion of aspects of the literature in some form in their musical work or their verbal/written acknowledgment of the literary works' inclusion (Winifred J. Boyd).

*Lyrics*: Lyrics are the words that comprise a song (Cambridge Dictionary, 2021).

*Lyricist:* A lyricist is an individual who cobbles the words together to form a song (Cambridge Dictionary, 2021).

*Progressive Radio*: "Progressive rock is a radio format designed to appeal to rock music fans who were initially represented by the counterculture of the late 1960s. At times referred to as progressive radio, free-form, Album-oriented rock (AOR), alternative, and classic rock, the progressive rock format has its roots in the underground rock movement in the years leading up to the Woodstock Music Festival in 1969" (Sterling p. 1107, 2004).

*Songsmith*: A songsmith is a lyricist or an individual who writes songs (Collins English Dictionary, 2021).

**Delimitations of the Study**
The delimitations show that the research was conducted using several different types of data elements and resources. The main resources for this study were in the form of primary data either in original or digital format derived from album lyrics, magazine articles, interviews, record sales via chart rankings, documentaries, other audio-visual materials, digital online replications of original primary information, books, journals, authoritative and unofficial industry-respected websites, as well as from photographs that support the timeline between 1960 – 2000. Singles and album charting numbers were focused primarily on the United States

(*Billboard Magazine*) and the United Kingdom (Official Charts).

Additional materials were provided mainly from the University of Southern Mississippi's ProQuest and EBSCO databases as peer-reviewed articles to supply comparative methodology for the Literature Review section as well as supportive information for the research. The relevant articles were limited to full-text, in the English language, and peer-reviewed.

## Assumptions
The data acquired for this research study are based on several assumptions. It is assumed that the databases used in this study are indexed accurately and completely so that relevant articles are retrieved. It is further assumed that the primary and secondary data collected from other sources are accurate and complete. Any discrepancies found in the data are noted accordingly.

## Importance of Study
Many have heard rock'n'roll/rock (rock) songs that have made it to the US and UK charts, but how many listeners are aware of the true inspirations behind the lyrics? As of the writing of this research paper, there seems to be little peer-reviewed academic representation of the many authors and pieces of literary prose that have had an impact on rock music lyricists' creativity and song/music production. Other studies have gone into depth as to the connection between Punk Rock and its influence on culture (De Jongh, 2013) and the interchangeability of music and prose (Stanley, 1999), as well as the effects of music on autistic individuals (Reschke-Hernández, 2011) but not the transmission of aspects of literature through the conductivity of rock music and its culture. With rock musicians often maligned, misunderstood, and thought of as uneducated and uncultured, there was an academic necessity to provide an educational window, albeit a small but important one, into the truer nature of lyricists/musicians and the prose-based origins of some of their well-recognized works. In conjunction with the seeming lack of academic research, the nature of rock lyrics' origins, as well as rock, having been viewed as a debased uneducated subculture, Genoni (1994) argues that rock lyrics need to be acknowledged as important essential pieces of contemporary cultural literature in collections of both research and academic libraries.

The importance of this original study is to provide a historical qualitative overview of the use and influence that classical literary works had on the songsmiths' creativity, lyrical production, and the development of rock lyrics from the mid-1960s through the year 2000. In accordance with Genoni's argument, this historic study was intended to ultimately inspire richer and deeper future research into the effects and importance of lyrics as literature set to music, as they are no less powerful in conveying a message as prose since lyrics themselves are a form of oral history and storytelling.

## LITERATURE REVIEW
Current research has revealed that published academic, peer-reviewed research on the topic of literature's influence on rock music lyricists is limited, as reflected in University of Southern Mississippi Cook Library databases ProQuest and EBSCOhost having produced limited results. There were articles that focused on two individual artists, Bob Dylan and Neil Peart, who seemingly embraced certain types of literature in different phases of their careers. Prior scholarly work documented rock's influence on culture as well as music's effect on individuals and the interchangeable relationship between music and literature.

### Literature's influence on Bob Dylan and Neil Peart of Rush
One element that Rings (2013) and Baron (2018) have agreed upon is that literature has had a direct major influence on the phases of two well-known musicians, Bob Dylan and Neil Peart of Rush. For Bob Dylan, Rings (2013) broke down Dylan's career into different musical phases and explained how each is heard through his music. What is known as Dylan's Christian phase, according to Rings (2013) from 1979 to 1980, could be heard in his music a year prior to his full religious transformation. During 1979 and into 1980, Dylan completed three gospel tours. The four Christian gospels Mathew, Mark, Luke, and John form the foundation of the New Testament of the Bible (Ribali, 2020). Where Dylan's lyrics laid in the Bible's gospels, (Rings, 2013), Neil Peart found his inspiration in the written word of Ayn Rand (Baron, 2018). From the 1970s to the 1980s, Baron (2018) viewed the influence of Rand's "individualism" on Rush's music. As the 1980s approached, however, Baron (2018) noticed a shift to a "search for individual authenticity" which harkened to a philosophy closer to that of Martin Heidegger.

Where literature has influenced lyricists, as in the cases of Bob Dylan and Neil Peart, rock music also seemed to have provided an influence of its own on culture itself.

**Rock (Punk) Music's Influence on Culture**
Turini (2013) tapped and tackled the collective memory of the punk scene head-on through oral history that directly looked at how it was formed, how it was remembered, the origins of its written history, the motives behind the histories' written formation, and how the information was disseminated. D'Angelica (2009) took a deeper view of the culture behind the music by having delved into a specific aspect of punk's historical effect on culture from a different angle by focusing on what was known as the 'riot grrrl movement'. The movement, though it had originated in the United States, was embraced by Great Britain. D'Angelica (2009) discussed the idea that in the 'riot grrrl movement' it was not only okay for girls to play a guitar and rock, but it was a necessary call to arms for feminism. The piece further covered the movement's history, and how the 'riot grrrl movement' still lives on today in support of the importance of independence during the transition from girlhood to womanhood (D'Angelica, 2009).

De Jongh (2013) like D'Angelica (2009) took a section of punk's history to show its direct effect on a particular part of the culture. De Jongh's (2013) research offered the reader a window into how punk music socio-politically influenced history, having provided a look into the perfect collision of the punk rock culture and the African apartheid. From the initial punk rock movement's origin in England, De Jongh discussed punk's transition into a more relatively African form as native musicians took on the socio-political issues of their country. Delving further into the African punk culture at the time, it viewed the potential motives behind the development and addition of the punk rock collection to the Document Center for Music (DOMUS), a part of the Stellenbosch University Music Library, via the South African collector Ernesto Marques. Collectively and holistically, the article looked at the relationship between punk rock music, its culture, and the apartheid (2013).

Where Turini (2013), D'Angelica (2009), and De Jongh (2013) each offered a more forward look at punk rock's influence, Ingles (2007) on the other hand took a different and more elusive method. Where there is history and oral recounts of history, legends and mythologies are never far behind. These legends and mythologies all played a part in the environment of the history they support. According to Ingles (2007), legends have power not only for the culture that they feed but also for the spinners of those stories. Having viewed oral traditions in the form of urban legends spun by popular music, and having used more popular familiar stories, Ingles (2007) illustrated in the research why these stories were perpetuated. Ingles (2007) also exposed what areas of the stories were true, as well as how and why they continued to be perpetuated, and what roles they played within the cultures that hold them.

**Music's Direct Effect**
Reschke-Hernández (2011) research focused on the direct connection music has to individuals and provided a historic overview of how music made a difference in the lives of children with autism from 1940 to 2009. While this seemed like a non-sequitur following punk music and its culture, it provided an essential connection on the direct influence of music on its listeners. Though a special demographic, Reschke-Hernández's (2011) article, offered a clinical direct connection between music and the effects it had and still has on individuals. This was done by having examined the pluses and minuses that music therapy offered over time to children with autism.

**Music and Literature's Interrelationship**
Music and literature often accompany one another. The opera *La Traviata* is a work inspired by the original writings of the younger Alexander Dumas' "La Dame aux Camelias" (Library of Congress, n.d.). *Wicked* is a Broadway musical based on Gregory Maguire's adult book *Wicked: The Life and Times of the Wicked Witch of the West*, which was originally based on the children's stories detailing the land of Oz by L. Frank Baum. (Goodreads,1970). *The Phantom of the Opera* was based on Gaston Leroux's book of the same name (Goodreads, 1987). They were all written stories before they were brought to life onstage with music and lyrics. Stanley (1999) discussed the relationship between music and literature. As a professor, students and readers alike were offered an understanding of the direct connection to and the interrelationship between the two mediums of music and literature as inversions of one another. As literature can be read with an almost

musical quality, so could music and its lyrics be read as literature. Having taken a deeper look, she shared examples of what she meant by delving into several specific pieces of classic literature and music. If lyrics can be read as literature, should they not then deserve a space in a research or academic collection?

## Importance of Rock Literature in Research and Academic Collections

Having established the socio-political influence of rock music, its empowering nature, the effect of music on individuals, and the interrelationship between music and literature, Genoni (1994) addressed the importance of rock lyrics and the literary forms that developed from the culture as important collection pieces for academic and research libraries. Though the article discussed the necessity for this genre to be included in collections to fill gaps, it also delved into the importance of rock music as "…an influential form of literary expression", "…a genuine and influential literary genre in its own right", and "…rock music as a genuine means for the expression of popular opinion and values…" (Genoni, 1994, p. 123). Through his research, he established the influence of rock music and its culture, as well as the new form of journalism that arose around that culture.  Genoni's (1994) research impresses the importance of the necessity for this genre to be recognized as its own literary form in the academic field.

## Historic Methodology

Albiez's (2003) historical research looked at the elusiveness of qualifying and quantifying cultural capital much the same as this paper looked at the influence that classic literature has had through its use in rock music. Both ideas can be elusive and require a focal point from which to base other points. They also both need to be looked at through a relative common denominator. Albiez's (2003) study was viewed through John Lydon's autobiography, which in itself was really only relative to how Lydon perceived his own experiences of the social structures of the 1970s punk scene. Classic literature's potential influence through rock is also multilayered, but for the scope of this research, it has also been viewed from one aspect, the US Billboard and UK Official Charts music rankings. Whereas Albiez (2003) took a historical perspective from one account, this research through a historic overview broadened its scope to look at classic literature's influence on the artist through music chart statistics, as well as through

actual accounts from various artists about literature's influence on the creation of their music.

Turini (2013) like Albiez (2003) looked at literature but did it on a more diverse scale to research and present a historic account of punk through its oral histories. Having used these literary compilations of punk rocks' oral history Turini (2013) was able to research, decipher, and present an account of several aspects of that history. To better understand the direct connection between literature and the lyricist this research also looked at oral accounts in literature to support the research. Like Turini (2013) this research also incorporated literary oral history to show a connection between literature and the influence it had on lyricists of the time period. Unlike Turini (2013) however, the scope of the material for this historical study was not limited to oral histories or a written format. This study required a more diverse approach, having included a broader literary palette as well as other mediums for research support.

Though Dodd (2018) is seemingly out of place amongst music-related articles, her research provided a historic overview of the importance and necessity of a specialty cultural collection. With little written peer-reviewed information available Dodd (2018) delved into various primary resources to present the necessary information to cultivate an understanding of the plight of the collection of a feminist library in London. As of 2018, Dodd's library and collection of research still have a home albeit a tentative one. Rock lyrics as well as the literature that surrounds it have yet to find a home within the academic /research libraries (Genoni, 1994) even as research has seen the overlap in connection with the feminist 'riot grrrl movement' (D'Angelica, 2009). As Dodd's (2018) research looked to show key aspects of history, importance, and function in the form of an original study of a singular entity, the research presented by this paper is showing a broader overarching phenomenon that requires deeper and more extensive research.

The research done by Ursulesku (2016) came closest to this study. On a base level, both Ursulesku's (2016) study and this one has looked at classic literature's introduction into the development of English-based rock lyrics. The time frames for both research studies covered the similar territory of the 1960s and the 1970s with this research continuing to 2000. Ursulesku's (2016) work, however, took her in

a different direction by having looked at how one art form, in this case, literature was transformed into another form of art: rock music. The key idea implied in her work was, "…every text produced is to be viewed through the net of all texts written before it" (Ursulesku, 2016, p. 83) and so it is also seen in art.

Albiez (2003), Turini (2013), Dodd (2018), and Ursulesku (2016) each presented historical research in very different ways. Albiez (2003) gave a historical view through a singular window based on one individual's experience through a cultural history. Turini (2013) took the voices of many oral accounts of experiences written down for posterity and looked at history. Dodd (2018) gave importance to saving cultural history, and Ursulesku (2016) showed the historical and cultural importance of creating something new from what has come before. The research presented in this study, having been historical in nature, echoed and was influenced by past research about music and culture in a number of ways. Albiez (2003) provided a focal point from which to base other information. Turini (2013) provided a method with which to look at a group as a whole. Dodd (2018) presented the importance of preserving cultural information, and Ursulesku (2018) built upon prior information to create something new. This study looked at the history and climate that surrounded the musical genre of rock's expansion, rock music's influence through the U.S. Billboard and U.K Official Charts of music, and the inspiration and use of classic literature within what was often thought of as a heathen and debauched society or culture.

**METHODOLOGY**
This study focused on the historic qualitative and quantitative relationship between classic literature and rock lyrics by analyzing primary and secondary resource materials.

**Information Sources and Procedures**
The initial step in the research required the creation of an Excel spreadsheet that would contain the bulk of the information; the artist (band), the lyricist, the year of publication of the song, album title, song title, where and when it peaked on or topped on the rock music charts, the author of the literature, the title of the literature, the date of the literature, where the information was accessed, and any pertinent quoted information. Any band/individual artist with more than one song that incorporated classic literature was

color-coded for easier visual access and later alphabetized once all the data was collected. Longer quotes and articles were relegated to separate Microsoft Word (Word) documents accompanied by complimentary citations. Both handwritten notes and Word were used during the research to jot down ideas to be later transferred to the main study.

The initial research for literature contained in lyrics was done using the Ecosia search engine and the keywords *literature in rock lyrics* which the key websites Mentalfloss.com, classicsdujour.com, Altpress.com (industry site), Therockle.com, and Songfacts.com. Songfacts though not conclusive provided the most extensive database for searching literature referenced in rock music see Appendix A. Due to the extensiveness of the information found on literature-inspired musical artists, the data collected were further limited to popular or mainstream charting musical artists. The information on these websites was cross-referenced and verified using the following industry sites and records: Billboard.com, OfficialCharts.com, Discogs.com for music, Allpoetry.com for poetry, GoodReads.com for books, InternetArchive.org for physical prose, Lyrics.com, LyricsFreak.com, LyricsPlayground.com for song lyrics, WorldRadioHistory.com for trade publications, the documentaries and interviews available on Smile.Amazon.com, YouTube, artist websites, interviewers' websites as well as biographies/autobiographies, digitized versions of trade publications Billboard, Rolling Stone Magazine, Mojo, and Goldmine, album liner notes and industry books such as Pete Fornatale/Mills *Radio in the Television* Age.

Much of the primary research material has been digitized and made accessible online at this time through various websites. The primary resources included but were not limited to, album liner notes, exact replicas or digitized versions of trade journals, magazine articles, interviews, documentaries, other audio-visual materials, original website publications or replications of original primary information, books, journals, and records sales seen through Billboard and UK Official Chart positions. Primary information that was not digitally available online was acquired through private collections. Databases such as WorldRadioHistory.com were also accessed to provide digital primary resource materials for this study. Any discrepancies found during the research have been noted within the study.

Scholarly peer-reviewed articles were acquired for the Literature in Review, and for use as secondary supplementary information. The majority of academic studies were acquired from the University of Southern Mississippi Cook Library database using ProQuest, and EBSCOhost. Other resources for scholarly articles included the University of Southern Mississippi Mentored Student Publication list coordinated and curated by Dr. T. Welsh of the University of Southern Mississippi and Taylor & Francis Online. All academic searches were limited to peer-reviewed, full-text, journal articles. Other sites used for the research references included WorldCat.org for publication and citation information, Citationmachine.net for citations, and OpenLinkProfiler.com to evaluate the impact of the websites used in the initial keyword search *literature in rock lyrics.* The websites were evaluated for the number of "trusted connections", "influence score" along with "unique links" and "links to the home page." The results of the evaluations may be found in Appendix B.

There were several steps taken to the organization, treatment, and preservation of the data synthesized for this study. Any handwritten information was transferred directly to the study or placed respectively on the Excel spreadsheet or Word document. Once the data were compiled on the Excel spreadsheet it was saved in three versions, alphabetized by musical artist, alphabetized by author, and listed chronologically by year of the musical piece's release. The chronological Excel spreadsheet was further treated by marking any pieces of music that were not between 1960 and the year 2000 in red. The exceptions to the rule, in this case, were any musical pieces where the musical artist had already shown literary use in the given time period. This exception was given to show further or continue literary influence or inspiration on a given artist.

Literary categories were then chosen for the paper's Result section to further better winnow down the large amount of data accumulated. The literary categories chosen to be represented in the paper are as follows, Ancient Texts, subtopic The Bible, Shakespeare, Pre-20th Century Works, 20th Century Works, subtopic Louis Carroll, and Post-20th Century Works, subtopic A.A. Milne. Each of these sections was then further narrowed down to those artists who had the highest chart numbers for each section. Music chart numbers demonstrated the music's cultural influence by directly correlating to either single or album sales. The weeks on the chart reflect how long the album or single stayed on the U.S. Billboard chart or the U.K. Official Chart. Other criteria employed required that there be a verified connection made between the musical artists and the author or text. This information was verified through artist interviews, peer-reviewed works on a specific artist or author, and through books, authoritative websites or publications dedicated to the artist, author, or field.

Data preservation took several different forms. Any handwritten information was transferred to either the Excel spreadsheets, a secondary Word documents for later transfer, or directly applied to the study itself. All handwritten materials have been set aside until the study has been completed and submitted. Since much of the researched data were accumulated in a digital format it was directly saved as a PNG, Word, PDF, or MPEG video format to the main personal computer used during the research. Both the compiled research on the Excel spreadsheets and the written study were saved periodically to the University of Southern Mississippi Microsoft One Drive for backup.

**Limitations of the Study**
The limitations of this study included any unknown misinformation or missing information on the part of the authenticity of the primary materials. Examples of these materials included interviews, documentaries, lyric sheets, album credits, trade publications, books, etcetera. This also included any unknown misinformation or missing information on the part of the secondary resources, cited authors, cited articles, information provided by the databases for indexing, or representation of authors or materials. These limitations also extended to any misinformation or missing information provided by any of the websites. Human error may have also resulted from the assumption of the accuracy of academic or primary resources or the misinterpretation of the same resources. This in turn would have played a part in the incorporation of any unknown misinformation.

**RESULTS**
**R1. What historic changes led to the "explosion" of rock'n'roll/rock?**
*History in the Making*
Though the starting point of this study is the mid-1960s, the use of literature in musical lyrics of rock

and roll actually started before the 1950s with songs such as Frankie Lane's 1951 #15 Top 100 Jezebel (Internet Archive, 1970) (Playback. FM, n.d.). Written by Wayne Shanklin in reference to the Old Testament's Israel's ruling Phoenician Princess Jezebel who was married to King Ahab (Lyrics, 1998), this single spent 11 Weeks on the US Billboard Top 100. In 1962, King Ahab himself became the topic of the singles charts as he hit the Top 100 at #5 on the US Billboard in song by Ray Stevens as "Ahab, the Arab", based on a *One Thousand and One Arabian Nights*. (Billboard, n.d.) (Staff Reporter, 2015, para. 4). Another early example of classic literature-inspired rock 'n' roll lyrics can be seen and heard in the Reflections 1964 "(Just like) Romeo and Juliet" which peaked at No.6 May 30, 1964, during its 8 weeks on the charts and was revived again almost eleven years to the date later on May 10th, 1975, by Sha Na Na a version that peaked at No. 77 in a four-week stay on the US Billboard Top 100 (Billboard, n.d.). The songwriters Freddie Gorman and Bob Hamilton's inspiration for "(Just like) Romeo and Juliet" was William Shakespeare (Lyrics.com, n.d.).

Why chose to start the research in the mid-1960s if the 1950s had its own literature influenced rock 'n' rollers? There is a multi-layered answer to that question that relates directly to historical events. The first major cultural event of the rock'n'roll era that began a shift in the country's relationship to music was the United States' entrance into the Vietnam War in 1954. (Rosenberg, 2020). Approximately ten years later on August 4, 1964, due to the issues in the Vietnam region escalating President Johnson brings the United States fully into the war sending US Naval fighter bombers to destroy "naval targets and oil facilities" (Parallel Narratives, 2011). Teenagers became adults very quickly and began to more seriously approach and evaluate what was happening in their world, as they were being drafted before they could drink (18 -21 years of age) or have a right to vote until the ratification and passing of the 26 Amendment in 1971 which lowered the voting age to 18 years of age (History.com Editors, 2021). No longer were they interested in 'bobby socks' music. They needed a way to express their own voices and displeasure with the war, but AM Radio (AM) was the only wavelength that was accessible to the majority of the populace. The 'Hippie Movement' was on the cusp of its rise and rock music was about to change its tune. (Pruitt, 2019)

The year 1966 brought several major music shifts that helped to expand the voice of youth and rock'n'roll. One of the biggest was that commercial FM Radio (FM) was brought online. Prior to FM (Frequency Modulation), AM (Amplitude Modulation) music stations were running with an accepted and established "hit" playing programing (Fornatale, 1980, p.146). In July of 1964, the FCC instituted a rule that AM license holders who also owned FM stations in cities with populations greater than 100,00 could no longer simulcast more than 50 percent of their AM programming on their FM stations (FCC, 1964) Newly designated station directors were, however, given no specific instructions by the FCC or their station owners with regards to what to play as long as the programming was different from their AM affiliates. The only rules to adhere to were those set by the FCC that concerned the use of profanity. The new FM DJs took that message and created new independent programming. This, simply translated, meant that they could play what they wanted, when they wanted, and they did (Parallel Narratives, 2016). In the 1950s and early 60s rock'n'roll was still in its infancy but by the late 60s, it was hitting its stride. This also means the definition of rock'n'roll was also much broader incorporating music that in 2021 might find itself in a different category of music. The Beetles and the British Invasion in the mid-1960s also indicated that bands could be self-contained by writing and performing their own music (Williams, n.d.) Their sales numbers provided the necessary evidence to eliminate the necessity for bands to outsource talented hit song writing legends as Gerry Goffin and Carole King, (Picture) Otis Black and Winfield Scott, Tommy Boyce, and Bobby Hart, Andy Kim, Ellie Greenwich, and Jeff Barry, Neil Sedaka and Howard Greenfield, Burt Bacharach and Hal David, Phil Spector, Barry Mann, and Cynthia Weil, Doc Pomus and Mort Shuman, Jerry Leiber and Mike Stoller, Shadow Morton, and Bert Burns among others (The History of Rock and Roll, n.d.)

### *Influence of Radio*
With the advent of online streaming, radio's influence may seem negligible, but in 2013 "tens of millions of Americans" (Molanphy, 2013, para. 23) still found their music via the radio even with digital downloads having become popular in the early 2000s (Official Charts Company, n.d.). In 2021 radio is the

largest service used by the public to gain information, even with the expansion of television and other forms of media-supplying devices (Richter, 2021). Figure 1. For many, as of 1980, it was and may still be a lifeline to the world (Fornatale, 1980, p. xvii-xviii). One of the largest draws to radio was the feeling of companionship that it delivered. It allowed individuals to feel connected by "…participate (-ing) vicariously in the great events of the day…" which allowed the listener a feeling "…of common (shared) interest and concern," and to "…bind him (her) closer to other listeners like himself (herself) merely by virtue of having been a witness to the same happenings" and for "… the teenager who is often particularly in need of approved social cues, radio's role in providing him (her) with such cues is significant" (Fornatale,1980, p. xvii). For some, it was a connection to help. Disc Jockeys (DJs) were often prepared with counseling lists if a listener or a friend of a listener would call in with a drug-related or emotional issue. Some would even go off programming and discreetly talk someone "off the ledge" by relating indirectly to their problem on the air but making it personal enough to receive a barrage of phone calls afterward from listeners asking, "Hey, man, how did you know?" (Fornatale, 1980, p. xviii). For teenagers, it was a guide to life. As a DJ, educator, and father, himself, Fornatale (1980) provided a window into the time period as he described a teenager in the radio age.
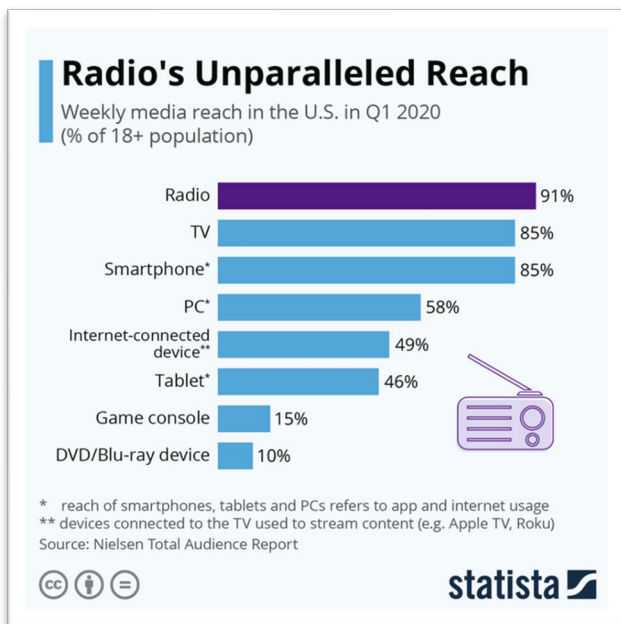


Figure 1. Radio's Unparalleled Reach 2020 (Richter. 2021)

"Consider teenagers alone in their rooms, doing homework, while their families watch television in their living rooms. Listening to a favorite show, on some level he or she is aware that all over the listening area, other teens are in similar circumstances. Each alone, they are brought together by radio. And when they go out, they take their transistor sets to provide a blanket of sound that keeps them apart from the world they walk through hooked into their peer group. The only change in this phenomenon in the last 20 years is that the tiny transistors, once valued for their compactness, have given way to massive "personal entertainment centers" that have extraordinary fidelity of sound, as all-too-many passersby will attest. These contemporary models, unlike the tiny transistor radios that could be held up to a listener's ear, now must be looped in the crook of the arm or worn on a shoulder strap. Quality of sound has come to be treasured more than compactness, but the motive is the same: to be with your tribe whatever the surrounding crowd (Fornatale, 1980, p. xvii-xviii).

Overall, "…radio functions as diverting 'companion,' and it helps to fill voids that are created by, one, routine and boring tasks and, two, by feelings of isolation and loneliness" (Fornatale, 1980, p. xvii) Radios provided the human touchstone. They kept individuals entertained and informed. They proffered a lifeline for those who needed help. DJs had the ability to have listeners feel as though they were sharing their day with everyone who listened to the same program. They also were the 'gatekeepers' of a path that individuals could follow to find out about new music (Fornatale, 1980).

**R2. What is the pattern of growth for Rock and Roll music from mid 1960s to 2000 as indicated by the U.S. Billboard or U.K. Official Charts?**
*US Billboard Charts*
As of August 2021, the US *Billboard Hot 100* had celebrated its 63rd birthday.  The first number one (No. 1) that "hit" the chart, the song to start it all, was *Poor Little Fool* in 1958 sung by Ricky Nelson. What does being No.1 or really any number on the Billboard Hot 100 (Hot 100), in the Top 40, or within the Billboard 200 exactly mean?  Being in the Top 40 literally means being one of the first 40 song singles

currently on the Hot 100. Earlier, however, starting in the 1950s this also referred to a radio format (Top 40) where the focus was on playing the Top 40 songs. Shows like nationally syndicated Casey Kasem's *American Top 40,* which aired from 1970- 1991, provided a weekly countdown of those top 40 songs off the Hot 100. Unlike the flexible formulas that determined the Hot 100 singles, The Billboard 200 had a very straightforward charting methodology. After having satisfied a few initial criteria, for an album to get onto the Billboard 200 was a very straightforward process. It was all about album sales (Molanphy, 2013).

The Hot 100 has undergone several adaptations through the years. For any genre of a song to be included in the Hot 100, a basic formula started with airplay and sales. Sales in the past were comprised of physical vinyl 45s which were later supplanted by various digital formats. Digital streaming was also accounted for, along with airplay and sales, when it was made available on the market. As seen in Figure 1. relating to 2021, despite the advent of online streaming in 2012-2013 airplay still played a large part in the chart numbers in 2013 as "tens of millions of Americans" (Molanphy, 2013, para. 23) relied on the radio as the main resource for discovering new music.

One of the first major shifts had occurred in the charts in November of 1991 with the addition of SoundScan, a service that enabled a computerized form of keeping track of record sales. This service was later purchased by Nielsen, the same Nielsen who handled the television Nielsen Ratings, which later become Nielsen SoundScan. Contributing to the data collecting innovations around the same time was the addition of computerized radio data collection for songs through Broadcast Data Systems. These adaptations not only provided for more accurate data but also provided the ability for a song to "break" more quickly. In the past, it took almost two weeks before the information of a single's placement on the charts would make it into publication, but more timely identification now offered earlier opportunities for a song to receive additional airplay closer to its release date. In 2005, February saw another major shift in the intel that would make up the chart with the addition of digital sales, thus eliminating the November of 1998 Billboard ruling of not allowing digital songs on the charts that were getting airplay but were not available physical singles. Hence,

charting has continually reflected the potential exposure or influence of a musical on the population or culture in the United States (Molanphy, 2013)

### UK Official Charts
There are some differences between UK Official Charts (United Kingdom) and the US Billboard Charts. The US Billboard (music) Charts grew somewhat naturally from The Billboard publication's original propensity of "tracking the amusements business" starting in November of 1894 and later record sales decades prior to the birth of the US Billboard (Molanphy, 2013, para. 21) (World Radio History. (n.d.). The UK Official Charts Company on the other hand originated in embryonic form in 1952 as a way to entice advertisers to participate in the New Music Express publication. Since Percy Dickens' conceptual idea of aggregating a few record store sales tallies from his retailer friends, it has grown and changed into the iconic institution it is today. The UK Official Charts Company provides the UK Official Charts Top 100, and Top 200 along with a number of other categories, as does the US Billboard Charts (Official Charts Company, n.d.).

To better understand how exposure or influence is metered one needs to understand the charts and their historic shifts. Unlike the US Billboard Charts' aggregation of information from different sources, airplay, and sales, the UK Official Charts only aggregates its information from sales and plays on audio subscription services. There were several business shifts, internal reorganizations, various chart changes, and various increases in the number of businesses in the sampling retail panel that should be noted, however, since they affected the sampling numbers for the charts during different time periods of the charts' history. From its origin in 1952 to the end of 1969 the UK charts had, in fact, already seen several major changes. The UK record industry originally recognized Record Retailer, a trade publication, as the main chart standard for singles and albums in the industry, represented by the Record Retailer's Album Chart. The number of dedicated and chosen shops solicited for their record sale numbers went from 30 to 250. The initial singles chart showed the Top 50 with the albums being represented by the Top 20, but by the end of the decade, the album chart had increased to include the Top 40. The BBC Radio1 took to the airwaves in September of 1967, and British Market Research Bureau (BMRB) was sanctioned as the dedicated

compiler and auditor of the charts in 1969 (Official Charts Company, n.d.).

The 1970s saw a shift in the album chart numbers, by January 1971, to the Top 50. This was also the year that the Melody Maker album charts were substituted for the UK Official Charts since a postal strike had prohibited information from stores reaching compilers in a timely manner. It should be noted in 1971, before the onset of computerization all handwritten and manually typed information was delivered by post and motorcycle courier. By 1972, Record Retailer returned as the source for the charts. It was recognized as the top trade magazine in the U. K. industry. After a short period as Record &Tape Retailer, it became Music Week. Album sales reached 109 million units nationwide in 1974 with 6 percent of that total having been derived from the sale of 8-track cartridges. Album charts experienced another expansion from the Official Album Chart Top 50 to the Top 60 in 1975, and to the Top 75 in December 1978. An event that marked the first time in almost 20 years that the Official Singles Chart would shift its numbers occurred when that chart moved from the Top 50 to the Top 75. The close of 1979 saw record sales of 89.1 million (Official Charts Company, n.d.).

The 1980s saw another Official Album Chart shift to the Top 100 in August of 1981, and on January 4th, 1983, the British Market Research Bureau (BMRB) was retired to allow for the computerized Gallup to move forward in handling the singles and album charts. Around the same time as the shift to Gallup, there was another bump up in the singles charts, and the public now got to see both the Top 100 Singles and Top Albums UK Official Charts every week in Music Week. The industry started charting both the singles and albums Top 200, but the identities of the charting artists and titles in the 101-200 range were reserved for industry eyes only as accessed to Gallup was contracted directly by "…record labels' association, the BPI (British Phonography Industry), who supplies the broadcast and publishing rights, Music Week, and the BBC" (Official Charts company, n.d., para. 4). Cassettes were now added to the charts along with 12-inch records, known as EPs (Extended Play) in the US, and new rules for charting are introduced. December of 1984 offered an example of the reach of music with two top-selling single firsts. "Last Christma*s"* by Wham sold 500,000 copies in its first release week but still lost

the No.1 slot to "Do They Know It's Christmas*"* by Band Aid which sold 600,000 that same week in the United Kingdom alone. "Do They Know It's Christmas,*"* a record that would eventually become the first to cross the sales threshold of 3 million, broke its own first-week record by selling 810,000 units the second week (Official Charts Company, n.d.).

The UK music industry in 1985 introduced a limited run of the first Compact Disc (CD) single. Consumers that year showed a music format preference by the shift reflected in the sale of 3 million CDs and 53 Million vinyl albums having been eclipsed by the sale of 55 million cassettes. By 1987 a time limitation was given to single releases. Anything longer than 20 minutes was to be considered an album. For a brief period during the year CD singles were eliminated from charting. A new contract with Gallup increased the group of music retailers to 500, which allowed for new development to take place within the chart system. The end of the decade saw a division of the Top 200 album chart. The *Top 150 Albums Chart,* which would eventually become known as the Official Albums Chart, would now refer only to works created by a single artist. The *Top 50 Multi-Artist Compilations Chart* would become commonly known as the Official Compilations Chart and list the highest-selling multi-artist compilations. 1989 also showed several firsts; vinyl albums were outsold by CDs and an album after only five weeks on the market, *But Seriously* by Phil Collins hit and surpassed the 1 million sales market (Official Charts Company, n.d.).

In the first three months of the 1990s, the number of accountable music retail stores reach 900, and regulations were placed on the number of formats (vinyl, CD, cassette, etcetera) permitted in calculating sales of a single, which reached a total of five in 1991 with the advent of dance singles. Also, in 1990 there was a shift in business structure as a collaborative was developed that formed Chart Information Network (CIN), which became the organization that Gallup was to (Official Charts Company, n.d.). In 1991 BMI becomes an equal partner to Music Week who previously developed CIN in collaboration with the Entertainment Retailers Association (originally called Bard) and the BBC. 1991 also brought with it indecision with regards to what formats should and shouldn't be included on the singles chart, and new

guidelines were developed for dance mix singles. Previously, regular singles had not been allowed to go beyond 20 minutes, or they would be labeled as an album. The new guidelines allowed regular singles to play for up to 25 minutes if there were four different tracks (or songs) included. In the U.S. this would have been labeled an 'EP' for extended play and not a single. Dance mix singles were now allowed to have a total run time of 40 minutes of one title as long as there were four different mixes of that title on the single (Official Charts Company, n.d.).

In 1992 the charts started reflecting cassettes falling out of favor over CDs, while vinyl had given way to the first No. 1 position on the album charts to a CD/cassette combination. Kantar, originally known as Millward Brown, in 1994 replaced Gallup, improved on the electronically collected data from what had now become 1,000 selected music retailers and Bryan Adams became another chart first as a non-charity artist, having sold 1.9 million albums. In a contest race for the No. 1 chart single position in 1995, there was a 40 percent increase in single sales in one week alone that ended with Blur coming ahead with "Country House" against Oasis' "Roll With It" in overall sales. Another record was broken in 1996 when the United Kingdom record industry sold over 200 million albums. A year later another record chart breaker went to Oasis when sales of their album *Be Here Now* cleared 350,000 albums on the first day of release, sold a total of 696,000 by the end of the first week, and by the end of the 90s selling over 4.6 million copies. This was followed by the single "Candle in the Wind 1997", a song rewritten in tribute to the late Princess Diana by Elton John and Bernie Taupin, which sold 1.55 million copies within a week and finished out the year with a grand total of 87 million singles sold in the United Kingdom alone. Towards the end of the decade in 1998, ERA and BPI formed the Music Information Chart Services and became the official owners of the chart company. Also in 1998, Cher broke two UK records that made her the highest-selling female singer ever by having sold over 1.5 million singles of her song "Believe*"* by year-end, and 1999 closes it with the Official Singles Chart taking on www.WorldPop.com as its first-ever sponsor (Official Charts Company, n.d.).

By the end of 2001, Music Information Chart Services officially becomes the UK Official Charts, while 2002 brought in the age of pop music. The UK Official Chart Singles celebrated its 50th birthday in style, and the new show television show *Pop Idol* on ITV ushered in two new singles artists; Will Young with 1.1 million singles sold, and Gareth Gates with 850,000 both in the first week. Coca-Cola became a chart sponsor in 2004 as the year ushered in sanctioned music downloads. The UK Official Download and Official Ringtones Charts were created as iTunes officially entered the U.K. Mid-decade in 2005 digital downloads pushed ahead of CDs 312,000 to 282,000 with downloads being added to the singles chart seven months later in July. Starting the second half of the decade in 2006 the Official Albums Chart celebrates its 50th birthday and added the digital format to the charts since, notably, single sales had become 78 percent digital. The charting rules once again changed in 2007, to accommodate downloads that had no physical counterparts, and in 2008 the Official UK Top 40 began their televised tour on MTV and was broadcast in several slots throughout the week. With the singles charts now on television and with several choices of audio subscription services available, the Official Subscription Plays Chart was put into service. This kept a record of the music that was being listened to from services such as Music Station, HMV, Nokia Music Store and Napster with Spotify soon to be added (Official Charts Company, n.d.).

The new decade saw an increase in Official Charts airplay on BBC Radio 1 with the chart having been given a bi-weekly time slot. With the release of the Beatles' catalog on iTunes in 2010, several of the group's albums jumped into the Top 100 album slots for the first time since their original charting releases from 1963 to 1970. Another record was broken in 2011 with over 4.7 million albums sold of Adele's "21". This became the record-breaking album of the Millennium. That same year the first Official Number 1 trophy award was given that would celebrate every new No.1 single from that point forward. The Official Singles Chart turned 60 in 2012 and that event was celebrated with much pomp and circumstance. Approximately 3.7 billion singles had passed into the hands of consumers since the inception of the charts, and now the Official Streaming Chart was brought into circulation.

Prime Minister Margaret Thatcher's death in 2013 coincided with "Ding Dong the Witch is Dead" battling it out in the charts with "I'm in Love With Margaret Thatcher". The Notsensibles placed in the singles charts at number 35 with the latter, and the

Wizard of Oz's original 1939 recording missed by one place to take number 2 on the Official Singles Chart. Previously only male solo hosts handled BBC Radio 1's The Official Chart, but in 2013 that changed when Jameela Jamil was hired to become the first female to fill the position. The countdown of the UK Official Streaming Chart became a part of the MTV programming and more streaming services were added to the chart as the Official Download Chart celebrated its 10th birthday. Prior to 2014, only two other albums had ever broken the 5-million-sales mark, *Sgt. Pepper's Lonely Hearts Club Band* by The Beatles and *ABBA('s) Gold Greatest Hits.* Queen set a new record when the group's *Queen's Greatest Hits* album surpassed both by hitting the 6 million sales mark in the U.K. alone. Kate Bush discussed later in the results of this research in reference to the use of literature in her song lyrics, saw a resurgence in her catalog when eight albums made their way to the Official Albums Top 40 while two more placed in the Top 100 at the same time making her, like Cher, another female first. As 2015 came to a close the UK Official Album Chart added streaming digital music to its roster of downloads, vinyl, and CDs sales, now echoing its singles-related counterpart (Official Charts Company, n.d.).

***Gold and Platinum***
Several different charts record the Gold and Platinum Award status of various versions of musical releases. For the purpose of this study, only album awards were looked at to show the longevity of influence due to the age and continual nature of the LP/album format, the design of the format to incorporate various pieces of music, and its rerelease potential. The Recording Industry Association of America (RIAA) provided the certified Gold and Platinum Awards for albums and other music formats (RIAA, n.d.). Figure 2. They were chosen for the illustration of this section's results over the United Kingdom's The BRIT Certified Platinum, Gold & Silver Awards (originally known as the BRIT Awards) (BRIT Award, n.d.) due to the far greater volume of releases in the United States. Figure 3. Figure 4. This provided an example by direct correlation of the potential influence of an artist's release on the music-buying public, above the hundreds of other music releases during any given week, through the number of sales it achieved. Though the numbers are lower for qualifying sales in the U.K. than in the U.S., they are still considerably noteworthy when considering population size; approximately 66.1 million in the U.K. to the 332.8 million in the U.S.as of the 2020 census (US Census, n.d.).

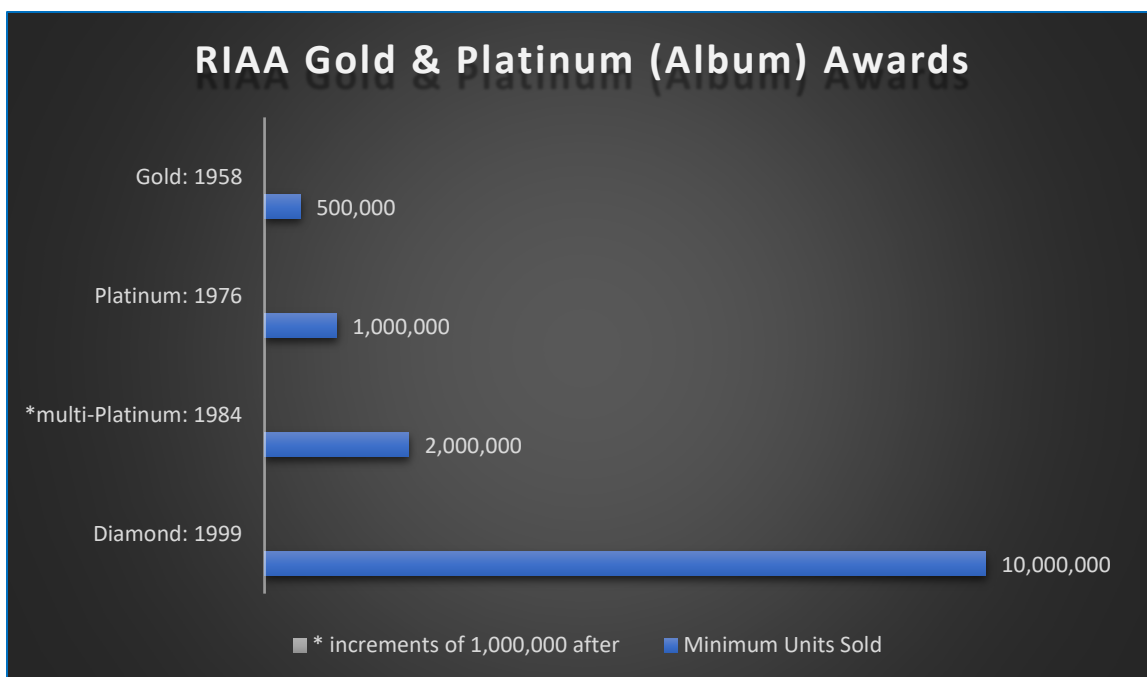Figure 2. RIAA Gold & Platinum (Album) Awards Unit Requirements

Figure 3. BRIT Award: Silver, Gold, & Platinum Album Awards, Unit Requirements
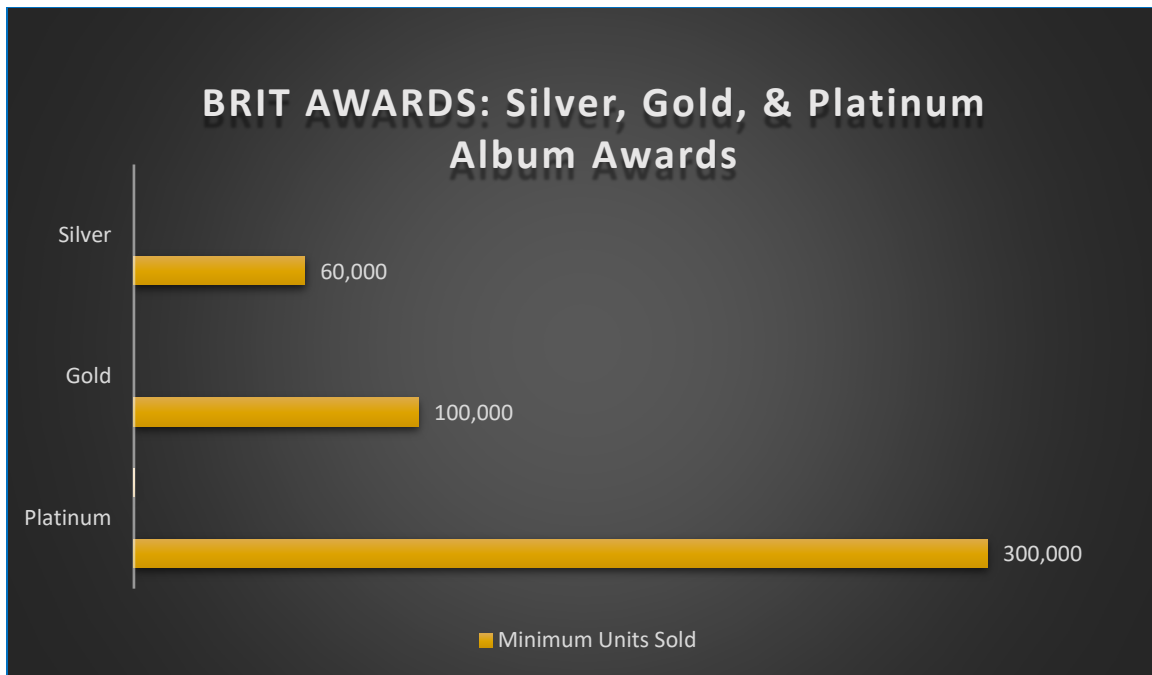


Figure 4. BRIT Award: Silver, Gold, & Platinum Singles Awards, Unit Requirements



It is also important to note that an album release can reach Silver (UK), Gold, or Platinum-certified status without ever making it to the music charts. In either case, an album or any certifiable format receiving a Gold Award and /or variations of the Platinum status can show continued relevance or influence in the public eye over time. For example, using RIAA-certified standards, if an album was released in 1965 and went gold in 1967 having sold 500,000 copies, and then achieved platinum status in 1997, it means that in 30 years the release sold another half-million unit between attaining gold and platinum status. That represents 500,000 additional individuals since the initial 500,000 individuals who heard the music and purchased the first run of albums to have it go Gold. If a release goes Platinum, it will have sold 1 million copies, upon reaching Multi-Platinum in 2000 it will have sold 2 million, and in 2005 if it has gone 4x Multi-Platinum, it will have sold 4 million copies and so on. A good example of such an increase of interest

over time can be seen with the U.S. released Led Zeppelin IV album also known as ZOSO and The Hermit. It was released on November 8th of 1971, went Gold on November 16th of the same year, peaked at #2 on December 18th, 1971, and spent 283 weeks on the US Billboard 200. It was then declared both Platinum and 10x Multi-Platinum on the same day December 11th, 1990, and 23x Multi-Platinum on January 30th, 2006 (RIAA, n.d.). That is 23 million albums sold over a 36-year period that had two songs "Battle of Evermore" and "Misty Mountain Hop" based on J.R.R. Tolkien's *Lord of the Rings*, and *The Hobbit* respectively. Figure 5. shows the shifts in volume sold over time and the dates of the awards.

Figure 5 Led Zeppelin IV: Volumes Sold vs. Award and Date
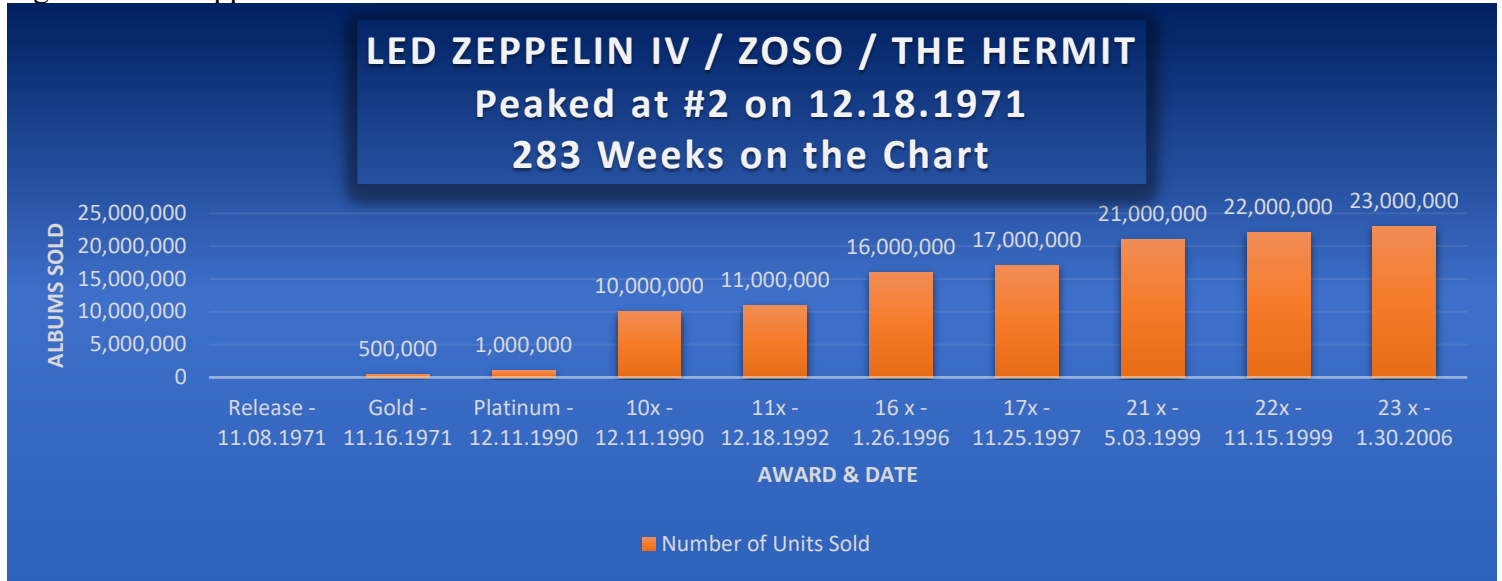


Figure 6. The Beatles 1967 – 1970: Volumes Sold vs. Award and Date
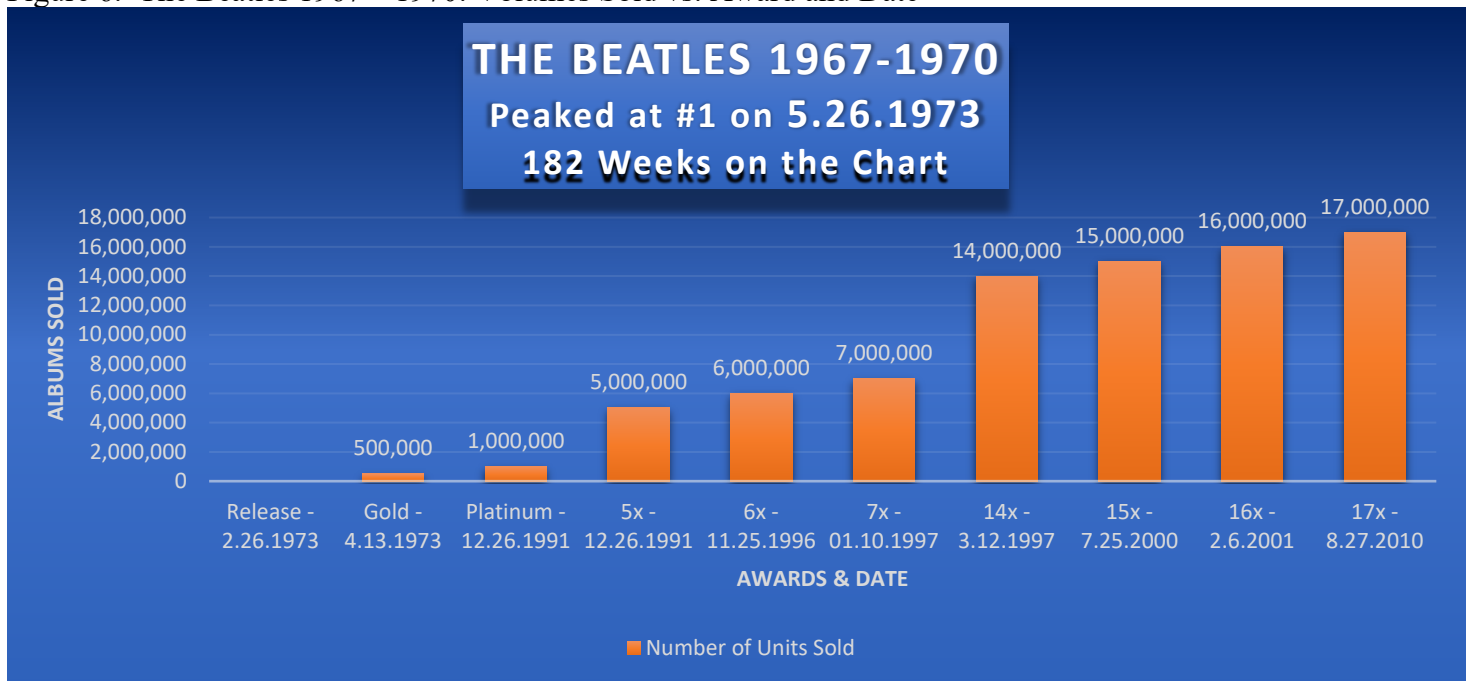
The Beatles' album releases of *Magical Mystery Tour* on November 27th, 1967, *The Beatles* 1960-1970 April 2nd, 1973, and *Sgt. Pepper's Lonely Hearts Club Band* June 2nd, 1967, provides a similar example of increased exposure and influence over time. The difference between Led Zeppelin IV and these three Beatles albums was a crossover of songs. The song "*I Am the Walrus,*" has influences that appeared from at least three different authors, William Shakespeare (King Lear Act 4 Scene 6), James Joyce (Finnegan's Wake), and Louis Carroll (Alice Through the Looking-Glass) (Songfacts, n.d.), was not only released on *Magical Mystery Tour* but also appeared on *The Beatles 1967-1970* released in 1973 (Discogs, 1973). "Lucy in the Sky with Diamonds" which was influenced by Louis Carroll's *Through the Looking-Glass and What Alice Found There,* (Byal, & Heinzerling, 2021) was originally released on *Sgt. Pepper's Lonely Hearts Club Band* (Discogs, n.d.) and also appeared on The Beatles 1967-1970 album (Discogs,1973).

All three albums charted. All three were awarded RIAA Gold and, multiple times, Multi-Platinum Awards.  This means that if each of these songs was heard at least once, both songs would have been heard 17 million times via *The Beatles 1967 – 1970* plus "I Am the Walrus" 6 million times more via *Magical Mystery Tour* and "Lucy in the Sky with Diamonds" 11 million more times via *Sgt. Pepper's Lonely Hearts Club Band* through album sales alone over a 43-year period (RIAA, n.d.)  It should be noted here that this exposure to individuals is shown through album sales only. It does not include influence through radio airplay, television, chart placement, sales of singles, or other album compilations. This also does not account for songs covered by other artists such as in Elton John's "Lucy in the Sky with Diamonds".  Sir Elton's version achieved Gold status when released as a single, and its inclusion on the album Elton John's Greatest Hits Volume II, which reached 5x Multi-Platinum, adds another 5.5 million to the 23 million exposures of the Beatles' original version of the song bringing the total to 28.5 million. Figure 7.

Figure 7. Chart Album Statistics: The Beatles 1967-1970, Sgt. Pepper's Lonely Hearts Club Band, Magical Mystery Tour

**The Beatles 1967-1970**

- Peaked at #1 on 5.26.1973
- 182 weeks on the US Billboard 200
- Songs: "I Am the Walrus" and "Lucy in the Sky with Diamonds"
- 17x Multi Platinum = 17 million albums sold - August 27, 2010
- Release date: November 27, 1967

**Sgt. Pepper's Lonely Hearts Club Band**

- Peaked at #1 on 7.1.1967
- 233 weeks on the US Billboard 200
- Song: "Lucy in the Sky With Diamonds"
- Author influence: Louis Carroll
- 11x Multi-Platinum = 11 million albums sold - January 10, 1997
- Release date: June 2, 1967

**Magical Mystery Tour**

- Peaked at #1 on 1.6.1968
- 93 weeks on the US Billboard 200
- Song: "I Am the Walrus"
- Author influence: William Shakespeare, Louis Carroll, and James Joyce
- Single also peaked at #56 on 12.23.1967 for 4 weeks on the US Billboard Top 100
- 6x Multi-Platinum = 6 million albums sold - July 25, 2000
- Release date: November 27, 1967

**Elton John's Greatest Hits, Volume II**

- Peaked at #21 on 12.3.1977
- 20 weeks on the US Billboard 200
- Contains a cover of "Lucy in the Sky With Diamonds"
- 5x Multi-Platinum = 5 million albums sold - August 25, 1998
- Release date: September 23, 1977
- Single: Peaked at #1 on 1.4.1975 and spent 14 weeks on the US BIllboard Top 100
- Single: Gold = 500,000 singles sold - January 29, 1975

**R3. What are some examples of classic literature found in the rock music lyrics that appeared in songs within the U.S. Billboard or U.K. Official Charts from the mid-1960s through 2000?**

*The Music Influenced by the Existence of Prose*

When this original primary research began, there were no visible clues that hinted at the enormous amount of research material that was going to confront the author of this study. With over 490 connections found on Songfact.com alone (Appendix A) the author needed to not only refine and redefine the paper's purpose statement but also to alter research questions and, ultimately, pare down the given results of the study as well due to the enormity of the findings. Presented here are the results divided up into four sections: Ancient Texts, The Bible, Shakespeare and Pre-20th Century Works, and Post 20th Century Works. The figures that represent each of the artists show not only their connection to a particular author and their text but also demonstrate one aspect; the impact that each artist/group had in reaching society and thus influencing culture through chart numbers and sales.

"I was into the story. You know, I read the back (of the album cover) and it was dedicated to The Fountainhead, the book, and I went right out and bought *The Fountainhead* and read it. I mean, not too many bands make a twelve-year-old go out and buy *The Fountainhead* by Ayn Rand. Goddamn this rock band, it's got me all fired up about literature."

Though charting artists/bands were used for the basis of the research parameters, it is important to remember that artists/bands can reach silver, gold, platinum, or diamond status and receive the corresponding awards without ever charting on the US Billboard Hot 100/20 or UK Official Charts. Those accomplishments are based on accumulated sales to the public alone. Reissues, covers, inclusion on different album compilations and rereleases though mentioned in the Gold and Platinum section are not included in the accompanying figures and must be taken into consideration when further research is done on this topic.

***Ancient Texts***

While Frankie Lane sang about Jezebel in the 1950s (Lyrics, 1998) Ray Steven (Harry Ray Ragsdale) (Lyrics, n.d.) chose to and write about King Ahab in a song with a similar name "Ahab, the Arab" based on the children's book Arabian Nights (Alf laylah wa Laylah).  The book is a collection of stories whose origins seem to range from "India, Iran, Iraq, Egypt, Turkey, and possibly Greece" which had started to be compiled around the 9th Century by Abū al-Ḥasan ʿAlī ibn al-Ḥusayn al-Masʿūdī ( al-Masʿūdī) an Arab historian (Encyclopædia Britannica, n.d.) This is one of several children's stories such as *Winnie the Pooh* by A.A. Milne and Louis Carroll's Alice in Wonderland that has inspired lyricists in bands such as Jefferson Airplane, Loggins and Messina, Outlaws, Queen, The Beatles, Melanie, and Donna Summer.  For Steven, his song reached #5 in 1962 (Billboard, n.d.), and in an interview, he explained its origins as a novelty piece from a different time of nonpolitical correctness, "When I was a kid, my mom gave me a book called Arabian Nights, and I wrote the song just from the information I learned outta that book. You know, the book talked about Ali Baba and the 40 Thieves and 'open sesame' and, you know, all the fun stuff that is in that book. And so, I thought, I'll write a [song] about this guy, and he's messing around with one of the Sultan's girls in the harem" (Staff Reporter, 2015, para. 4). The song charted at #5 as a US single in 1962 and stayed on the charts for 11 weeks and the album *Ray Steven's Greatest Hits* containing the single went platinum in 1993 after having sold over 1 million copies (Billboard, n.d.) (RIAA, n.d.).

Eric Clapton besides having a successful solo career was a member of both Cream and Dereck and the Dominos, and a fan of classic literature. In Cream, the song Tales of Brave Ulysses was derived in working in collaboration between Clapton as a musical composer and Martin Sharp as the lyricist who created a piece that was influenced by Homer's The *Odyssey and the Iliad* and Sharp's trip to Ibiza and Formentera (Robinson, 2015). Though the song itself did not chart as a single, the album that included the song did. *Disraeli Gears* was on the US Billboard 200 for 83 weeks and reached #4 on June 29th in 1968. By November 10th, of 1993 it had reached platinum status having sold over 1 million copies.  (Billboard, n.d.) Sharp's words "With tales of brave Ulysses, how his naked ears were tortured by the sirens sweetly singing" (LyricsFreak, 2006) echo Homer's "Our swift approach the Siren choir descries; Celestial music warbles from their tongue, And thus the sweet deluders tune the song" (CommonLit, n.d.) Figure 10.

The lyrics to 'Layla, on the other hand, were written solely by Eric Clapton based on an epic poem called *Layla and Majnun* a story of unrequited love by a Persian poet Nizami Ganjavi in about 1192 ACE. Clapton's use of the piece was inspired by love for a woman at the time he could not have, George Harrison's wife Patty Boyd (Clapton, 2007, p. 121,139) (BookVooks, n.d.). On the album Layla and Other Assorted Love Songs (also just known, simply, as Layla) released in 1970, Clapton gave cowriting credits to Nizami Ganjavi (Classic Rock Review, 2020). Unlike "Tales of Brave Ulysses", "Layla" having originated with Clapton in Derek and the Dominos and has continued to be part of his solo career and has been incorporated into many albums that have charted over the years. An acoustic re-recording of "Layla" by Clapton was released as a single, charted #12 in 1992 staying on the charts for 20 weeks. Most recently a full album cover by the Tedeschi Trucks Band Featuring Trey Anastasio called *Layla Revisited (Live At Lockn') charted* on the US Billboard 200 at #8 and stayed on the chart for one week in 2021 (Billboard, n.d.) (Tedeschi Trucks Band, 2021)., a 51-year distance from the release of the original Layla album in November of 1970 (Classic Rock Review, 2020) (Tedeschi Trucks Band, 2021). Figure 10.

Figure 9.  Ray Steven's 'Ahab, the Arab' Breakdown

**Ray Stevens - "Ahab, the Arab"**

- Artist: Ray Stevens
- Song: Ahab the Arab
- Peaked at #5 on 8.4.1962 as a US Single
- 11 Weeks on the US Billboard Top 100
- Release date: 1962
- Album: Ray Stevens' Greatest Hits
- Platinum = 1 million albums sold - February 10, 1993
- Release date: January 26, 1987
- Author: Unknown
- Date: 8th- 13th Century known a s the Golden Age of Islam (thought to be developed during)
- Origin: India, Iran, Iraq, Egypt, Turkey, and possibly Greece
- Arabic title: Alf laylah wa laylah

Figure 10.  Eric Clapton, Tales of Brave Ulysses and Layla Breakdown

**Cream - Tales of Brave Ulysses**

- Artist: Cream
- Lyrics: Martin Sharp
- Song: Tales of Brave Ulysses
- Album: Disraeli Gears
- Peaked at #4 on 6.29.1968
- 83 weeks on the US Billboard 200
- Platinum = 1 million albums sold - November 10, 1993
- Release date: February 2, 1987
- Author: Homer
- Work:The Odyssey and The Iliad are Epic Poems that are complimentary works
- Age/Origin: 8th Century

Figure 10.  Eric Clapton, Tales of Brave Ulysses and Layla Breakdown (Continued)

**Derek & the Dominos - "Layla"**

- Artist: Dereck & the Dominos
- Lyrics Eric Clapton
- Song: Layla
- Album: Layla (or) Layla And Other Assorted Love Songs
- Peaked # 16 on 12.1970
- Total of 56 non-consecutive weeks (LP) on Billboard Top 200 between 1970 and 1972
- Derek & the Dominos - "Layla"
- Original single release: 3/1971
- Reissued: 4/1972
- Billboard Hot 100 chart debut (original): 3/27/1971
- Billboard Hot 100 chart debut (1972 reissue): 5/13/1972
- Peak position and date (original): #51, 5/1/1971
- Peak position and date (1972 reissue): #10, 8/5/1972
- Gold August 26, 1971
- Release date:  Unknown
- Layla Revisited (Live At Lockn')Tedeschi Trucks Band Featuring Trey Anastasio US Billboard 200 #8 for 1 week
- Author: Nizami Ganjavi - Persian poet
- Work: Layla and Majnun
- Age/Origin: 1192 A.C.E.

Deep Purple chose a work that came to be known as the *Llyfr Taliesin* in the 1600s as an influence in the creation of their song 'Listen, Learn, Read On' as well as the basis for the title of their 1969 album *The Book of Taliesyn* (The National Library of Wales, n.d.) (Classic Rock Review, 2017). Within the compilation, a manuscript can be found of the works of a 6th-century poet attributed to Taliesin. This book contains the earliest surviving/known works of Welsh poetry in existence as of 2021. The manuscript itself can be viewed in the National Library of Wales. (The National Library of Wales, n.d.). Though the song 'Listen, Learn, Read On' itself did not chart, the album *The Book of Taliesyn* peaked at #54 in 1969 staying on the US Billboard 200 for 14 weeks (Billboard, n.d.). Pictures of the manuscript can be seen in and a breakdown of the information on the album *The Book of Taliesyn* can be referenced in Figures 11-13.

Figures 11-13. Deep Purple's "Listen, Learn, Read On" From the album *The Book of Taliesyn and* the book *Llyfr Taliesin*
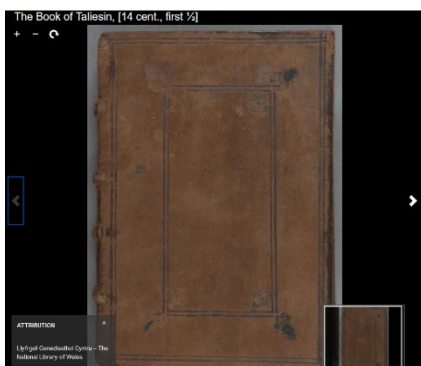


Figure 11. Llyfr *Taliesin; Cover (The National Library of Wales, n.d.)*

In ages past when spells were cast
In a time of men in steel
When a man was taught no special thing
It was all done by feel

So listen, so learn, so read on
You gotta turn the page, read the Book of Taliesyn

Hear the song of lovely Joan
Her sound so sweet and clear
In the courtroom of the King
Among children and the peers

So listen, so learn, so read on
You gotta turn the page, read the Book of Taliesyn
"Now hear ye the words of Taliesyn,
On the foaming beach of the ocean,
In the day of trouble,
I shall be of more service to thee
Than three hundred salmon... "

The hare he bounds across the page
Past castles white and fair
Past dreaming chessmen on their boards
With a fool's mate as a snare



Figure 13. Llyfr *Taliesin; Inside page (The National Library of Wales, n.d.)*

So listen, so learn, so read on
You gotta turn the page, read the Book of Taliesyn

"Three times I have been born
I know this from meditation... "

The bird he flies the distance
From pages two to six
Past minstrels in their boxes
To the waters of the Styx

So listen, so learn, so read on
You gotta turn the page, read the Book of Taliesyn
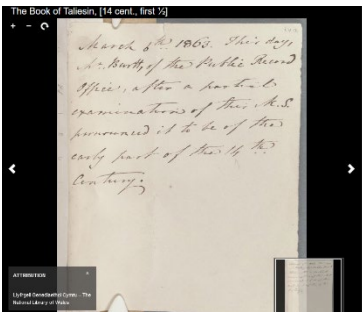


Figure 12. Llyfr *Taliesin; Authentication (The National Library of Wales, n.d.)*

Don't take the pictures lightly
Listen to their sound
For from their coloured feeling
Experience is found

So listen, so learn, so read on
You gotta turn the page, read the Book of Taliesyn

"All the sciences of the world are collected in my breast,
For I know what has been, what is now,
And what hereafter will occur... "

Figure 14. Deep Purple's "Listen, Learn, Read On" on the Album *The Book Of Taliesyn* Breakdown

## Deep Purple - "Listen, Learn, Read On"

- Artist: Deep Purple
- Song: Listen, Learn, Read On
- Album: The Book Of Taliesyn
- Peaked at #54 on 2.22.1969
- 14 weeks on the US Billboard 200
- Release date: October 1968
- Author: Taliesin - Welsh Poet
- Work: Llyfr Taliesin
- Age/Origin: Welsh from the first half of the 14th Century  (1301 - 1350) with some works as early as the 6th century attributed to Taliesan

On March 30th, 1968, The Beatles single "Lady Madonna" was released, and by February 17th, 1999, it had gone platinum after selling over 1 million copies (RIAA, n.d.). On the B-side of "Lady Madonna ('s)" A-side was George Harrison's first composition to be released on a single, "The Inner Light" (The Beatles, n.d.) (Discogs, 1968). The song would be released on an album for the first time on The Beatles' *Past Masters Vol.2* in 1988, which would peak at #121 on the US Billboard 200 and stay on the charts for 7 weeks (Billboard, n.d.). *Past Masters Vol.2* would also reach platinum status in 1997 selling over 1 million copies (RIAA, n.d.). George's inspiration for "The Inner Light" has been derived from a manuscript, originating from the area now known as the Henan province of China that was over 2000 years old attributed to Lao Tsu's in the 5th (BYU, n.d.) or 6th (Oxford Lexico Dictionaries, n.d.) century called the *Tao Te Ching. The Tao Te Ching* consists of 81 Chapters (BYU, n.d.) including Chapter 47, the source of Harrison's focus, whose title when translated is sometimes called "Viewing the Distant" (The Beatles, n.d.)

Iron Maiden has shown throughout their discography that classic literature has played an important part in the creation of many of their lyrics and the "Flight of Icarus" is one of many (Songfacts, n.d.) (Fan Club, Iron Maiden Bulgaria, n.d.). Daedalus and Icarus attributed to Ovid (Publius Ovidius Naso) a Roman poet was the inspiration for the song. Though the poem is credited to Ovid, born in March of 43 BCE (Encyclopædia Britannica, n.d) (Fan Club, Iron Maiden Bulgaria, n.d.), according to Palaephatus in his work *Peri Apiston (On Things Incredible),* a commentary on mythology, written around 320 BCE., the story's real Greek origins are much older (Osmun, 1956). For Iron Maiden, this was to be one of many lyrical works based on classic literature to make it to the US Billboard charts 200. The album *Piece of Mind*, containing "The Flight of Icarus", peaked at #14 in 1983 and stayed on the Billboard 200 for 45 weeks (Billboard, n.d.).  Figure. 16.

Figure 15. George Harrison's 'Inner Light' Breakdown

**George Harrison - " The Inner Light"**

- Artist: George Harrison (with The Beatles)
- Song: The Inner Light B-side of Lady Madonna A-side
- Single: Lady Madonna would go platinum in 1999 selling over 1 million copies
- Album: Past Masters Vol. 2
- Peaked at #121 on 4.16.1988
- 7 weeks on the US Billboard 200
- Platinum = 1 Million albums sold - January 16, 1997
- Release Date: October 20, 1980
- Author: Lao Tzu believed 604-531 BCE) A.K.A. Lao-tzu, Lao Tse, Laotze, Loazi, Lao-Tzu, Lao Tsu, Lao Zi etc.
- Tao Te Ching "Inner Light" is the title of Chapter 47
- Age approximately 2000 plus years old
- Origins: thought to be the have originated in what is now known as the Henan province of China

Figure 16. Iron Maiden "Flight of Icarus" Breakdown

**Iron Maiden "Flight of Icarus" on *Piece of Mind* influence Ovid**

- Song: Flight of Icarus
- Single: Peaked #11 23.04.1983 for 6 weeks UK Official Top 100
- Album: Piece of Mind
- Peaked at #14 on 8.20.1983 - 45 weeks on the US Billboard 200
- Platinum = 1 million albums sold - November 5, 1986
- Release Date: May 13, 1983
- Author: Ovid (Roman) Born: 43 BCE
- Work: Daedalus and Icarus is known as an Epic poem
- Age /:Origin: Based on original Greek Mythology that was musch older commented on by Palephatus in his work Peri Apiston was written approximately 320 BCE. (Osmun)

### The Bible

The Bible over the years has been the inspiration for many things and lyrics are one of them. The Bible is a compilation of many different chosen texts by many different authors. The writings of the earliest pieces are believed to have begun around 1400 BCE with the Bible's most recent added texts dating from 90 CE (GotQuestions.org, 2013, 2014) (Webminis.tyndale.com, n.d.). There have also been many translations of the Bible from the original texts of Hebrew, Aramaic, and Greek. The New Testament was initially written in Greek with the Old Testament mainly comprised of Hebrew and some Aramaic. The Bible once compiled was completely translated into

Greek. The Septuagint (Greek Version) was later translated into a Latin version became known as Jerome's Vulgate. Though there were other translations, the initial English translation was attributed to John Wycliffe, which became known as the Wycliffe Bible. There were multiple versions of English translations that followed along with the most well-known and last translation in 1611, of the King James Bible (Christian Lingua,2020).

Jesus Christ Superstar, a collaboration of Andrew Lloyd Webber and Tim Rice existed as an album before the rock opera was first performed on stage.

Based on the four books of the New Testament Mathew (60-65 ACE), Mark (55-60 ACE), Luke (60 ACE), and John (85-90 ACE) it follows the days of Jesus Christ leading up to and including the crucifixion (Ortega,2013). The original cast recording album was released in 1970, went Gold in December of 1970 and by February of 1971, it peaked at #1 on the US Billboard 200. The album's total time on the charts was 102 weeks (RIAA, n.d.) (Billboard, n.d.). The soundtrack to the film of the opera, which was released in June of 1973, went Platinum by December of 1995 after having sold over 1 million copies (RIAA, n.d.). Figure 17.

Figure 17. Jesus Christ Superstar Breakdown



**Jesus Christ Superstar**

- Note: Album existed before the Rock Opera of the same name
- Artist: Andrew Lloyd Webber and Tim Rice
- Album: Jesus Christ Superstar (Cast) – Release : 1970
- Peaked at #1 on 2.20.1971
- 102 weeks on the US Billboard 200
- Gold 500,000 - December 21, 1970
- Jesus Christ Superstar (Soundtrack)  - Release date: June 1, 1973
- Platinum = 1 million albums sold -  December 7, 1995
- Author: Mathew (60-65 ACE), Mark (55-60 ACE), Luke (60 ACE), and John (85-90 ACE)
- New Testament

Similar in many respects to Jesus Christ Superstar, the off-Broadway show *Godspell* was based solely on the telling of the Christ story from the Gospel According to St. Matthew (Billboard, 1975). The music and lyrics to the show's songs were written by Stephen Schwartz but is based on a book, originally a master's thesis (1971), by "John-Michael Tebelak, a playwright and director" (The New York Tines, 1985) and the original cast single 'Day by Day' peaked on the US Billboard Hot 100 at #13 in the summer of 1972. The cast album peaked on the US Billboard 200 at #40 staying on the charts for 28 weeks. With the show's return to Broadway, the album of the "new Broadway cast recording" peaked, this time at #1 in 2012 and stayed on the charts for 24 weeks (Billboard, n.d.). The original cast recording of 1971 (Discogs, 1971) went Gold in 1972 having sold over 500,000 copies (RIAA, n.d.). Figure 18.

Others found inspiration in the Bible as well. Pete Seeger of The Weavers found his inspiration in the *Book of Ecclesiastes 3: 1-8,* a book whose author remains a mystery for the song "Turn, Turn, Turn!" The song was recorded by folk-rock group The Byrds on their album by the same name (Sheehy, n.d.).). The album peaked at #17 on the US Billboard 200 and stayed on the charts for a total of 40 weeks. The song appeared again on *The Byrds Greatest Hits* in 1967 which went Platinum in November of 1986, having sold over 1 million copies (Billboard, n.d.). The British group Strawbs also found inspiration in the Old Testament, in the 23rd Psalm by King David (Silverman, 2021). The resulting song was "Lay Down" written by Dave Cousins is on the album *Bursting at the Seams which* was released in October of *1972* (MusicVF.com). The single hit #12 on the UK Official Charts Top 100 where it stayed on the charts for 12 weeks. The album made it to #1 on the UK Official Charts Top 200 and also remained on the charts for 12 weeks (Official Charts, n.d.) Figure 19.

Figure 18. Godspell Breakdown

**Godspell**

- Artist: Stephen Schwartz, Music and Lyrics
- Song: Day by Day
- Peaked at #13 in Summer of 1972
- Album: Godspell
- Peaked # 40 on 1975 for 28 weeks on the US Billboard 200
- Peaked at #1 on 2.18.2012 for 24 weeks on the US Billboard 200
- Gold = 500,000 albums sold - December 12, 1972 - Soundtrack Godspell Original Cast) - Release date: 1971
- Author: Mathew (60-65 ACE)
- Work: New Testament - Book of Mathew

Figure 19. The Byrds "Turn, Turn, Turn! - Strawbs "Lay Down" - Queen "Jesus" Breakdown

**The Byrds - Turn, Turn, Turn!**

- Artist: The Byrds -Lyrics: Pete Seeger
- Song: Turn, Turn, Turn!
- Album: Turn, Turn, Turn!
- Peaked at #17 on 3.5.1966
- 40 weeks on the US Billboard 200
- Album: The Byrd's Greatest Hits - Release Date: August 1, 1967
- Platinum = 1 Million albums sold - November 21, 1986
- Author: King unamed
- Work: Book of Ecclesiastes

**Strawbs - Lay Down**

- Artist: Stawbs - Lyrics: Dave Cousins
- Song: Lay Down
- Album: Bursting at the Seams - Release Date: ???
- UK Peaked at #2 on 24.02.1973 (album) - 12 weeks on the UK Official Charts Top 200
- UK Peaked at #12 on 28.10.1972 (Single) - 12 weeks on the UK Official Charts Top 100
- Author: King David
- Work: 23rd Pslam

**Queen - Jesus**

- Artist: Queen
- Lyrics by Freddy Mercury
- Song: Jesus
- Album: Queen - Release date: 1973
- Peaked at #83 on 2.2.1974
- 83 weeks on the US Billboard 200
- Gold 500,000 - March 29, 1977
- Author: Various
- Work: New Testament

Both Freddy Mercury, a Zoroastrian, and Robert Zimmerman (Bob Dylan), a man of the Jewish faith, also found inspiration through the New Testament. For Mercury, it was reflected in a song called "Jesus" on the album *Queen* released in 1973 Ramos, (2018). The album peaked at #83 in 1974 on the US Billboard 200 and went Gold with record sales of over 500,000 copies in 1977 (Billboard, n.d.). Figure 19. Dylan, the numerous Grammy award-winning, Nobel Prize laureate, (Dylan, 2016) on the other hand, embraced his influence at a life-changing level during what musically became known as his

Oh God said to Abraham, "Kill me a son"
Abe says, "Man, you must be puttin' me on"
God say, "No." Abe say, "What?"
God say, "You can do what you want Abe, but
The next time you see me comin' you better run"
Well Abe says, "Where do you want this killin' done?"
God says. "Out on Highway 61". (Highway 61
Verse - Bob Dylan, 1965)



Figure 20. Album Cover:
*Highway 61 Revisited*
(LyricsFreak, 2006)

Christian Period from about 1979 to 1981. Two albums that came out of that period were *Saved* and *Slow Train Coming* with 17 spiritually based songs between them (Gonzales, 1983, p. 2). Biblical influence, however, can also be found in other places in Dylan's lyrics, such as the opening lines of the single "Highway 61 Revisited" off the album (Figure 20.) by the same name released in 1965 (Discogs, n.d.).

Bob Dylan's work is too extensive and his influences too varied to be exhaustively included in an overview research study and has become a topic for college-level classes (Farmer, 2017) (Schuessler, & Kraft, 2016) deserving of much deeper and inclusive research than an overview can provide. Looking at the chart history of the literature-inspired pieces here, *Highway 61 Revisited* peaked at #3 on the US Billboard 200 and stayed on the charts for a total of 47 weeks (Billboard, n.d.). It went Platinum in 1997 (RIAA, n.d.). On that album was a single titled "Like a Rolling Stone" that also peaked at #3 in 1965 and it stayed on the charts for a total of 12 weeks (Billboard, n.d.). *Slow Train Coming* also contained the US Billboard Hot 100 single on it "Gotta Serve Somebody" which peaked at #24 on 11.3.1979 and stayed for 12 weeks on the charts similar to "Like a Rolling Stone" (Billboard, n.d.). Notably, the album *Slow Train Coming* released in 1979 went Gold on December 26th of the same year, and less than 6 months later on May 9th, 1980, went Platinum having sold over 1 million copies in less than a year's time (RIAA, n.d.). *Saved* is the second and final album of Dylan's Christian period released in 1980. It peaked at #24 on the US Billboard 200 and continued on the charts for 11 weeks (Billboard, n.d.).

### Shakespeare (1564–1616)
William Shakespeare English playwright and poet c. 1564 – 1616, seemed to have believed in what many musicians refer to as the "folk process" borrowing from others work and recreating it into their own "work of art." Researchers might say they are building upon what has come preciously to provide a fuller picture. Both artists and researchers alike should provide their own form of credit, citation, or some form of nod of origins of influence but sometimes that doesn't happen as research seems to show in the case of the works of William Shakespeare (Appendix E).

The theme and aspects of the William Shakespeare's Romeo and Juliet (1594 or 1594) have shown themselves in works years prior to Shakespeare's publication/production of the play. The original story/poem seemed to have deep roots in Italian and French literature that provided the basic key features for Shakespeare's story already in place; suicides in the tomb, the secret love interest, feuding families (Capelletti and Montecchi), the deadly potion, and the secret marriage made possible by Friar Laurence and Juliet's (Giulietta's) Nurse. The basis of the tragic love story of secret marriage and miscommunication is believed to have originated in 1476 under the title "Mariotto e Gianozza" scribed by Masuccio Salernitano, an Italian poet. It is this version that, in 1530, Luigi da Porto published in the retelling of the story under *Giulietta e Romeo* with the addition of the ballroom scene and change of fate of Giulietta from "wasting away" to committing suicide with a knife. There is also an additional Italian version by Matteo Bandello (1550) but is Luigi da Porto's version that the French writer

Boaistuau used in 1559 used in his retelling of the story. One of the notable changes is Romeo passes away before Juliet awakes from her induced slumber. It is Boaistuau's 1559 version of the poem that Arthur Brooke translated into English in 1562, as "The Tragicall Historye of Romeus and Juliet" (The Tragical History of Romeus and Juliet). It is also important to note there was a book version published in 1567 by William Painter an Englishman called Palace of Pleasure, which provided a retelling of the classic story. William Shakespeare in his recanting of the story most likely based it on Brooke's translation. The Bard's prose also includes several changes. One of the biggest is extending the time period of the storyline (Jamieson, 2020). Artists influencing other artists gave Brotherhood of Man a #1 chart position on the UK Official Top 100 singles chart with "Angelo" on September 7th, 1977 (Official Charts, n.d.). The song also released on the album *Images* (Official Charts, n.d.) was a three-band member endeavor by Tony Hiller the founder of the group along with Martin Lee, and Lee Sheriden. When asked about the song Hiller replied, "Angelo, very simply, was based on perhaps the greatest love story of all time, Romeo and Juliet. The beautiful young daughter of the richest man in the country and the handsome laborer working on the estate - they died for love" (Wiser, 2011, para. 8)

Figure 21. Bob Dylan, "The Christian Period" Overview Breakdown

**Bob Dylan - The Christian Period**

- Artist: Bob Dylan
- Nobel Prize Laureate
- Grammy Award Winner - multiple times
- Album: **Highway 61 Revisited** - released in 1965
- Peaked at #3 US Billboard 200 in 11.6.1965 - 47 weeks on the charts
- Platinum August 19, 1997 - selling 1 million copies
- Single: Like a Rolling Stone
- Peaked at #2 US Billboard Top 100 9.4.1965 - 12 weeks on the charts
- Album**: Slow Train Coming** - released in  August 20,1979
- Peaked # 3 on 9.22.1979 - 26 weeks on the charts
- Platinum May 9, 1980 - selling 1 million copies
- **NOTE:** The album was released August 20, 1979. Went Gold December 26 of 1979 (500,000 copies) and on  May 9, 1980 went Platinum having sold 1 million copies in less than a year.
- Single: Gotta Serve Somebody
- Peaked at #24 on 11.3.1979  - 12 weeks on the charts
- Album: **Saved** - released in 1980
- Peaked at #24 on 8.2.1980 US Billboard 200 - 11 weeks on the charts
- Author: Various
- Work: Bible: Old and New Testament
- Age/Origin: ~1400 BCE. (approximately)

Steve Forbert and Blue Öyster Cult's Donald Roeser AKA Buck Dharma also found inspiration in Romeo and Juliet. For Forbert it manifested in "Romeo's Tune". As a single, the song peaked at #11 in 1980 staying on the US Billboard Top 100 charts for 13 weeks.  It was also included on the album *Jackrabbit Slim* that peaked at # 20 in March of the same year during a 26-week stay on the Billboard 200 charts. Though Buck Dharma stated in an interview that there was no particular literary influence in the writing of his group's hit song "Don't Fear the Reaper" in an interview with Songfacts interviewer Greg Prato, the characters of "Romeo and Juliet" are directly mentioned in the song's lyrics and their names and inference to their condition are used as backing vocals (Prato, 2019).  Figure 22. (LyricsFreak, 2016). "Don't Fear the Reaper" was included on the album *Agent of* Fortune and as a single, it peaked at #12 in November of 1976 on the US Billboard Top 100 and stayed on the charts for 20 weeks (Billboard, n.d.). Figure 23.

Figure 22. Verse 2: "Don't Fear the Reaper", Blue Öyster Cult

Valentine is done
Here but now they're gone
Romeo and Juliet
Are together in eternity... Romeo and Juliet
40,000 men and women everyday... Like Romeo and Juliet
40,000 men and women everyday... Redefine happiness
Another 40,000 coming everyday... We can be like they are

Verse 2: "Don't Fear the Reaper", Blue Öyster Cult (Lyrics Freak, 2016)

Figure 23. Shakespeare's Influence on Brotherhood of Man, Steve Forbert, and Blue Öyster Cult

**Brotherhood of Man - "Angelo"**

- Artist: Brotherhood of Man
- Lyrics: Tony Hiller, Martin Lee, and Lee Sheriden
- Song: Angelo
- Peaked at #1 on 09.07.1977 (Single) - 12 weeks on the UK Official Charts Top 100
- Album: Images
- Release Date: 1977
- Work: Romeo and Juliet (1594 05 1595)

**Steve Forbert - "Romeo's Tune"**

- Artist: Steve Forbert
- Song: Romeo's Tune
- Album: Jackrabbit Slim
- Peaked at #11 on 2.23.1980 - 13 weeks on the US Billboard Top 100
- Album: Jackrabbit Slim
- Peaked at #20 on 3.1.1980 - 26 weeks on the US Billboard 200
- Work: Romeo and Juliet (1594 or 1595)

**Blue Öyster Cult Don't - "Fear the Reaper"**

- Artist: Blue Öyster Cult
- Lyrics: Donald Roeser AKA Buck Dharma
- Song: Don't Fear the Reaper
- Peaked at #12 on 11.6.1976 (Single) - 20 weeks on the US Billboard 100
- Album: Agent of Fortune - Release Date: January 1, 1976
- Platinum = 1 million albums sold - July 17, 1978
- Work: Romeo and Juliet (1594 or 1595)

Figure 24. Julius Caesar Act 3, scene 2, 74–77 (L) in Reference to Iron Maidens Chorus in "The Evil That Men Do"

**Marcus Antonius:**

Friends, Romans, countrymen, lend me your ears!
I come to bury Caesar, not to praise him.
The evil that men do lives after them,
The good is oft interred with their bones;
So let it be with Caesar.

Julius Caesar Act 3, scene 2, 74–77

William Shakespeare (Enotes, n.d.)

**Chorus, Iron Maiden, "The Evil That Men Do"**

Living on a razors edge
Balancing on a ledge
Living on a razors edge
You know, You know

The evil that men do lives on and on...
The evil that men do lives on and on...
The evil that men do lives on and on...
The evil that men do lives on and on...

(Lyrics Freak, 2007)

Like Bob Dylan to truly give a better and fuller understanding of the work and influences of the group, Iron Maiden requires a research study dedicated solely to them and their music. Again, since this is an overview only some highlights will be mentioned, songs like "The Trooper" off the album *Piece of Mind* referring to Alfred, Lord Tennyson (1809-1892) poem "The Charge of the Light Brigade" (Poets.org, n.d.) and "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge (1772-1834) (Toase, n.d.). Their literary influences also extend beyond the 20th century (Mosley, 2021). The influence of Iron Maiden's song "The Evil That Men Do" originates with the character Marcus Antonius. It can be heard in the echoes of what he says in Shakespeare's *Julius Caesar* (c.1599), "The evil that men do lives after them; the good is oft interred with their bones" (Enotes.com, n.d.) (Goodreads, n.d.) (Study.com, n.d.). Figure 24. "The Evil That Men Do" did not chart as a single but the album *Seventh Son of the Seventh Son* was released in both the US and the UK in April of 1988 and peaked at #12 in May of 1988 where it stayed on the US Billboard 200 charts for 23 weeks. It also went Gold after one month selling 500,000 albums. In the United Kingdom it was released on April 14th but based on presales it went from Silver to Gold selling by selling 100,000 albums prior to its release date on April 11th, (BRIT, n.d.). Figure 25.

Kate Bush has, over the years, shown her classic literary influence in her work from "Wuthering Heights" was derived from Emily Bronte's book (1847) by the same name, to "Flower of the Mountain" and "The Sensual World," were inspired by James Joyce's *Ulysses*, (Appendix D) and "In Search of Peter Pan" which was inspired by J.M. Barrie' (1911) Peter Pan. (Tuohy, n.d.). (Kate Bush Encyclopedia, n.d.) (Dunston, 2019). Wuthering Heights was written when Bush was only 18 years old and became a #1 hit by the time, she was 19 years old (Official Charts, n.d.) In her song "Blow Away" on the album *Never Forever*, Kate Bush uses the quote "Put out the light, and then put out the light:" (Liddicott, 2020), a line spoken by the character Othello when he snuffs out Desdemona's life, from Shakespeare's, Othello (c.1604): Act 5 Scene 2 line 7 (Weller, n.d.). The song was a dedication to her lighting director/engineer Bill Duffield. On opening night at the Poole Arts Centre in Dorset, England in 1979 of Bush's Tour of Life (Tour) while approximately 17 feet above the stage, checking that everything was in order following the show, a panel that had not been properly closed, caused Duffield to trip and fall to the concrete floor below. The lighting director perished a week later. The song "'Blow Away" is a comfort for the fear of dying and for those of us who believe that music is perhaps an exception to the 'Never For Ever' rule" as Kate Bush told her fans in the Kate Bush Club newsletter, September 1980 (Liddicott, 2020). The end of the song acknowledges musical artists whose lives ended young, including Sand Denny, Minnie Riperton, Buddy Holly, Keith Moon, and Sid Vicious (Liddicott, 2020). "Blow Away" was never released as a single but the album *Never Forever* peaked at #1 for 1 week on the UK Official Charts and remained on the charts for a total of 23 weeks. It went (UK) Gold and then Platinum on the same day September 7[th,] 1980, selling over 300,000 copies (Official Charts).

Figure 26. A Non-exhaustive List of Musical Works Showing of Iron Maiden's Classic Literature Influence and Breakdown

## Iron Maiden

### "Evil That Men Do" *on Seventh Son of the Seventh Son* influence Shakespeare

- Song: The Evil That Men Do
- Single: Peaked at #5 13.08.1988 for 7 weeks UK Official Charts Top 100
- Album: Seventh Son of the Seventh Son album
- Release date: April 6, 1988, US / Released 11.04.1988, UK
- US Peaked at #12 on 5.28.1988 - 23 weeks on the US Billboard 200
- UK Peaked at #1 on 23.04. 1988 - 18 weeks on the UK Official Charts
- US Gold = 500,000 albums sold - June 6, 1988
- UK Silver to UK Gold on the same day 14.04.1988 =100,000 albums sold
- Work: Julius Caesar (1599)

### "The Trooper" on Piece of Mind influence Alfred, Lord Tennyson (1809 - 1892)

- Song: The Trooper
- Single: Peaked at #12 02.07.1983 for 7 weeks UK Official Charts Top 100
- UK Released 22.11.2004
- UK Silver 19.03.2021 = 200,000 singles sold
- Album: Piece of Mind
- UK Peaked #3 on 28.05.1983 (album) - 13 weeks on the UK Officials Chart Top 200
- US Peaked at #14 on 8.20.1983 (album) - 45 weeks on the Us Billboard 200
- UK Release Date: 16.05.1983 / US Release Date: May 13, 1983
- UK Gold to Platinum same day 01.03.1995 = 300,000 albums sold
- US Platinum = 1 million albums sold - November 5, 1986
- Author: Alfred, Lord Tennyson 1809-1892
- Work: The Charge of the Light Brigade

### "Rime of the Ancient Mariner" on *Powerslave* influence Samuel Taylor Coleridge (1772-1834)

- Song: Rime of the Ancient Mariner
- Album: Powerslave
- US Release Date: September 4, 1984 / UK Release Date:03.09.1984
- US: Peaked at # 21 on 10.13.1984 (album) - 34 weeks on the US Billboard 200
- UK: Peaked at #2 15.09.1984 - 13 weeks on the UK Official Top 200
- US Platinum = 1 million albums sold - June 17th 1991
- UK Silver = 60,000 albums sold 10.09.1984
- Author: Alfred, Lord Tennyson (1809-1892)
- Work: The Charge of the Light Brigade

### "Flight of Icarus" on Piece of Mind influence Ovid (born c. 43 BCE)

- Song: Flight of Icarus
- Single: Peaked #11 23.04.1983 for 6 weeks UK Official Top 100
- Album: Piece of Mind
- Peaked at #14 on 8.20.1983 - 45 weeks on the US Billboard 200
- Platinum = 1 million albums sold - November 5, 1986
- Release Date: May 13, 1983
- Author: Ovid (Roman) Born: 43 BCE
- Work: Daedalus and Icarus is known as an Epic poem
- Age /:Origin: Based on original Greek Mythology that was musch older commented on by Palephatus in his work Peri Apiston was written approximately 320 BCE. (Osmun)

Figure 27. A Brief Breakdown of Two of Kate Bush's Classic Literary Influences



**Kate Bush**

**"Blow Away" on *Never Forever* - influence Shakespeare**

- Artist: Kate Bush
- Song: Blow Away
- Album: Never Forever
- Peaked at #1 on 20.09.1980 for 1 week an stayed on the UK Official Charrts for a total of 23 weeks
- Gold and Platinum the same day 07.09.1980 (album)
- UK Platinum = 300,000 albums sold
- Author: William Shakespeare (1564–1616)
- Work: Othello approximately 1604

**"Wuthering Heights" on The Kick Inside - influence Emily Brontë (1818–1848)**

- Artist: Kate Bush
- Song: Wuthering Heights
- Peaked at #1 on 11.02.1978 - 14 weeks on the UK Official Charts
- 4 weeks as a #1 UK ( Single) on the UK Official Charts
- UK Gold = 400,000 (Single) 01.03.1978
- Album: The Kick Inside - Release 07.09.1980
- Peaked at #3 on 11.03.1978 (album) - 71 weeks on the UK Official Charts
- Gold / Platinum (album) same day as Release 07.09.1980
- UK Platinum = 100,000 albums sold
- Author: Emily Brontë (1818–1848)
- Work: Wuthering Heights 1847

***Pre-20th Century Works***

Edwin Arlington Robinson (1869-1935) (Poets.org, n.d.) influenced singer/songwriter Paul Simon directly with his 1896 poem Richard Corey, which can be found in a compilation of Robinson's poems in a section titled "Children of the Night" a group of poems from 1890 - 1897 (Internet Archive, 1970). Figure 28. Simon's song "Richard Corey" was released on the album *Sounds of Silence* that went 3x multiplatinum, selling 3 over million copies by March of 2001 for the duo Simon and Garfunkel (RIAA, n.d.). On the UK Official Charts Top 200, it peaked at #13 in April of 1966 during a 105-week stay (Official Charts, n.d.). For the Billboard 200 in the US, it peaked at #21 in June of 1968 and remained on the charts for a total of 141 weeks (Billboard, n.d.). The original song by Paul Simon was covered by Paul McCartney and Wings and released on the album *Wings over America* in 1976. *Wings Over America* went Platinum after selling 1 million records by December 20th, 1976 (RIAA, n.d.). It peaked at #1 on January 22nd, 1977, on *Venus in Furs* (1870) by Leopold von Sacher-Masoch was the inspiration for The Velvet Underground's song by the same name. Considered a novella, the book was based on true life events of Sacher-Masoch and was part of what was to be a 6-novella series on the 6 evils that the biblical Cain brought to the world, known in English as the *Heritage of Cain* or the *Legacy of Cain,* translation from its original Austrian title *Das Vermachtnis Kains*. Love was the first evil explored in the series in a book called *Venus in Furs* which expressed ideas of sadomasochism and "female dominance".

The term for Masochism (1886) was derived from the last name part of Leopold's name, "- Masoch", by Richard Freiherr von Krafft-Ebing (1840-1902) an Austrian psychiatrist, because he felt that Sacher-Masoch was "sexually perverse" and a "sexual anomaly". On 9 December 1869, Sacher-Masoch and his mistress Baroness Fanny Pistor signed a contract making him her slave for a period of six months, with the stipulation that the Baroness wear furs as often as possible" (Google Books, 2017) Inspired by the book, Lou Reed created the song "Venus in Furs", released on the album *The Velvet Underground & Nico* (Sounes, H., 2015) The album was released in 1966 and made its first appearance on the charts in the United Kingdom in 1994 peaking at #59 in July while staying on the charts for 8 weeks. It then

peaked again in 2013 on both the UK and the US charts. The UK Official Top 200 also saw it reach a slightly better position than its previous peak at #43 November of 2013, and in the US, it charted for the first time during that same month on the Billboard 200 having peaked at #129 (Official, n.d.) (Billboard, n.d.).

### Lewis Carroll (1832–1898)

Charles L. Dodgson (1832–1898) or better known by his nom de plume Lewis Carroll, had become one of the most recognized names in children's literature in the world by 1932. The mathematician, poet, essayist, and photographer who wrote the whimsical "The Hunting of the Snark" made his literary mark on the world when *Alice's Adventures in Wonderland* had been penned to life in 1865 with her subsequent journeys *Through the Looking-Glass* in 1871 (Biography.com, 2014). These stories that had become so beloved by children found their way to influencing adult lyricist's minds. (Appendix C) The 5-time Grammy award winner Donna Summer was one of those minds in which *Through the Looking-Glass* took root (Lyrics, n.d.) (AZLyrics, n.d.). Figure 31. In October 20th of 1980, the album including her composition and title song "The Wanderer" peaked at #13 on the US Billboard 200 and remained on the charts for 18 weeks (Billboard, n.d.). It went Gold selling 500,000 copies in less than two months later. Figure 31.

"White Rabbit" was written by Grace Slick when she was in her first band the Great Society and was based on Alice's Adventures in Wonderland. She saw a similarity between the imagery of Alice's adventures and that of drug use during the period. When she moved over to become the lead singer of Jefferson Airplane, she took the song with her. (*Greenberg,* 2012). The song had been recorded previously with the Great Society, but Jefferson Airplane's different

musical version and arrangement of the song released as a single in June of 1967 and peaked at #8 a month later at the end of July staying on the US Billboard Top 100 for 10 weeks (Billboard, n.d.). An example of the single staying in the awareness of the public can be seen by its reaching Platinum status in January of 2017, selling 1 million copies in the United States, and Silver status in the United Kingdom in January of 2020 selling 200,000 singles (RIAA, n.d.) (Official Charts, n.d.)

Not all musical influence is shown through charting and Donovan's "The Walrus and the Carpenter" a cut from the album of the same name would seem to indicate it by the genre it serves, children's music. Based on *Through the Looking-Glass*, Donovan's music provides a backdrop to the 8-minute multi-voiced recitation of the story within the story (Songfacts, n.d.). Others also found inspiration with Alice and her various adventures, as discussed in the Gold and Platinum section. The Beatles reflected such inspiration (Figures 6. and Figure 7.) with their "Lucy in the Sky With Diamonds" and "I Am the Walrus". The Outlaws "Green Grass and High Tides" and Queen both also found inspiration in Lewis Carroll's writing. The Outlaws with *Alice and Wonderland* and Queen's Brian May's composition "White Queen" also saw *Through the Looking-Glass* as a resource (Ortega, 2007) (Songfacts, n.d.). For the Outlaws the song "Green Grass and High Tides" found on the album *Outlaws* which peaked at #13 in 1975 of the US Billboard 200 where it stayed for 10 weeks (Billboard, n.d.) For Brian May and Queen, the "White Queen" or, as it is also known, "As it Began" found itself on the album *Queen II* which peaked at #49 in 1974, staying on the US Billboard 200 staying for 13 weeks (Billboard, n.d.) and going Gold in the United Kingdom, selling 400,000 copies, on January 03, 1978 (BRIT Awards, n.d.).

Figure 28. A Comparison of Edwin Arlington Robinson's Poem "Richard Corey" (L) to the Lyrics by Paul Simon "Richard Corey" (R)

## Edwin Arlington Robinson - Poem "Richard Cory"

- town,
- We people on the pavement looked at him:
- He was a gentleman from sole to crown,
- Clean favored, and imperially slim.

- And he was always quietly arrayed,
- And he was always human when he talked;
- But still he fluttered pulses when he said,
- "Good-morning," and he glittered when he walked.

- And he was rich—yes, richer than a king—
- And admirably schooled in every grace:
- In fine, we thought that he was everything
- To make us wish that we were in his place.

- So on we worked, and waited for the light,
- And went without the meat, and cursed the bread;
- And Richard Cory, one calm summer night,
- Went home and put a bullet through his head.

## Paul Simon - Song: "Richard Corey"

- They say that Richard Cory owns one half of this whole town,
- With political connections to spread his wealth around.
- Born into society, a banker's only child,
- He had everything a man could want: power, grace, and style.

- But I work in his factory
- And I curse the life I'm living
- And I curse my poverty
- And I wish that I could be,
- Oh, I wish that I could be,
- Oh, I wish that I could be
- Richard Cory.

- The papers print his picture almost everywhere he goes:
- Richard Cory at the opera, Richard Cory at a show.
- And the rumor of his parties and the orgies on his yacht!
- Oh, he surely must be happy with everything he's got.

- But I, I work in his factory
- And I curse the life I'm living
- And I curse my poverty
- And I wish that I could be,
- Oh, I wish that I could be,
- Oh, I wish that I could be
- Richard Cory.

- He freely gave to charity, he had the common touch,
- And they were grateful for his patronage and they thanked him very much,
- So my mind was filled with wonder when the evening headlines read:
- "Richard Cory went home last night and put a bullet through his head."

- But I, I work in his factory
- And I curse the life I'm living
- And I curse my poverty
- And I wish that I could be,
- Oh, I wish that I could be,
- Oh, I wish that I could be
- Richard Cory.

Figure 29.  Breakdown of the Song "Richard Corey" by Simon and Garfunkel and Covered by Paul McCartney and Wings

**Simon and Garfunkel - Richard Corey**
- Artist: Simon and Garfunkel
- Song: Richard Corey
- Album: Sounds of Silence - Released: February 14, 1966
- Peak #13 on 16.04.1966 - 105 weeks on the UK Official Charts Top 200
- Peaked at #21 on 6.1.1968 -  141 weeks on the US Billboard 200
- 3x Multi-Platinum = 3 million albums sold - March 16, 2001
- Author: Edwin Arlington Robinson (1869-1935)
- Work: Richard Corey  (1896)

**Paul McCartney and Wings - Richard Corey**
- Artist: Paul McCartney and Wings
- Song: Richard Corey - (Cover of Simon & Garfunkel original)
- Album:  Wings Over America - Release: 1976
- Peaked at #1 on 1.22.1977
- 90 week on US Billboard 200
- Platinum  = 1 million albums sold - December 20, 1976
- Author: Edwin Arlington Robinson (1869-1935)
- Work: Richard Corey (1896)

Figure 30. The Breakdown of The Velvet Underground's "Venus in Furs"

**The Velvet Underground**

**"Venus in Furs" of The Velvet Underground & Nico influence Leopold von Sacher Masoch (1836-1895)**
- Artist: The Velvet Underground_ Lyrics Lou Reed
- Song: Venus and Furs
- Album: The Velvet Underground & Nico
- Peaked at #129 on 11.16.2013  -  14 weeks on the US Billboard 200
- Peaked at #59 16.07.1994 (album)  -  8 weeks on the UK Official Charts
- Peaked at #43 09.11.2013 (album)  -  2 weeks on the UK Official  Charts
- Album: The Velvet Underground & Nico
- Author: Leopold von Sacher Masoch (1836-1895)
- Work: Venus and Furs

Figure 31. Verses: 1 & 2 "The Wanderer" by Donna Summer (AZLyrics, n.d.).

Woke up this morning
Dragged myself across the bed
Alice went to wonderland
But I stayed home instead
I started feeling bad
'Cause I was left behind
'Cause I'm a wanderer
Whoooa, I'm a wanderer

She climbed right through the mirror
Oh that really blew my mind
I think I'll follow through her rhythm
And her rhyme
I know I'm ready now
It's just a little time
'Cause I'm a wanderer
Whoooa, I'm a wanderer…

Figure 32. The Breakdown of Donna Summer's "The Wanderer"

**Donna Summer 'The Wanderer'**

- Artist: Donna Summer
- Song: The Wanderer
- Album: The Wanderer - Release date: October 20, 1980*(Music Charts Archive, 2020)
- Peaked at #13 on 11.22.1980 - 18 weeks on the US Billboard 200
- Gold = 500,000 albums sold - December 12, 1980
- Work: Through the Looking-Glass (1871)
- NOTE:* The RIAA release date of December 31, 1969 for this album is incorrect and should be changed to October 20, 1980

Figure 33. Jefferson Airplane "White Rabbit" Breakdown

**Jefferson Airplane "White Rabbit"**

- Artist:Jefferson Airplane_ lyrics by Grace Slick
- Song: White Rabbit - June 24, 1967
- Peaked at #8 on 7.29.1967 - for 10 weeks on the US Billboard Top 100
- US Platinum = 1 Million singles sold - January 27, 2017
- UK Silver = 200,000 singles sold - January 10, 2020
- Album: White Rabbit
- Note: appears on other Jefferson Airplane compilations
- Work: Alice's Adventures in Wonderland (1865)

Figure 34. Breakdown of Songs by the Outlaws Queen and the Beatles Influenced by Lewis Carroll

**Outlaws "Green Grass and Hightides"**

- Artist: The Outlaws
- Song: Green Grass and Hightides
- Album: Outlaws
- Peaked #13 11.10.1975 - 10 weeks on the US Billboard Top 200
- Work: Alice's Adventures in Wonderland (1865)

**Queen "White Queen"**

- Artist: Queen
- Lyrics by Brian May
- Song: White Queen (As it Began)
- UK Gold = 400,000 (Single) 01.03.1978
- Album: Queen ll
- Peaked at #49 on 6.15.1974 - 13 weeks on the US Billboard 200
- Work: Through the Looking-Glass (1871)

**The Beatles "Lucy in the Sky With Diamonds" & "I am the Walrus"**

- The Beatles -Lucy in the Sky With Diamonds
- The Beatles - I am the Walrus
- See Figures ## in the Gold and Platinum section

*Post 20th Century Works*

Michael Moorcock (1939 – present) a 1967 Nebula award-winning author, and Bram Stoker nominee whose nom de plumes include James Colvin, William Barclay, Bill Barclay, Edward P. Bradbury, and Warwick Colvin, Jr. is one of England's "most respected" and well-known novelists. Though his works include "literary novels" his specialty of authorship is primarily Sci-Fi and Fantasy with an extensive list of works that include The Elric Saga, Eternal Champion, Runestaff, Michael Kane, Jerry Cornelius, and Chronicles of the Last Emperor of Melnibone (Goodreads, n.d.) (Fantastic Fiction, n.d.). Eric Bloom of Blue Öyster Cult (BÖC) was a self-proclaimed "big fan" of the Science and the Fantasy genre. When he wrote a "Fanboy" letter to Michael Moorcock and mailed it to England, he received a pleasant and surprising response (Traguardo, 2019, Time: 19:59 – 21:40).

Eric Bloom, "I made an Interesting connection. I am a big fan of Science Fiction and Fantasy…" "I sent a fanboy letter…before the internet to Michael Moorcock, who is a famous author, and of course I liked his books, and he actually wrote back to me and said let's get together and he was in London…We met for lunch, and he started sending me lyrics by mail. … I wrote three songs with him because the lyrics inspired me to writing stuff… one of which made a film score with Heavy Metal. I have a song in that movie… animated film… and a couple of other songs and bit by bit I got to try my hand at writing (Traguardo, 2019, Time: 19:59 – 21:40).

The most exposed song that Michael Moorcock and Eric Bloom composed together was "Veteran of the Physic Wars" in 1981. It was released on the Heavy Metal movie soundtrack that peaked at #12 on February 13th, 1982, on the US Billboard 200 and stayed on the charts for 28 weeks (Billboard, n.d.). The movie Heavy Metal went on to be the 35th highest-grossing movie of 1981 (The Numbers, n.d.). Other collaborations by Bloom and Moorcock include 'Black Blade" off the album *Cultösaurus Erectus*. The album peaked at #34 on the Billboard 200, August 08 of 1980 staying on the charts for 16 weeks. "The Great Sun Jester" was another collaborative song released on the album *Mirrors* that peaked at #44 on the US Billboard 200 on September 23rd, 1979, staying on the charts for 17 weeks (Billboard, n.d.). Though Blue Öyster Cult did receive several Gold and Platinum awards the albums *Cultösaurus Erectus, Mirrors,* or the song "Veterans of Physic Wars" did not (RIAA, n.d.). Figure 35.

Figure 35. Blue Öyster Cult's Eric Bloom's & Michael Moorcock's Collaborative Breakdown of Their Lyrical Works

## Blue Öyster Cult

- Lyrics Eric Bloom, Michael Moorcock
- Song: Veteran of the Physic Wars - released 1981
- Album: Heavy Metal movie soundtrack that peaked at #12 on 2.13.1982 on the US Billboard 200 - 28 weeks on the charts
- Heavy Metal Move #35 highest grossing movie 1981
- Song: Black Blade
- Album: Cultösaurus Erectus
- Peaked at #34 on 8.23.1980 on US Billboard 200 - 16 weeks on the charts
- Song: The Great Sun Jester
- Album: Mirrors
- Peaked at #44 on 8.25.1979 on US Billboard 200 - 17 weeks on the charts
- (Traguardo, 2019, Time: 19:59 – 21:40) (IMDb, n.d.) (Billboard, n.d.) (The Numbers, n.d.) (RIAA, n.d.)

On June 27, 1973, the 7th highest-grossing movie of the year, *Live and Let Die* was released (The Numbers, n.d.). The title song of the movie Live and Let Die was a collaborative undertaking between Paul and Linda McCartney and Paul's long-time mentor, producer, and friend George Martin. Paul and George Martin had not worked together in a while, and this was the first time that a James Bond film had not used John Barry for musical recommendations. To have a better understanding of the musical composition that was to compliment the movie Paul requested an edition of the book. Paul responded when he was asked about Fleming's work, "I read it and thought it was pretty good. That afternoon I wrote the song and went in the next week and did it. It was a job of work for me in a way because writing a song around a title like that's not the easiest thing going" (Barnes,1997, p.112). The rock instrumentation in the song was performed by Paul McCartney and Wings Music and though George Martin was involved in the collaboration the credit for the composition of the lyrics goes to Paul and Linda McCartney (Barnes, 1997, p.114). Figure 36.

> *"We don't want to change what people think about rock & roll,*
> *we just want to show them what we think about it."*
>
> *– Alex Lifeson, 1976 (Rush, n.d.)*

Rush's album *Fly By Night* peaked at #113 on the US Billboard 200 in April of 1975 during an eight-week run on the charts that featured songs like "Anthem" influenced by Ayn Rand's (1905–1982) book of the same name, published in 1938 and "Rivendell" that had been inspired by JRR Tolkien's (1892–1973) *The Lord of the Rings Trilogy* (1954 – 1955). The album *Caress of Steel* holds the song "The Necromancer" another JRR Tolkien influenced song derived from *The Hobbit* (1937) which peaked at #148 in November of 1975 on the Billboard 200. November 1975. *Moving Pictures* which stayed on the Billboard 200 charts for 75 weeks and peaked at #3 in March 1981 contained the single "Tom Sawyer" which also peaked on the US Billboard Top 100 at #44 in August of 1981 and remained on the charts for 13 weeks. The influence for "Tom Sawyer" was found In Mark Twain's (Samuel Clemens) ((1835–1910) book of the same name *Tom Sawyer* ((Billboard, n.d.)

The album 2112 was a concept album that concentrated the influence of Ayn Rand's *Atlas Shrugged* into a 20:34 minute side-1 suite. The concept of the suite is "Based in the future, a galaxy-wide war results in the union of all planets under the rule of the Red Star of the Solar Federation. By 2112, the world is controlled by the "Priests of the Temples of Syrinx," who determine the content of all reading matter, songs, pictures – every facet of life" (Rush, n.d. para 3). It was an album that they did against their label's wishes giving them their "first commercial success and signature record" (Rush, n.d.) (Billboard, n.d.). The album 2112 peaked at #61 on the US Billboard 200 in May of 1976 staying on the charts for 37 weeks. It also went 3x Multi-Platinum in the Unites States in November of 1975 and Gold in the United Kingdom in January of 2017 (Billboard, n.d.) (BRIT, n.d.). Figure 37.

Figure 36.  Breakdown of Paul McCartney and Wings "Live and Let Die"

**Paul McCartney and Wings**

- Lyrics: Paul and Linda McCartney
- Co-collaborator: George Martin
- Single: Live And Let Die Wings Peaked at #2 on 8.11.1973 US Billboard 200
- Single: 14 weeks on the Chart
- Album: **Paul McCartney Wings Greatest**
- Released: November 22, 1978
- Gold to Platinum on the same day selling 1 million albums - December 6, 1978
- Album: Paul McCartney Wingspan: Hits and History
- Released: MAY 8, 2001
- Gold to 2x Multi-Platinum on the same day selling 2 million albums - June 5, 2001

**Guns N' Roses**

- US Single: Live And Let Die
- Peaked #33 on 2.08.1992 US Billboard 200
- 16 Weeks on the char
- UK Single: Live and Let Die - released 21.12.1991
- Peaked at #5 UK Official Charts -  7 weeks on the charts
- UK Siver on 04.09.2020 selling 200,000 singles

Figure 37. A Sample of Rush's Classic Literature Influence on Lyricist Neil Peart

**Rush**

- Lyrics: Neil Peart
- Album: **Caress Of Steel** - release: September 1975
- Peaked at #148 on 11.8.1975, US Billboard 200
- 6 weeks on the Charts
- (US) Gold = 500,000 albums sold, December 1, 1993
- Song: The Necromancer
- Album: **Fly By Night**
- Peaked at #113 on 4.26.1975, US Billboard 200 - 8 weeks on the charts
- Platinum = 1million albums sold, December 1, 1993
- Songs: Anthem and Rivendell
- Album: **Moving Pictures**
- Peaked at #3 on 3.28.1981, US Billboard 200 - 75 weeks on the chart
- 5x Multi-Platinum = 5 million albums sold, April 19, 2021
- Single: Tom Sawyer Peaked at #44 on 8.1.1981 Bilboard Top 100
- 13 weeks on the chart
- Album: **2112**
- US release date: June 20, 1977  / UK release date: 30.06.1997
- Peaked at #61 on 5.29.1976 - 37 weeks on the US Billboard 200
- US 3x Multi-Platinum on November 17, 1995 = 3 million copies sold
- UK Gold  on  27.01.2017 = 100,000 albums sold

### A.A. Milne (1882–1956)

Winnie-the-Pooh and his various incarnations have charmed generations from his first stories wireless (radio) appearance on England's Evening News special Christmas Eve edition in 1925 narrated by actor Donald Calthrop (Kilpatrick, 1998) (Wheeler,1992, p.24). By 1926, the full cast of the Winnie-the Pooh characters would become the endearing group who make up the members of the Hundred-Acre-Wood, except for Tigger who would be made his entrance in the *House at Pooh Corners* in 1928 (Wheeler 1992, p. 24, 27) (Makman, 1999, p. 295, 306).  Towards the end of 1926, Winnie-the-Pooh had sold over 150,000 editions in the United States alone (Leonard, 2003) and in 1928 House at Pooh Corners' original initial sales were over 75,000 copies (Cohen, 2017, p. 87).  Since Winnie-the-Pooh's inception, the story has been translated into twenty-five languages, ranked number two behind Mickey Mouse for most loved characters (CBC, 2019), and made it to the New York Times bestsellers list in its translated Latin version Winnie Ille Pu for twenty weeks in 1960, selling 125,000 copies (McDowell, 1984) (Shnur, 1961). Due to Winnie-The-Pooh's s endearing qualities and popularity, Disney has extended its copyrighted usage to all the inhabitants of the Hundred-Arce-Wood (Johnson, 2011). The author behind the charming bear was the playwright A. A. Milne (1882–1956) (Biography, 2021)

History has shown that Winnie-The-Pooh and his author AA Milne have 'charmed' or influenced the minds and hearts of many rock'n'roll lyricists not immune to that influence. Kenny Loggins, of Loggins & Messina, who wrote the lyrics to "House at Pooh Corners", saw his song peak as a single at # 70 in 1972 on the Billboard Top 100, and additionally released on the album *Sittin' In* . The Nitty Gritty Dirt Band did a cover of "House at Pooh Corners" which, when released as a single, charted at #53 in June of 1971 on the Billboard Top 100. Their version was released on the group's album *Uncle Charlie and His Dog Teddy* (Billboard, n.d.).

Paul Kantner of Jefferson Airplane also seemed to have found characters of the Hundred-Arce-Wood similarly 'charming' as he wrote two songs that reference their world, the first of which was "Ballad of You & Me & Pooneil" on the album *After Bathing at Baxter*'s (Traguardo, 2019). The single release of the song peaked at #42 in September of 1967 and remained on the Billboard Top 100 charts for 6 weeks. The album *After Bathing at Baxter*'s itself peaked higher at #17 in January of 1968 and stayed on the Billboard 200 for a total 23 weeks that year. Kantner's other Milne-inspired song "The House at Pooneil Corners" was released on the album *Crown of Creation*. The album peaked at #6 in November of 1968 staying 25 weeks on the Billboard 200 charts (Billboard, n.d.). The *Crown of Creation* went Gold on January 23, 1970, having sold 500,000 albums (RIAA).

Singer/songwriter Melanie seemed to have been so taken by A.A. Milne's work that two of her songs "Alexander Beetle" and "Christopher Robin (Saying His Prayers)" directly echo Milne's works. "Forgiven and "Vespers" respectively (All Poetry, n.d.). English composer Harold Fraser-Simson (1872-1944) had often put music to Milne's work, and his compositions may be heard on these two tracks. (Scowcroft, 1994) (MusicBrainz, n.d.) The original album containing "Alexander Beetle" as one of its tracks was *Candles in the Rain*. The song itself did not chart but the album peaked at #17 on the Billboard 200 chart where it stayed for 37 weeks and also went Gold in the United States in December of 1971 (Billboard, n.d.) (RIAA, n.d.). The album also charted favorably on the UK Official Charts Top 200 at #5 in September of 1970, remaining 31 weeks on the chart (Official Charts Company, n.d.). The original release of "Christopher Robin" was on the album *Born to Be* in 1968 (Discogs, n.d.) from which it was pulled as a single in the UK. Neither release charted. However, with the subsequent release of the album *Four Sides of Melanie*, which also contained "Christopher Robin", the song did indirectly see chart placement in the United Kingdom and the United States in 1972 where it peaked at #103 on the Billboard 200 (Billboard, n.d.).

Figure 38. A Sample of Winnie-The -Pooh's and A.A. Milne's Influence on Adult Lyricists

**"Winnie-the-Pooh" by A.A. Milne**

**Loggins and Messina**

- Lyrics: Kenny Loggins
- Album: Sittin' In
- Single: House at Pooh Corners
- Peaked # 70 1972

**Jefferson Airplane**

- Lyrics: Paul Kantner
- Album: After Bathing At Baxter's
- Peaked at #17 on 1.27.1968  Billboard 200 - 23 weeks on the charts
- Single: Ballad Of You & Me & Pooneil
- Peaked at #42 on 9.23.1967 -  6 weeks on the Billboard Top 100
- Album: Crown Of Creation
- Peaked at #6 on 11.2.1968 25 weeks
- Song: The House at Pooneil Corners
- Album: Gold =500,000 albums sold - January 23, 1970

**Nitty Gritty Dirt Band**

- Lyrics: Kenny Loggins
- Cover: House at Pooh Corners
- Single: Peaked at #53 on 06.26.1971
- Album: **Uncle Charlie & His Dog Teddy**

**Melanie**

- Song: Alexander Beatle
- Lyrics: A.A. Milne - Muisc: Harold Fraser-Simson
- Album: **Candles in the Rain**
- Peaked at #17 on 7.4.1970 - US Billboard 200 - 37 weeks on the charts
- US Gold = 500,000 albums sold, 12.13.1971
- UK Peaked at #5 on the Official Charts Top 200 19.09.1970 - 31 weeks on the chart
- Album: **Born to B**e  includes song: "Christopher Robin (Is Saying His Prayers)"  - Neither Charted
- Album: **Four Sides of Melanie** includes song "Christopher Robin"
- US Peaked at #103 on 5.6.1972 Billboard Top 200 - 9 weeks on the charts
- UK Peaked at #23 on 7.10.1972 on UK Official Charts  Top 200 - 2 weeks on the charts

**DISCUSSION AND CONCLUSION**
Through the years rock music and aspects of the culture associated with "rockin' rollers" have been viewed within the news, religious, organizations, and in some cases police blotters as uneducated, debauched heathens. Rock lyrics, in turn, are also often overlooked as a form of literature unto themselves, deserving of placement in library collections. Also ignored is the rock lyricist's own influence, seen in their promotion of literature through its use in the creation of lyrics that appear in chart ranking songs.

Though this study was not designed to comment on the debauched/heathen aspect of the culture it was, however, designed to show that at least with regards to the literature aspect of education rock lyricists had been influenced by classic literary works that, in some cases, span the millennia. Previous scholarly work has shown that music has had an effect on individuals and societies, as with the punk scene, as well as explained the benefits that music has provided in working with autistic children. History and the events that develop during a time period provide shifts in societies, such as the "younger generations" reaction to the developments and changes that occurred during the Vietnam War. Coupled with the shift and development in FM radio, this provided a format for unheard voices showing displeasure to the war, allowing a freer form of speech and a touchstone to developments in culture and life.

FM radio also paved the way for a genre that became known as rock'n'roll, another young voice that was handled by DJs who now had the freedom to promote change over the airwaves. Radio is still the number one medium used for information in 2021. The music that found an outlet through FM radio was varied and the rock genre was broad and inclusive. By the 1980's shows like MTV also added to the exposure of rock music and its culture. Along with the ways music was distributed to the public came changes in the way music was tracked. The US Billboard charts, which had been charting music for years developed and changed as the formats and genres grew. The United Kingdom developed charts and ways to track music where there had been no way to do this before. This helped the music industry keep their hand on the pulse of the public to their likes and dislikes and how much they consumed. The (UK) Silver, Gold,

Platinum, Multi-Platinum, and Diamond Awards were given to music artists for surpassing a specific number of units sold of a particular single or album and the format (LP, CD, 8-Track, streaming) of choice by the consumer. Gold and Platinum records showed influence directly through sales over time with or without charting

Research has shown that classic literature was not lost on individuals who created the music that filled the rock'n'roll airwaves. In many cases, it was, in fact, embraced by it. Bob Dylan, Iron Maiden, Kate Bush, and Rush, as well as numerous others, are musicians and bands that have shown that classic literature has had an influence on their musical lives. Entire research studies can be done on them alone. Research has also shown quantifiably that classic literature-infused lyrics have made it into the hands of consumers by chart numbers and awards those songs of this nature have achieved through their own charting or through albums on which they have been released. How could these artists not have an influence on individuals picking up a piece of literature based on the lyrics of a favorite song incorporating that literature? Musician Sebastian Bach has indicated that this influence was very much a possibility, as it was, in fact, a direct gateway for him.

As a note to future researchers, there are several items to bear in mind. An individual who ventures into this research should have the mindset of a genealogist. Definite pieces of information are elusive, and there are many roots and branches that lead from any one piece of information. As in genealogy there are also often surprises and the well of information is an abyss. The information even on a focused topic like an artist, song, or album is often broad and deep, due to the high probability of multiple reissues, changes in song titles, or contradicting statements in regards to other individuals' credits. Preliminary research should be done in a particular chosen topic area to help narrow down the purpose statement and research questions. Authoritative information in any format can be inconclusive and sometimes even inaccurate, so it is important to validate the information from a second source even when using and citing primary data. Often information is changed or added over time even within primary data sources. Record and save everything that is found, especially if the source is

the Internet. One day a piece of information or a site may be there and the next day it will be altered or a '404 error' message may be found in its place. While working with websites one must also be aware of paywalls, particularly when creative searching can allow one to take advantage of a genuine and legal 'back door' entrance to information. As a citation, they must be replicable, so it is important to retest the link and or somehow save the information for easy recall. An important aspect of this type of research, which was not available to this study, is the ability to obtain direct interviews. If available, it is often the best and most reliable source for this topic. Surveying was also not available for this study and for future studies, researchers might find this a more direct way to acquire information on the influence of literature-inspired rock music influencing reading.

The study was designed to inspire future research into the phenomena of classic literature being used as an influence or starting point in the creation of rock lyrics. It also attempted to show the potential importance that a song's presence on the charts and its awards received has really meant in regards to spreading the word of literature. The research also indicates the importance of rock lyrics inclusion into academic and research library collections. Along with other rock related literary works, these lyrics, as this and other studies have shown, are an important influential part of our culture. Future research will help further establish this importance and connection.

### ~ Melanie and Christopher Robin Saying his Prayers ~

### AKA Vespers by A.A. Milne to music (LyricsFreak, 2006) (A.A. Milne, n.d.).

Little Boy kneels at the foot of the bed,
Droops on the little hands little gold head.
Hush! Hush! Whisper who dares!
Christopher Robin is saying his prayers.

God bless Mummy. I know that's right.
Wasn't it fun in the bath to-night?
The cold's so cold, and the hot's so hot.
Oh! God bless Daddy - I quite forgot.

If I open my fingers a little bit more,
I can see Nanny's dressing-gown on the door.
It's a beautiful blue, but it hasn't a hood.
Oh! God bless Nanny and make her good.
Mine has a hood, and I lie in bed,
And pull the hood right over my head,
And I shut my eyes, and I curl up small,
And nobody knows that I'm there at all.

Oh! Thank you, God, for a lovely day.
And what was the other I had to say?
I said "Bless Daddy," so what can it be?
Oh! Now I remember it. God bless Me.

Little Boy kneels at the foot of the bed,
Droops on the little hands little gold head.
Hush! Hush! Whisper who dares!
Christopher Robin is saying his prayers.

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- (Don't Fear) The Reaper - Blue Öyster Cult
- 100,000 Years - Kiss
- 1950 - King Princess
- 1984 - David Bowie
- 2+2=5 - Radiohead
- 42 - Coldplay
- 7 Chinese Brothers - R.E.M.
- A Billion Balconies Facing the Sun - Manic Street Preachers
- A Girl And His Cat - Biffy Clyro
- A Little Party Never Killed Nobody (All We Got) - Fergie
- A Perfect Day Elise - PJ Harvey
- A Skeleton in the Closet - Anthrax
- A Spaceman Came Traveling - Chris de Burgh
- A Trick Of The Tail - Genesis
- Acrobat - U2
- Adventure of a Lifetime - Coldplay
- Ahab, The Arab - Ray Stevens
- All She Wants to Do Is Dance - Don Henley
- Amerika - Young the Giant
- Among the Living - Anthrax
- And On A Rainy Night - Shawn Mullins
- Angelene - PJ Harvey
- Angelo - Brotherhood of Man
- Annabel - Goldfrapp
- Are 'Friends' Electric? - Gary Numan
- Around The Universe In 80 Days - Klaatu
- Avalon - Professor Green
- Awaken - Yes

- Backyard Skulls - Frightened Rabbit
- Bad Excuse For Daylight - Therapy?
- Banga - Patti Smith
- Baobabs - Regina Spektor
- Bare Bones - Madeleine Peyroux
- Be The Ball - Slash's Snakepit
- Beautiful Loser - Bob Seger
- Becoming the Dragon - Trivium
- Been Down So Long - The Doors
- Beggar's Game - Dan Fogelberg
- Bible Black - Heaven & Hell
- Big Brother - David Bowie
- Bigger Than Love - Ben Gibbard
- Birdland - Patti Smith
- Birth In Reverse - St. Vincent
- Black Blade - Blue Öyster Cult
- Black Like Me - Mickey Guyton
- Blame-shifter - Jonathan Jackson + Enation
- Blood And Thunder - Mastodon
- Blue Moon - Beck
- Body Memory - Björk
- Bohemian Trapsody - Logic
- Book of Revelation - The Drums
- Booooom, Blast and Ruin - Biffy Clyro
- Both Sides Now - Judy Collins
- Brand New Day - Sting
- Brandy Alexander - Feist

- Brave New World - Iron Maiden
- Breakdown - The Alan Parsons Project
- Breathe - U2
- Breathing Lightning - Anthrax
- Breezeblocks - Alt-J
- Brief Candles - The Zombies
- Bright Eyes - Art Garfunkel
- Broken Halos - Chris Stapleton
- Brotherhood of the Snake - Testament
- Brown Eyed Handsome Man - Chuck Berry
- Cactus Practice - Tori Amos
- Calling Occupants (Of Interplanetary Craft) - Klaatu
- Catastrophist - Trivium
- Catcher In The Rye - Guns N' Roses
- Cath... - Death Cab for Cutie
- Chances Are - Sheryl Crow
- Charlotte Sometimes - The Cure
- Cherry Lips (Go Baby Go!) - Garbage
- Child Called "It" - Buckcherry
- China In Your Hand - T'Pau
- Chinese Translation - M. Ward
- Circle VII: Sins of the Lion - Alesana
- Crown of Creation - Jefferson Airplane
- Crystal Frontier - Calexico
- Dark Entries - Bauhaus
- Dear God - XTC
- Dear One - Jim James

- Death At One's Elbow - The Smiths
- Denn Die Todten Reiten Schnell - Faith & the Muse
- Disposable Teens - Marilyn Manson
- Disturbance at the Heron House - R.E.M.
- Dodo - David Bowie
- Dogs Of War - The Sensational Alex Harvey Band
- Dollars & Cents - Radiohead
- Don't Leave Me Behind - We Are the Fallen
- Don't Let Me Fall - Lenka
- Don't Stand So Close To Me - The Police
- Doo Wop (That Thing) - Lauryn Hill
- Double Death - White Denim
- Doubt It - The Amazons
- Durango 95 - Ramones
- Dust Bowl Dance - Mumford & Sons
- Dyslexicon - The Mars Volta
- Eagle - ABBA
- Eighties - Killing Joke
- Electioneering - Radiohead
- Elvis at the Wheel - Al Stewart
- Elvis Presley And America - U2
- Empty from the Start - Noah Gundersen
- Ender Will Save Us All - Dashboard Confessional
- Endless Forms Most Beautiful - Nightwish
- Eveline - Nickel Creek
- Every Grain Of Sand - Bob Dylan
- Everybody's Happy Nowadays - Buzzcocks
- Everyday Is Like Sunday - Morrissey
- Everything In Awe - Sidewalk Prophets
- Everything's Illuminated - Nerina Pallot
- Exit - U2
- Exit Music (For A Film) - Radiohead
- Exit Night / Juliet's Theme - Emmy the Great
- Eye In The Sky - The Alan Parsons Project
- Eyeball Kid - Tom Waits
- Fair Weather - Julia Nunes
- Fairytale of New York - The Pogues
- Falling From The Sky - Calexico
- Falls To Climb - R.E.M.
- Family Snapshot - Peter Gabriel
- Far Pavilions - ...And You Will Know Us by the Trail of Dead
- Fire On the Mountain - Rob Thomas
- Firework - Katy Perry
- Fitzpleasure - Alt-J
- Flower Of The Mountain - Kate Bush
- Flowers and Cages - Josh Todd
- For The Sake Of The Call - Steven Curtis Chapman
- For Those About to Rock (We Salute You) - AC/DC
- For Whom The Bell Tolls - Metallica
- For Whom the Bell Tolls - J. Cole
- Four Walls (The Ballad of Perry Smith) - Bastille
- Frankenstein - Lenny Kravitz
- Front Row - Metric
- Frontside - Buckcherry
- Future Politics - Austra
- Galadriel - Barclay James Harvest
- Gas Panic! - Oasis
- Ghost World - Aimee Mann
- Girl in the Garden - S. J. Tucker
- Girl Loves Me - David Bowie
- Giving Up the Gun - Vampire Weekend
- Go All The Way - The Raspberries
- God Is Alive, Magic Is Afoot - Buffy Sainte-Marie
- Godly Intersex - Of Montreal
- Golden Skans - Klaxons
- Gonzo - The All-American Rejects
- Goodbye Sky Harbor - Jimmy Eat World
- Gracile - Bob Seger
- Grendel - Marillion
- Growing Pains - Birdy
- Gurdjieff's Daughter - Laura Marling
- Hands of Gold - Ed Sheeran
- Hangover Square - Boy Azooga
- Heart Of A Dog - The Kills
- Heavyweight Champion Of The World - Reverend and the Makers
- Hemingway's Whiskey - Kenny Chesney
- Higher Than Hope - Nightwish
- Holland, 1945 - Neutral Milk Hotel
- Home at Last - Steely Dan
- House at Pooh Corner - The Nitty Gritty Dirt Band
- How Long - Julia Holter
- How Not To Be Surprised When You're a Ghost - Charlotte Church
- Howl - Florence + the Machine
- Huck and Jim - Franz Ferdinand

- Hunger - Frankie & the Heartstrings
- Hypnotized - Fleetwood Mac
- I Believe In You - Dolly Parton
- I Fought In a War - Belle & Sebastian
- I Hear You Paint Houses - Robbie Robertson
- I Know You - Skylar Grey
- I Love You Always Forever - Donna Lewis
- I Read a Lot - Nick Lowe
- I Want Candy - The Strangeloves
- I Will Be Free - Cindy Morgan
- I Wrote Holden Caulfield - Screeching Weasel
- Ideas As Opiates - Tears for Fears
- If Eilert Loevborg Wrote a Song, It Would Sound Like This - Broken Records
- Image Of The Beast - Procol Harum
- In Hiding - Pearl Jam
- In Like A Lion (Always Winter) - Relient K
- In Repair - Our Lady Peace
- In Search Of Peter Pan - Kate Bush
- Industrial Discipline - Fear Factory
- Into The Nightlife - Cyndi Lauper
- Invasion - Eisley
- Is That All There Is? - Peggy Lee
- Isak - Baroness
- Islands in the Stream - Kenny Rogers and Dolly Parton
- It Ain't Necessarily So - George Gershwin
- It's All About Him - Alan Jackson

- It's All Coming Back to Me Now - Celine Dion
- It's Dangerous Business Walking Out Your Front Door - Underoath
- Jackie's Strength - Tori Amos
- January - Pilot
- Join Me In Death - HIM
- Jonathan - Barclay James Harvest
- Journey From Mariabronn - Kansas
- Julie - Rhiannon Giddens
- Just a Game - Birdy
- Just Like Tom Thumb's Blues - Bob Dylan
- Justified And Ancient - The KLF
- Killing An Arab - The Cure
- King of Cream - The Love Kills Theory
- Kinky's History Lesson - The Waterboys
- Kiss That Frog - Peter Gabriel
- Kitsch - Dan Mangan
- L.A. Woman - The Doors
- La bohème - Giacomo Puccini
- Last Day Under The Sun - Volbeat
- Last Lion of Albion - Neko Case
- Last Time - Rudimental
- Laurel - Goldfrapp
- Leaving Las Vegas - Sheryl Crow
- Left Hand Path - Entombed
- Leftovers - Jarvis Cocker
- Leper's Song - Barclay James Harvest
- Les Feuilles Mortes - Iggy Pop
- Life After Life - The Pains of Being Pure at Heart
- Life And How To Live It - R.E.M.

- Lightning-Rod Man - Lowell George & The Factory
- Like A Great Gatsby - Elliott Murphy
- Lily Of The Valley - Queen
- Lisbon - Wolf Alice
- Listen, Learn, Read On - Deep Purple
- London Beckoned Songs About Money Written By Machines - Panic! At The Disco
- Look Alive, Sunshine - My Chemical Romance
- Lord Of The Flies - Iron Maiden
- Losing It - Rush
- Lost Art Of Murder - Babyshambles
- Love Is A Bourgeois Construct - Pet Shop Boys
- Love Is Mystical - Cold War Kids
- Love Language - Ariana Grande
- Love Like Blood - Killing Joke
- Lovely Bones - Josh Todd
- Lovesick for Mina - Cradle of Filth
- Lucette Stranded On The Island - Julia Holter
- Machineries Of Joy - Sea Power
- Magic Mountain - The Drums
- Magneto And Titanium Man - Paul McCartney & Wings
- Maidenhead - Protomartyr
- Major Minus - Coldplay
- Make Love Stay - Dan Fogelberg
- Mama - Genesis
- Man Of Constant Sorrow - The Stanley Brothers
- Mandinka - Sinéad O'Connor

- Mark My Words - P.O.D.
- Martin Eden - The Twilight Singers
- Me and the Devil - The Fratellis
- Medicine Man - Barclay James Harvest
- Michael's Song - The Coral
- Mind Games - John Lennon
- Misty Mountain Hop - Led Zeppelin
- Mix Tape - Brand New
- Monarch - Rise Against
- Monster - Meg & Dia
- Moon Over Bourbon Street - Sting
- Morbid Tales - Celtic Frost
- Moriarty's Last Stand - The Fratellis
- Morning After Dark - Timbaland
- Morning Has Broken - Cat Stevens
- Moscow Underground - Simple Minds
- Mothers Talk - Tears for Fears
- Motorcycle Emptiness - Manic Street Preachers
- Mountain to Move - Nick Mulvey
- Mr. Raffles (Man it Was Mean) - Steve Harley & Cockney Rebel
- Mrs. Hemingway - Mary Chapin Carpenter
- My Soul Sings - Delirious?
- Mystery Disease - MGMT
- Mz. Hyde - Halestorm
- Narnia - Steve Hackett
- Nation Of Checkout Girls - Enemy
- Nebraska - Lucy Rose
- Neon Bible - Arcade Fire
- Never Gonna Stop (The Red Red Krovvy) - Rob Zombie
- New Frontier - Iron Maiden

- New York Morning - Elbow
- Night Wander - Steve Gunn
- Nights at the Circus - Bishi
- No Passenger : No Parasite - Norma Jean
- No Sound But the Wind - Editors
- No Spill Blood - Oingo Boingo
- Nothing Arrived - Villagers
- Nothing You Can't Lose - The Steel Wheels
- November Rain - Guns N' Roses
- Number The Brave - Wishbone Ash
- Obsession Is Such an Ugly Word - Alesana
- Off To The Races - Lana Del Rey
- Ohio - Patty Griffin
- Ol' Man River - Paul Robeson
- Oliver Twist - D'banj
- One - Metallica
- One Fine Day - David Byrne and Brian Eno
- Ottolenghi - Loyle Carner
- Over The Hills And Far Away - Led Zeppelin
- Pala - Friendly Fires
- Parklife - Blur
- Pauline Hawkins - Drive-By Truckers
- Penelope's Song - Loreena McKennitt
- Perfume - Rag'n'Bone Man
- Peter Pan - Kelsea Ballerini
- Pilate - Pearl Jam
- Pink Champagne - Caitlin Rose
- Playland - Johnny Marr
- Pleader - Alt-J
- Praise Poison - The Devil Wears Prada
- Prince Caspian - Phish

- Private Investigations - Dire Straits
- Profession Of Violence - UFO
- Pulk/Pull Revolving Doors - Radiohead
- Pull Me Under - Dream Theater
- Push - Lenny Kravitz
- Quasimodo - Lifehouse
- Rain King - Counting Crows
- Ramble On - Led Zeppelin
- Rattle That Lock - David Gilmour
- Red Army Blues - The Waterboys
- Red Right Hand - Nick Cave & the Bad Seeds
- Red Wine, Mistakes, Mythology - Jack Johnson
- Region of The Worms - The Love Kills Theory
- reJoyce - Jefferson Airplane
- Resistance - Muse
- Rhiannon - Fleetwood Mac
- Ride The Lightning - Metallica
- Riki Tiki Tavi - Donovan
- Risk to Exist - Maxïmo Park
- Rivendell - Rush
- River to Consider - White Denim
- River Towns - Mark Knopfler
- Rock Star City Life - Lenny Kravitz
- Rocket Man - Elton John
- Romeo And Juliet - Dire Straits
- Run Daddy Run - Miranda Lambert
- Running Out Of Fantasy - Manic Street Preachers
- Saint Veronika - Billy Talent
- Salinas - Laura Marling

- Samaritans - Idles
- Scentless Apprentice - Nirvana
- Science Fiction - Arctic Monkeys
- Science Fiction: Nova Lepidoptera - Barclay James Harvest
- Secret Journey - The Police
- Set Apart This Dream - Flyleaf
- Set Me On Fire - Flyleaf
- Seventh Son Of A Seventh Son - Iron Maiden
- Severed Crossed Fingers - St. Vincent
- Shadow to Shadow - Dean Madonia
- Shadows And Tall Trees - U2
- Shakespeare's Sister - The Smiths
- Sign Of The Cross - Iron Maiden
- Sinner In The Sea - Calexico
- Sirens Of Titan - Al Stewart
- Sit Down - James
- Sixty Eight Guns - The Alarm
- So It Goes - Nick Lowe
- So Long - Everlast
- So Long, And Thanks For All The Fish - A Perfect Circle
- Soma - The Strokes
- Something That We Do - Clint Black
- Something Wicked This Way Comes - Lucinda Williams
- Sons Of 1984 - Todd Rundgren
- Soothing - Laura Marling
- Sorrow - Pink Floyd
- Soulmate - Natasha Bedingfield
- Speaker For The Dead - Gatsbys American Dream
- Spiral Cities - Johnny Marr
- Star Cannibal - Hawkwind
- Star Crossed - Scary Kids Scaring Kids
- Start - The Jam
- Statistics - Lyfe Jennings
- Stories Don't End - Dawes
- Strange and Beautiful (I'll Put a Spell on You) - Aqualung
- Stranger In A Strange Land - U2
- Street Spirit (Fade out) - Radiohead
- Suddenly - Raul Midon
- Suffragette City - David Bowie
- Sunburned Country - Keith Urban and Olivia Newton-John
- Surfing The Void - Klaxons
- Swim with Sam - a balladeer
- Sympathy For The Devil - The Rolling Stones
- T.B.D. - Live
- Take Me Home - Phil Collins
- Tea In The Sahara - The Police
- Telegraph Road - Dire Straits
- Tender Is The Night - Jackson Browne
- That Was A Crazy Game of Poker - O.A.R.
- The Art of War - Anberlin
- The Autumn Carnival - The Dandy Warhols
- The Ballad Of Bilbo Baggins - Leonard Nimoy
- The Bees - Lee Ann Womack
- The Blacker the Berry - Kendrick Lamar
- The Call Of Ktulu - Metallica
- The Comet Song - Björk
- The Crow, the Owl and the Dove - Nightwish
- The Crystal Ship - The Doors
- The Curse - Agnes Obel
- The Dreams Of Children - The Jam
- The End Of The Affair - Laura Marling
- The Evil That Men Do - Iron Maiden
- The Fly - U2
- The Ghost Of Tom Joad - Bruce Springsteen
- The Ghost Of You - My Chemical Romance
- The Giving Tree - Plain White T's
- The Golden Bough - The Coral
- The Gospel Singer - Lydia Lunch
- The Great Velocipede Migration - S. J. Tucker
- The Greatest Show On Earth - Nightwish
- The Inner Light - The Beatles
- The Invisible Man - Queen
- The King's New Clothes - Danny Kaye
- The Lovesong Writer - Thursday
- The Magician's Birthday - Uriah Heep
- The Necromancer - Rush
- The Nutcracker Suite - Pyotr Il'yich Tchaikovsky
- The Ocean - U2
- The Phantom of the Opera - Iron Maiden
- The Phantom of the Opera - Cast of Phantom of the Opera
- The Piper - ABBA

- The Revealing Science Of God - Yes
- The River - PJ Harvey
- The Road - Hurts
- The Sadness of Graves - Islander
- The Sensual World - Kate Bush
- The Stand (Prophecy) - The Alarm
- The Stars Look Down - Rush
- The Thing That Should Not Be - Metallica
- The Trail Of The Lonesome Pine - Laurel & Hardy
- The Trooper - Iron Maiden
- The Truth Beneath The Rose - Within Temptation
- The Ugly Duckling - Danny Kaye
- The Veldt - Deadmau5
- The World According To Garp - Al Stewart
- The World As I See It - Jason Mraz
- These Bones - Dashboard Confessional
- These Roads Don't Move - Jay Farrar and Ben Gibbard
- This Charming Man - The Smiths
- This is Home - Switchfoot
- This Moment - Katy Perry
- Thursday's Child - David Bowie
- Time To Dance - Panic! At The Disco
- Timshel - Mumford & Sons
- Tiny Cities Made Of Ashes - Modest Mouse
- To Live Is To Die - Metallica
- To The End - My Chemical Romance
- To The Key Of Evergreen - The Devil Wears Prada
- Tom Sawyer - Rush
- Tomorrow Never Knows - The Beatles
- Tomorrow's Food - Incubus
- Toreador - Band of Skulls
- Total Life Forever - Foals
- Trynna Finda Way - Nelly Furtado
- Twilight Zone - Golden Earring
- Ulysses - Franz Ferdinand
- United States of Eurasia - Muse
- Venus In Furs - The Velvet Underground
- Veteran Of The Psychic Wars - Blue Öyster Cult
- Video Killed The Radio Star - Buggles
- Walk The Walk - Gaz Coombes
- Waltzing Matilda - Traditional
- War of Kings - Europe
- Warm Foothills - Alt-J
- We Are Golden - Mika
- We Are The Dead - David Bowie
- Whangdepootenawah - Jet (UK)
- What Keeps You Up At Night - Lee Brice
- What the Dead Men Say - Trivium
- Wheel of Time - Blind Guardian
- When The Wild Wind Blows - Iron Maiden
- Where Have All The Flowers Gone? - The Kingston Trio
- Whip It - Devo
- White as Snow - U2
- White Rabbit - Jefferson Airplane
- Who Wrote Holden Caulfield? - Green Day
- Wig-Wam Bam - Sweet
- Wild Boys - Duran Duran
- Wild Roses - Of Monsters and Men
- William, It Was Really Nothing - The Smiths
- Windmills - Blackmore's Night
- Women And Wives - Paul McCartney
- Writing To Reach You - Travis
- Wuthering Heights - Kate Bush
- X-Ray Visions - Clutch
- Yellow Guitar - Kate Campbell
- Yertle The Turtle - Red Hot Chili Peppers
- Yes I Have Ghosts - David Gilmour
- You Better Leave the Stars Alone - Ego Likeness
- You're Gonna Go Far, Kid - The Offspring
- Young, Gifted And Black - Nina Simone
- Zero She Flies - Al Stewart
- Zooropa - U2

## Appendix B. OpenLinkProfiler.com Website Statistics (OpenLinkProfiler.com)

https://www.openlinkprofiler.org/r/songfacts.com

248,210 links from 10,440 websites point to songfacts.com

| songfacts.com | Get link data |

| | UNIQUE LINKS **10,440** 248,210 total links | | LINKS TO HOME PAGE **47,847** 19.3% | | TRUSTED LINKS **202,339** 45,871 labeled (18.5%) | | LINK INFLUENCE SCORE (LIS) **100%** Reg. on: 9 Aug 1999 |

Industry: Arts and Entertainment > Music and Audio

4.2% — 19.3% — 81.5%

https://www.openlinkprofiler.org/r/therockle.com

14 links from 8 websites point to therockle.com

| therockle.com | Get link data |

| | UNIQUE LINKS **8** 14 total links | | LINKS TO HOME PAGE **4** 28.6% | | TRUSTED LINKS **3** 11 labeled (78.6%) | | LINK INFLUENCE SCORE (LIS) **1%** Reg. on: |

Industry: Arts and Entertainment

57.1% — 28.6% — 21.4%

https://www.openlinkprofiler.org/r/altpress.com

152,928 links from 6,684 websites point to altpress.com

| altpress.com | Get link data |

| | UNIQUE LINKS **6,684** 152,928 total links | | LINKS TO HOME PAGE **34,228** 22.4% | | TRUSTED LINKS **135,366** 17,562 labeled (11.5%) | | LINK INFLUENCE SCORE (LIS) **99%** Reg. on: 8 Apr 1996 |

Industry: Arts and Entertainment > Music and Audio

4.4% — 22.4% — 88.5%

https://www.openlinkprofiler.org/r/classicsdujour.com

11,690 links from 225 websites point to classicsdujour.com

| classicsdujour.com | Get link data |

| | UNIQUE LINKS **225** 11,690 total links | | LINKS TO HOME PAGE **4,266** 36.5% | | TRUSTED LINKS **9,049** 2,641 labeled (22.6%) | | LINK INFLUENCE SCORE (LIS) **75%** Reg. on: 20 Nov 2002 |

1.9% — 36.5% — 77.4%

https://www.openlinkprofiler.org/r/mentalfloss.com

1,418,268 links from 79,712 websites point to mentalfloss.com

| mentalfloss.com | Get link data |

| | UNIQUE LINKS **79,712** 1,418,268 total links | | LINKS TO HOME PAGE **391,691** 27.6% | | TRUSTED LINKS **1,250,141** 168,127 labeled (11.9%) | | LINK INFLUENCE SCORE (LIS) **100%** Reg. on: 9 Apr 1996 |

Industry: News and Media

5.6% — 27.6% — 88.1%

**Appendix C. Songs inspired by Louis Carroll's *Alice In Wonderland* and *Through the Looking Glass***
(Songfacts, 2021)

- Alice - Avril Lavigne
- Alice - Lady Gaga
- Drink Me - Anna Nalick
- Feelin' Fuzzy - Black Stone Cherry
- Follow Me Down - 3OH!3
- Green Grass and High Tides - The Outlaws
- Her Name Is Alice - Shinedown
- I Am The Walrus - The Beatles
- In Transit - Mark Hoppus with Pete Wentz
- Just Like Fire - Pink
- Lucy in the Sky With Diamonds - The Beatles
- Painting Flowers - All Time Low
- Pulk/Pull Revolving Doors - Radiohead
- Queen of Hearts - Saxon
- Sherry Fraser - Marcy Playground
- Sparrows Will Sing - Marianne Faithfull
- Tea Party - Kerli
- The Walrus and the Carpenter - Donovan The Wanderer - Donna Summer
- White Rabbit - Jefferson Airplane
- White Rabbit - Egypt Central
- Wonderland - Taylor Swift
- WTH - Jhené Aiko

**Appendix D. Songs inspired by the works of James Joyce** (Songfacts, 2021)

- Angel Of Small Death And The Codeine Scene - Hozier
- Breathe - U2
- Eveline - Nickel Creek
- Flower Of The Mountain - Kate Bush
- I Am The Walrus - The Beatles
- Near To The Wild Heart Of Life - Japandroids
- reJoyce - Jefferson Airplane
- Ulysses - Franz Ferdinand

**Appendix E.  Songs inspired by the works of Shakespeare** (Songfacts, 2021)

- (Don't Fear) The Reaper - Blue Öyster Cult
- 7empest - Tool
- Angelo - Brotherhood of Man
- Bed of Nails - Wild Beasts
- Better Strangers - Royal Blood
- Blow Away - Kate Bush
- Brush Up Your Shakespeare - Cast of Kiss Me, Kate
- Caliban's Dream - Underworld
- Cruel To Be Kind - Nick Lowe
- Exit Night / Juliet's Theme - Emmy the Great
- I Am The Walrus - The Beatles
- Join Me In Death - HIM
- Julius - Phish
- Just Like Shakespeare - Losers Club
- Love Story - Taylor Swift
- My Sad Captains - Elbow
- Noble England - Rik Mayall
- Now Or Never - Halsey
- Ophelia - The Lumineers
- Ophelia - Natalie Merchant
- Ophelia - Tori Amos
- Pomp and Circumstance - Edward Elgar
- Pull Me Under - Dream Theater
- Pulling For Romeo - Kelley Ryan
- Richard III - Supergrass
- Rodeo and Juliet - Garth Brooks
- Roll Away Your Stone - Mumford & Sons
- Romeo and Jane - Tonio K.
- Romeo And Juliet - Dire Straits
- Romeo And Juliet - Kasey Chambers
- Romeo And Juliet Fantasy Overture Love Theme - Pyotr Il'yich Tchaikovsky
- Romeo's Tune - Steve Forbert
- Send Them Off! - Bastille
- Sonnet 10 - Rufus Wainwright
- Sonnet 20 - Rufus Wainwright
- Sonnet 43 - Rufus Wainwright

- Star Crossed - Scary Kids Scaring Kids
- Strange and Beautiful (I'll Put a Spell on You) - Aqualung
- The Evil That Men Do - Iron Maiden
- The Gypsy Faerie Queen - Marianne Faithfull
- Through The Barricades - Spandau Ballet
- To Be Or Not To Be - B.A. Robertson
- Wedding March - Felix Mendelssohn
- When in Disgrace With Fortune and Men's Eyes (Sonnet 29) - Rufus Wainwright

# Selection of Spring and Fall 2023 Master's Project Posters
## By Dr. Stacy Creel

Students are required to create academic research posters on their capstone research project and present in class. The following selection of the Master's Project Capstone Posters are from LIS 695 in the Spring 2023 and Fall 2023.

**Spring 2023:**

*Libraries Explore Mindfulness* by Melissa Ann Brandes:

"This study explores the scholarly and professional conversation about mindfulness in librarianship through a content analysis of 64 academic and trade articles. Mindfulness helps individuals to cultivate a non-judgmental awareness of the present and may have benefits, such as, relief of stress and increased focus. Mindfulness complements librarianship in many ways and has the potential to strengthen and support the profession."

*QUIET IN THE LIBRARY: A Bibliometric Analysis of LIS Literature Related to Bias in Academic Libraries* by Denisha Cook:

"Bias is defined as "an inclination of temperament or outlook" (Merriam-Webster). These "inclinations" can cause differential treatment of people with social backgrounds differing from one's own. Biases occur "automatically and unintentionally, that nevertheless affects judgments, decisions, and behaviors" (National Institutes of Health, 2022) Identifying and eliminating biases (diversity training, accountability in oneself and others, etc.) can develop a more equitable relationship with underrepresented groups working in and using academic libraries. Culling conscious or unconscious biases can help guide librarians to more effective and inclusive ways to service patrons."

*Talking to the Neighbors: A content analysis of community college digital branches* by Helen Cozart:

"Community college libraries can occupy a powerful position in the relationship between a college and its community, creating an environment for the public that is inviting and encouraging through their physical offerings as well as their digital branch A digital branch creates an environment that houses a library's functional features and creates a home to develop its relationships. "It is not just what a digital branch offers, but how publics interact with the content that creates a true digital branch" (Bird & Pampaloni, 2014 a).

*A HISTORY OF THE RAY AND PAT BROWNE LIBRARY FOR POPULAR CULTURE STUDIES* by Thaddeus Draheim

"This is a study of the Ray and Pat Browne Library of Popular Culture. This library is the first of its kind in North America and is located at Bowling Green State University in Bowling Green, Ohio. The study focuses on how the library came to be including the challenges, the oppositions, and the supports."

*Louisiana Young Readers Choice: A Content Analysis* by Stephanie Lee:

"This content analysis examined the Louisiana Young Reader's Choice (LYRC) award middle-grade nominees from 2012 - 2022 to determine if the diverse representation within the books reflected the demographics of select Louisiana communities. The study examined 130 middle-grade books for their diverse representation of their main protagonists. The study used public school student demographics from the parishes participating in the Bayouland Consortium and the print collections of the Bayouland Consortium library systems. The study was important as it demonstrated the need for books chosen for Louisiana youth to represent the population to which they were intended."

*Subjective Cataloging and Acquisitions in Relation to Controversial Items: A Collection Analysis of Challenged LGBTQ+ Items in Louisiana Libraries* by Madeline Moghimi:

"This study aimed to examine how controversial LGBTQ+ items were acquired and then classified in Louisiana's public libraries. This study cited articles that viewed censorship not just as a complete blocking

of access, but also as an impediment to access. This means that when a book is placed in a collection outside the reach of its intended audience, it can be considered censorship. While a few studies had been performed looking at similar topics, this study provided information about Louisiana's public libraries that was not available elsewhere."


*ACCESSIBILITY AT SUNY: A WEB CONTENT ANALYIS* by Michelle Mourick:

"SUNY is a higher education system made up of 64 institutions. This study examined the library sites of these schools for content regarding accessibility at the libraries. Library websites are often the first place a patron will go for information* and should communicate its services and features for the entire community, including those with disabilities. This study adds to the literature surrounding accessibility in libraries and information on libraries' websites. The study looked at what is being communicated about the programs, services, and building features to the disabled community."


*A Website Content Analysis of Mississippi Public University Library Websites in Accordance with Distance Learning Standards* by Jonathan Orange:

"Library websites are often the gateways to the resources and information that benefit distance and online learners. They usually provide links to services, collections, and databases. Library websites may meet some or all the ACRL's distance learning standards for library services. This study will analyze library websites for public universities in Mississippi based on those standards."


LITERACY AND KIDS AT RISK FOR INCARCERATION: A BIBLIOMETRIC REVIEW by Sarah Van Eck:

"The ability to read is tied to success in the world (employment opportunities, confidence levels, the ability to express oneself, navigate the legal system, gain knowledge and empathy for others' viewpoints and experiences, etc.). In the United States, 85 percent of youth offenders are functionally illiterate, and more than 70 percent of incarcerated adults cannot read above a fourth-grade level; by fourth grade, it is

predicted that two-thirds of students who read below proficiency levels will end up on welfare or in prison. There is hope--corrections records have shown that incarcerated people who receive literacy help and education have a 16 percent chance of recidivism, compared to a 70 percent chance for those who receive no literacy help. This research examined materials published from 1990 to 2022 about the complex connection between literacy and youth incarceration. It asked the research questions to the right to get a picture of what the present and future hold for the research being conducted on this relationship between youth who are at risk of incarceration and their literacy skills."


**Fall 2023**

*Graphic Novels in the Classroom* by Michelle Bright:

"Graphic novels have the potential to help students understand complicated topics in science classes, visualize historical events, and even understand mathematical formulas. The visual element, along with the teacher explaining the topics, can allow for both visual and auditory learners to engage with the material. This bibliometric study was designed to evaluate the number of scholarly articles that have been published between the years 2012 and 2022 about the topic of using graphic novels in the classroom in selected databases."


*Novel Outreach: A Report of Public Library Engagement within Virginia Communities* by Joy Doukas:

"Outreach to marginalized communities plays a pivotal role in ensuring that Virginia Libraries meet the VLA's objective goal of "access to information" (VLA, 2021a). This survey seeks to help understand where systems are performing the best and uncover innovative techniques that could be widely adopted to better service the population at large. Using the lens of Community Partnerships, Third Space Initiatives, and Social Service Access, the goal is to baseline performance for further research."

*Content Analysis of Job Ads for Digital Preservation Librarians* by Cassandra Glasco-Gueye:

The purpose of this research is to investigate what skills are required and desired for digital preservation librarians and the availability of employment by library type and location. Management of digital preservation may require a higher level of experience, while content may require less. By aligning job requirements to each component, digital preservation can be better assessed, and the library and information science (LIS) community can be better prepared."

*Analyzing Accessibility and Availability of LGBTQ+ Items Using OPACs in MS Public Libraries* by Casey Jaq Jefcoat:

"The purpose of this study is to analyze Lesbian, Gay, Bisexual, Transgender, Queer, and other LGBTQ+ materials' availability and accessibility through the online public access catalog (OPAC) from 10 different public libraries from the five lowest populated counties and the five highest populated counties of Mississippi. Despite the First Amendment and attempts to protect the intellectual freedom of others, challenges of library materials and calls for the removal of such items are increasing in the United States. Mississippi Senate Bill 2346, a bill on restricting access to pornographic materials to minors, refers to MS Code 97-5-29, the public display of sexually oriented materials. This code defines what materials are deemed sexually oriented and inappropriate for minors, including topics of homosexuality and lesbianism. The restrictive nature of this state code and senate bill, while deemed as a safe policy for minors, restricts LGBTQ+ materials from school libraries and public libraries.

*Teen Services in Public Libraries: A Bibliometric Research Study* by Ashlee Lykansion:

"Public libraries play a crucial role in providing services, programming, and resources to individuals of all ages, yet the specific needs of teenagers have often been overlooked in library settings (Bernier et al, 2014). The purpose of this study is to analyze scholarly literature on teen services in public libraries from 2002 to 2022 using a quantitative bibliometric approach, involving a selection of English-language, peer-reviewed articles, and collecting data on publication years, authors, journals, and subject terms.

This study emphasizes the importance of public libraries in serving teenagers and highlights the need for dedicated spaces, programming, and materials to meet their unique needs. Furthermore, it discusses the shift in recent years towards more inclusive experiences for this demographic, including community outreach, partnerships with schools and organizations, and hiring specialized teen librarians (Joseph, 2010)."

*How Covid Changed Maryland Mobile Outreach* by Lana Montgomery:

"In March 2020, the COVID pandemic led to library shutdowns throughout Maryland. During this time, some libraries started to use their existing resources in new ways to provide outreach services, while allocating other resources to bring library services to communities that were unable to use the library in traditional ways due to COVID protocols. These libraries used bookmobiles, outreach vehicles, and outdoor community spaces to provide materials, services, and programming to the community in ways that were different from the pre-COVID era. As communities started to ease COVID restrictions and libraries resumed normal services, their ideas about outreach services had changed and they were more aware of community needs that can be best met by outreach services. While some libraries reverted back to their old models of service, others changed their resource allocation, plans, and service models for outreach services based on their experiences during the pandemic."

*Home Education Resources: A Webometric Study of Louisiana's Parish Public Libraries* by Michelle Quarterman:

"The number of homeschooled children has continued to grow yearly, but the COVID-19 pandemic caused an unprecedented increase in parents choosing this method of educating their children. Public libraries can be a vital educational tool for this population, and many students and parents rely on them to provide the appropriate resources such as curriculum, internet access, and specific programming.

*LATINE AND INDIANA LIBRARIES: A WEB ANALYSIS* by Wendy Rivera:

"According to the United States Census Bureau (USCB), the Hispanic population in 2020 was 62,080,044 which accounted for 18.9% of the United States population (2020). The Bureau projects the Hispanic population to be 111.2 million in 2060 (USCB, 2018). With this growth, libraries should be serving their Latine communities. This study analyzed Indiana public library websites to determine if and how the libraries serve the Latine population."

*Shelving the Jaron: A Quantitative Content Analysis on Collection Development Policy Readability in Louisiana Public Libraries* by Chiantia Sago:

"The study examined how easy or hard it is to understand the collection development policies of public libraries across Louisiana. It was discovered that many of these policies are written at a level that is too complex for the average reader. By analyzing the language used, the study indicates that these policies should be written more simply to ensure everyone can comprehend them. The recommendation is for libraries to create their collection development policies to align with the reading abilities of their local communities, promoting inclusiveness and clear communication."

*Gaming in Libraries* by Clista Shamley:

"Playing games can bring people together and help develop a sense of belonging within the community. The advancements in technology and the growing interest in board games ensure that this topic will continue to be an increasing topic for many years. This study aims to show that interest in gaming in libraries has grown over the last 20 years by evaluating the number of scholarly articles published between 2002 and 2022."

For more information on poster creation including helpful tips and resources for assistance, visit the article Poster Presentation by Sarah Williams and Stacy Creel, Ph.D. *in SLIS Connecting, Volume 10, Issue 2* (https://doi.org/10.18785/slis.1002.04).
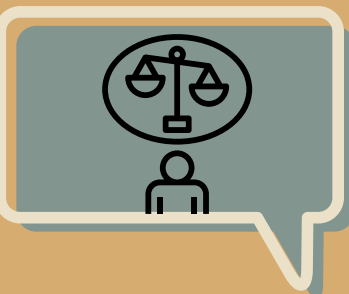
DENISHA COOK | DENISHA.COOK@USM.EDU

# QUIET IN THE LIBRARY

## A Bibliometric Analysis of LIS Literature Related to Bias in Academic Libraries

## INTRODUCTION

Bias is defined as "an inclination of temperament or outlook" (Merriam-Webster). These "inclinations" can cause differential treatment of people with social backgrounds differing from one's own. Biases occur "automatically and unintentionally, that nevertheless affects judgments, decisions, and behaviors" (National Institutes of Health, 2022) Identifying and eliminating biases (diversity training, accountability in oneself and others, etc) can develop a more equitable relationship with underrepresented groups working in and using academic libraries. Culling conscious or unconscious biases can help guide librarians to more effective and inclusive ways to service patrons.

## OBJECTIVE

This study analyzes LIS scholarly literature published on negative biases in academic libraries over a 20-year time period.

## CONCLUSION OF STUDY

- There has been a very slow incline in scholarly articles discussing bias in academic libraries.
- The literature present is repetitive and makes no mention of expansion on the ideas of making bias-free academic library spaces.
- Further research should be done on how these biases affect library patrons and personnel after their experience in academic libraries.
- Additional studies should be done on academic libraries outside of the United States.

## SELECTED REFERENCES

"Keeping Up With… Implicit Bias", American Library Association, 2019.
http://www.ala.org/acrl/publications/keeping_up_with/bias
Hamer, S. (2021). Colour blind: Investigating the racial bias of virtual reference services in English academic libraries. The Journal of Academic Librarianship, 47(5).
Price, A. C. (n.d.). *Barriers to an inclusive academic library collection*. Emerald. https://www-emerald-com.lynx.lib.usm.edu/insight/content/doi/10.1108/CC-05-2021-0018/full/pdf?title=barriers-to-an-inclusive-academic-library-collection

## RESULTS

**R1. How does the language around bias in academic libraries look in 1992 compared to 2022?**



Publications in 1992 vs Publications in 2022
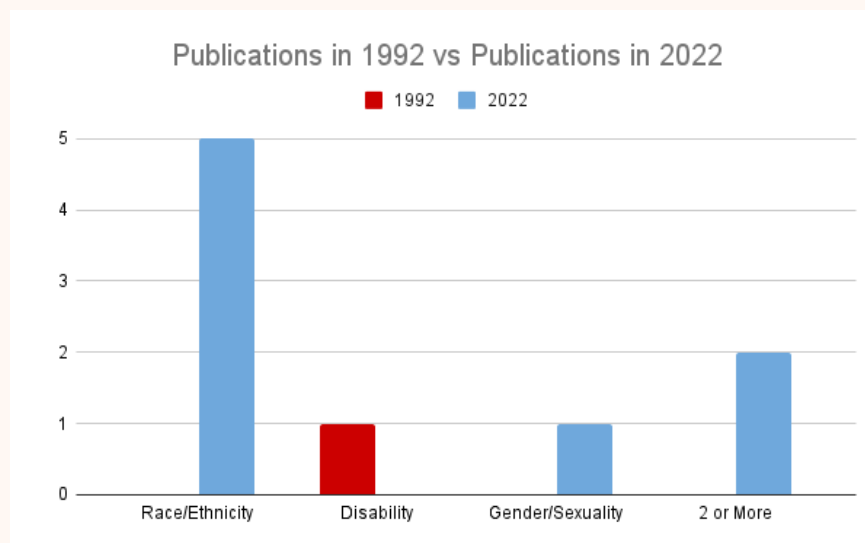
**R2. What does representation in the literature look like on racial/ethnic, gender/sexuality, and disability biases?**



Publications per Year
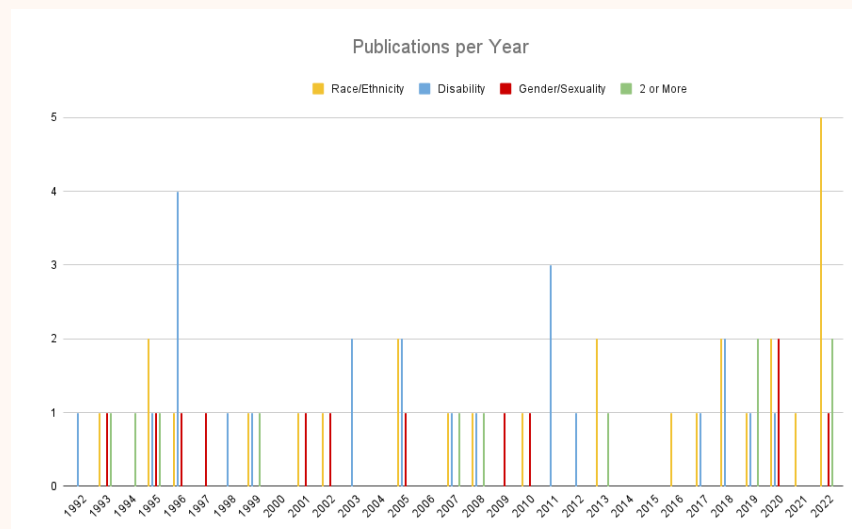
**R2. Does the data reveal an increase/decrease in the number of publications on biases in academic libraries between the years 1992 and 2022?**



Number of Publications from 1992 to 2022
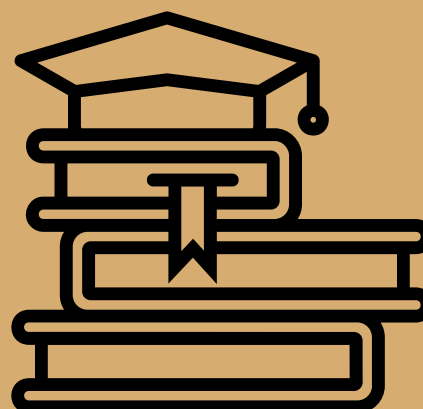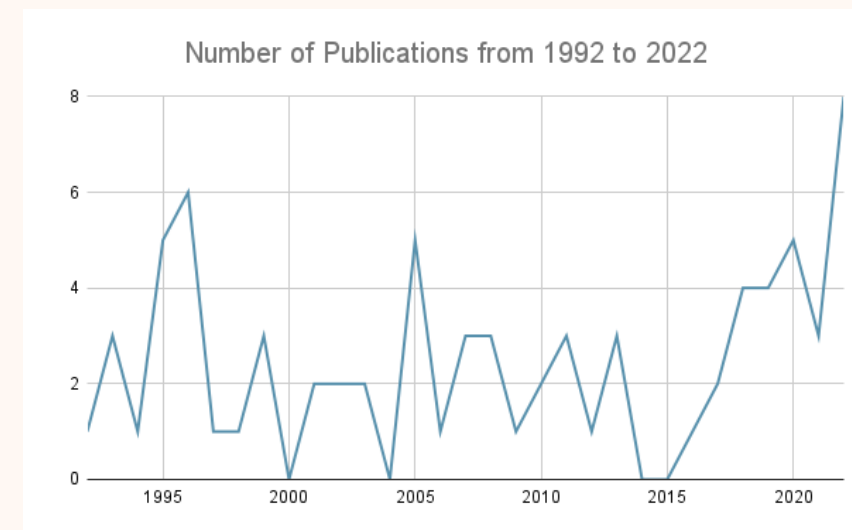
# Talking to the Neighbors
## A content analysis of community college digital branches

# Information

## Introduction

Community college libraries can occupy a powerful position in the relationship between a college and its community, creating an environment for the public that is inviting and encouraging through their physical offerings as well as their digital branch. A digital branch creates an environment that houses a library's functional features and creates a home to develop its relationships. "It is not just what a digital branch offers, but how publics interact with the content that creates a true digital branch." (Bird and Pampaloni, 2014a)

## Methodology

A website analysis was used to demonstrate the types and frequency of tactics that community college libraries exhibit related to their interactions with the general community in which they exist. A list of 41 community colleges in the state of Texas were analyzed for 35 features that might indicate openness to a relationship. These included collection policies, social media presence, TexShare consortium membership, and the presence of common types of information, such as hours, location, and services.

## Conclusions

One of the most significant findings of this examination is that while there has been improvement in the digital branch, there are still many things libraries could do better. Bird and Pampaloni (2014a) found that only 15% of the websites evaluated identified the programs or services offered. They considered this to be a serious omission in relationship building. This has increased to 54%, which is still insufficient for meeting the needs of their communities or even their students.

### For additional information contact

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# Results

R1. Does the TexShare consortium affect relationships between community colleges and their communities through how TexShare resources are presented online on library websites?

TexShare offers four main features:

| TexShare Resource | Findings n = 41 |
|---|---|
| Database Access | 40 |
| TexShare Membership | 35 |
| Reciprocal Borrowing | 34 |
| Interlibrary Loan | 32 |
| Courier Service | 0 |

R2. How do Texas community college library websites meet the characteristics of digital branches defined by King in 2009 ?

Key characteristics included:

- *Real staff*
  - Social media, contact information, mission statement, about us
- *Real collection*
  - Circulation policy, catalog, database list, TexShare access
- *Real building*
  - List of services, hours, address, map or directions
- *Real community*
  - FDLP, blog, book clubs or other community events, location for feedback, direct statements to public, quick links to public information

R3. How do community college library websites in Texas explicitly acknowledge or not their relationship with their community?

No library in the assessment met all 34 characteristics of a digital branch. The least was four, while the most was 26.

| Acknowledgement | Findings n = 41 |
|---|---|
| Direct positive statement to public/community | 16 |
| Direct exclusionary statement | 3 |

## Selected References

Bird, N., & Pampaloni, A. (2014). Building Relationships through a Digital Branch Library: Finding the Community in Community College Library Web Sites. *Community College Journal of Research and Practice, 38(12), 1125 - 1141*. doi:10.1080/10668926.2012.745383

King, D. (2009). *Building the Digital Branch: Guidelines for Transforming Your Library Website* Library Technology Reports 45(6). https://journals.ala.org/index.php/ltr/article/view/4465/5209

# A History of the Ray and Pat Browne Library for Popular Culture Studies

"Its history is another excellent example of what dedicated individuals can do with a little money, a little time, and a lot of determination."
-Ray B. Browne

RAY AND PAT BROWNE POPULAR CULTURE RESEARCH COLLECTIONS

Named In Honor Of Their Pioneering And Developmental Efforts In Popular Culture Studies
1986

## Brief Summary

This is a study of the Ray and Pat Browne Library of Popular Culture. This library is the first of its kind in North America and is located at Bowling Green State University in Bowling Green, Ohio. The study focuses on how the library came to be including the challenges, the oppositions, and the supports.

## Timeline

1967 = Ray Browne joined BGSU English Department

BGSU

The first large donation to the collection by Bill Randle

1969 = Journal of Popular Culture Founded

THE JOURNAL OF POPULAR CULTURE

1969 = Popular Culture Library Founded

1970 = Popular Culture Association is Founded

PCA POPULAR CULTURE ASSOCIATION

1970 = Popular Press is Founded

1973 = Department of Popular Culture is Established at BGSU

## Main Point Bullets

☞ How was the Ray and Pat Browne Library for Popular Culture Studies established?

☞ What challenges did the program face during the establishment of the archive?

☞ What criteria were initially used to determine which artifacts should be incorporated into the collection vs. what standards are used today?

## Conclusion

This unique library and archive exist as the result of Ray Browne identifying a need, combined with his passion for the subject matter, and backed by like-minded people. The challenges it faced were both academic and logistical. The English Department was polarized by the concept of Popular Culture being a legitimate field of study. Challenges were found in archiving artifacts that had never been preserved before and the space that would be required. The archive initially accepted any artifact dated after 1876. Today, recognizing the hard reality of space constraints, the artifacts that are accepted must be recognized as socially significant.

## Selected References

☞ Browne, R. B. (1996). Against academia : the History of the Popular Culture Association/American Culture Association and the Popular Culture movement 1967-1988. Bowling Green State University Popular Press.

☞ Browne, R. B. (1997, May). The Voice of Popular Culture in History | Perspectives on History | AHA. Perspectives on History, 35(5). https://www.historians.org/research-and-publications/perspectives-on-history/may-1997/the-voice-of-popular-culture-in-history

☞ Galbo, J., Browne, R. B., & Brown, A. (n.d.). Ray and Pat Browne Full Interview. Retrieved February 16, 2023, from https://www.youtube.com/watch?v=tWrBclsaCss

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# LOUISIANA YOUNG READERS CHOICE: A CONTENT ANALYSIS

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## SUMMARY

This content analysis examined the Louisiana Young Reader's Choice (LYRC) award middle-grade nominees from 2012 - 2022 to determine if the diverse representation within the books reflected the demographics of select Louisiana communities. The study examined 130 middle-grade books for their diverse representation of their main protagonists. The study used public school student demographics from the parishes participating in the Bayouland Consortium and the print collections of the Bayouland Consortium library systems. The study was important as it demonstrated the need for books chosen for Louisiana youth to represent the population to which they were intended.

## RESEARCH QUESTIONS

**R1.** What ethnicities/races are represented in the nominated middle-grade books?

**R2.** What are the ethnic/racial demographics of the Bayouland Consortium parishes?
**R2a.** Which of the ethnicities/races are most common amongst the owned books across all Bayouland Consortium library systems?

**R3.** Which of the nominated middle-grade books do all Bayouland Consortium parishes have in their print collections?
**R3a.** Which ethnicities/races are most common amongst the nominated middle-grade books available in the Bayouland Consortium parish library collections?

## METHODOLOGY

- This quantitative content analysis examined LYRC nominees from the 6-8th grade category from 2012 to the 2021-2022 award cycle; all data were collected in a Microsoft Excel spreadsheet.
  - Sources examined to determine the race/ethnicity of book protagonists: GoodReads, Books In Print, and NoveList Plus.
  - Source examined for public school student demographics: The Louisiana Department of Education Student Attribute Spreadsheet from October 2022.
- **First**, determine the race/ethnicity of all nominated 6th-8th grade books from 2012 - 2022. Compare the race/ethnicity representation in the books by year.
- **Second**, determine the public school student demographics of the Bayouland Consortium parishes, Acadia, Iberia, Lafayette, St. Landry (Opelousas-Eunice), St. Martin, St. Mary, and Vermilion. Determine which of the LYRC books all seven library systems shared in common and what diverse representation was reflected in the books they shared in common.
- **Finally**, the library systems were examined individually to determine the representation in each system's print collection.

## RESULTS

- **Overall LYRC 2012 – 2022 Race and Ethnicity of Book Protagonist. N = 132**



Legend:
- American Indian
- Asian
- Black
- Hispanic
- Hawaiian/Pacific Islander
- Multiple Races (Non-Hispanic)
- White/Unspecified

Values: 0, 0%; 6, 5%; 16, 12%; 8, 6%; 0, 0%; 1, 1%; 101, 76%

- **Race/Ethnicity Representation for owned books across the seven Parish Library Systems. N = 10**



Legend:
- White/Unspecified
- Black
- Asian
- Hispanic
- Multiple Races (Non-Hispanic)
- American Indian
- Hawaiian/Pacific Islander

Values: 0, 0%; 0, 0%; 0, 0%; 0, 0%; 1, 10%; 2, 20%; 7, 70%

## DISCUSSION

- White/Unspecified" was the most common race/ethnicity represented in the books and remained the most common representation throughout the eleven years analyzed.
- "Black" representation was the second most common race/ethnicity in the books; however, this was still comparably low to the "White/Unspecified" numbers.
- Diverse representation did gradually increase over the eleven years, but not until 2017, with the inclusion of three or more race/ethnicity categories per nomination year.
- For the overall representation of all LYRC books analyzed, the book protagonists did not reflect the demographics of the parishes,
  - "White/Unspecified" and "Asian" were overrepresented.
  - "Black," "Hispanic, "American Indian," and "Hawaiian/Pacific Islander were underrepresented.

## RESULTS

**R1.** The most common category representing protagonists was "white/unspecified," both overall across the years and each nomination year.
**R2.** Demographics varied by parish. The two largest demographic populations were White and Black students.
**R2a.** All seven library systems shared ten books in common. The most common race/ethnicity was "White/Unspecified" at seven (70%) and then Black at two (20%).
**R3.** The seven library systems shared ten books in common.
**R3a.** The most common race/ethnicity for each library system collection was "white/unspecified." The second most common was "Black."

## CONCLUSION

- This study indicated that more diverse representation is needed to counterbalance the abundance of "White/Unspecified" protagonists.
- Books selected should be reviewed to ensure appropriate reflection of the audience served.
- For further studies:
  - Subject tagging of race/ethnicity.
  - Expand the study to include all three Louisiana Young Reader's Choice Awards age categories.

- **Public School Student Demographics by Parish**

| | White/Unspecified | Black | Asian | Hispanic | Multiple-Races (non-Hispanic) | American Indian | Hawaiian/Pacific Islander |
|---|---|---|---|---|---|---|---|
| Acadia | 6028 (65%) | 2251 (25%) | 18 (0%) | 448 (5%) | 459 (5%) | 14 (0%) | 0 (0%) |
| Iberia | 4493 (44%) | 4732 (42%) | 293 (3%) | 698 (6%) | 606 (5%) | 27 (0%) | 2 (0%) |
| Lafayette | 13592 (44%) | 12507 (40%) | 753 (2%) | 3260 (11%) | 1040 (3%) | 84 (0%) | 25 (0%) |
| St. Landry (Op-E) | 4403 (37%) | 6677 (56%) | 66 (1%) | 502 (4%) | 230 (2%) | 25 (0%) | 1 (0%) |
| St. Martin | 3330 (46%) | 3247 (45%) | 63 (1%) | 293 (4%) | 294 (4%) | 19 (0%) | 0 (0%) |
| St. Mary | 2936 (37%) | 2950 (38%) | 82 (1%) | 1255 (16%) | 538 (7%) | 48 (1%) | 3 (0%) |
| Vermilion | 6514 (70%) | 1803 (19%) | 199 (2%) | 408 (4%) | 444 (5%) | 9 (0%) | 0 (0%) |

**Selected References**

- Backman, A., Sundt, C., & Dahlen, S. P. (2018). Asian American teen fiction: An urban public library analysis. Journal of Research on Libraries & Young Adults, 9(1), 1–22.

- Kim, S. J., Wee, S.-J., & Lee, Y. M. (2016). Teaching kindergartners racial diversity through multicultural literature: A case study in a kindergarten classroom in Korea. Early Education and Development, 27(3), 402–420.

- Koss, M. D., & Paciga, K. A. (2020). Diversity in Newbery medal-winning titles: A content analysis. Journal of Language and Literacy Education, 16(2).

- Louisiana young readers choice 2000 and 2001 award lists: a multicultural perspective. (2001). Louisiana Libraries, 63(3), 35–43.

# Subjective Cataloging and Acquisitions in Relation to Controversial Items: A Collection Analysis of Challenged LGBTQ+ Items in Louisiana Libraries

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## Summary

This study aimed to examine how controversial LGBTQ+ items were acquired and then classified in Louisiana's public libraries. This study cited articles that viewed censorship not just as a complete blocking of access, but also as an impediment to access. This means that when a book is placed in a collection outside the reach of its intended audience, it can be considered censorship. While a few studies had been performed looking at similar topics, this study provided information about Louisiana's public libraries that was not available elsewhere.

## Research Questions

R1. What did ownership of the titles look like?

R2. For the selected titles, were they placed in collections that align with publisher and industry recommendations in a way that will help them reach their intended audience and support access?

R3. For the selected titles, which subject headings were used?

## Methodology

- The specific controversial LGBTQ+ titles looked at in this study were determined by cross-referencing the Rainbow Book List and the ALA's most challenged book list.
- Each of the 64 public library catalogs in Louisiana were checked for the titles.
- From the catalog records, it was determined which collection the titles were placed in and what subject headings were used.

## Results

### Number of Systems Holding Each Title
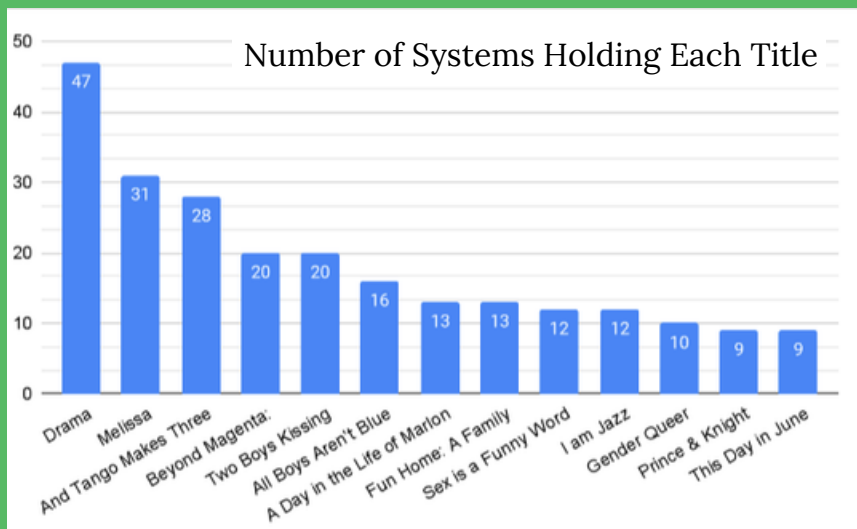


### Distribution of Ownership, by Library System
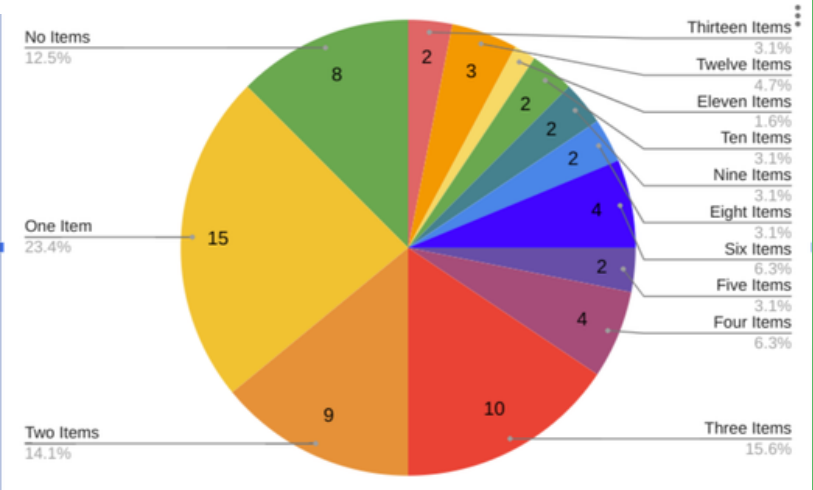


### Placement by Recommended Collection (Target Audience)



Above Recommended Collection 13.6%

Below Recommended Collection 1.6%

In Recommended Collection 84.8%
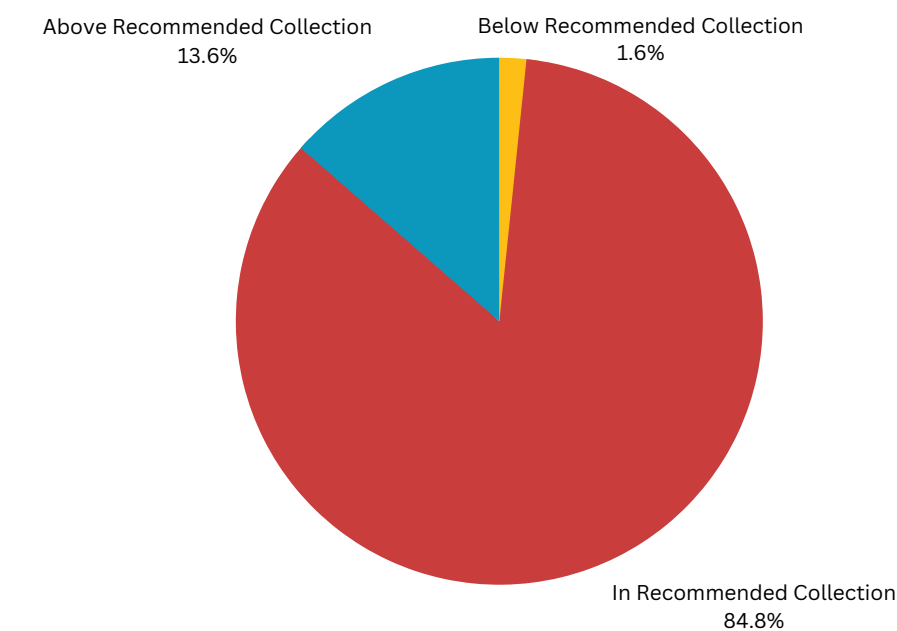
### Top Used Subject Headings

| Subject Heading | Number of Times Used |
| --- | --- |
| Sex (Biology) | 195 |
| Sex differences | 195 |
| Sex instruction for children | 165 |
| Graphic novels | 102 |
| Gender identity | 101 |
| Theater | 82 |
| Interpersonal relations | 70 |
| Middle Schools | 67 |
| Schools | 63 |
| Gays | 52 |
| Homosexuality | 41 |
| Penguins | 39 |
| Transgender children | 39 |

## Discussion and Conclusion

The results of this study do show that most libraries in Louisiana are willing to add controversial LGBTQ+ items to their collections (85% of library systems). However, due to the age of some of the items and differing community interests, it is impossible to tell why libraries did not have the items in the collection at the time of this study. This study also shows that most libraries support access by consistently placing books in collections that align with publisher recommendations and using subject headings consistently.

## Selected References

Asheim, L. (1953). Not censorship but selection. Wilson Library Bulletin, 28(1), 63–67.

Curry, A. (2001). Where is Judy Blume? Controversial fiction for older children and young adults. Journal of Youth Services in Libraries, 14(3), 28-37.

Knox, E. (2014). "The books will still be in the library": Narrow definitions of censorship in the discourse of challengers. Library Trends, 62(4), 740–749. https://doi.org/10.1353/lib.2014.0020

Moody, K. (2005) Covert censorship in libraries: A discussion paper. The Australian Library Journal, 54(2), 138-147, DOI: 10.1080/00049670.2005.10721741

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# ACCESSIBILITY AT SUNY
# A WEB CONTENT ANALYIS

SUNY is a higher education system made up of 64 institutions. This study examined the library sites of these schools for content regarding accessibility at the libraries.

Library websites are often the first place a patron will go for information* and should communicate its services and features for the entire community, including those with disabilities.

This study adds to the literature surrounding accessibility in libraries and information on libraries' websites. The study looked at what is being communicated about the programs, services, and building features to the disabled community

## R1
**Population: 64**
**Sample Size: 39**



## Questions:

**R1**: How many library websites have information about accessibility for the building, technology, programs, or services? Do any allow service animals?

**R2:** Excluding built features(i.e doors, elevators); what accommodations or services are the top 10 most frequently listed?

**R3:** How many library websites have listed a specific contact person for accessibility? What are the most common titles?

### R2

- Book/material retrieval
- Magnifiers
- Read&Write
- Dragon
- JAWS and ZoomText
- Alternate formats
- Accessible furniture/work stations
- scanners
- copying/scanning/printing srv
- captioning/CC on videos

### R3
#### Top title: Library Director

Only 21 schoosl had someone listed

16 unique titles

All others were mentioned only once
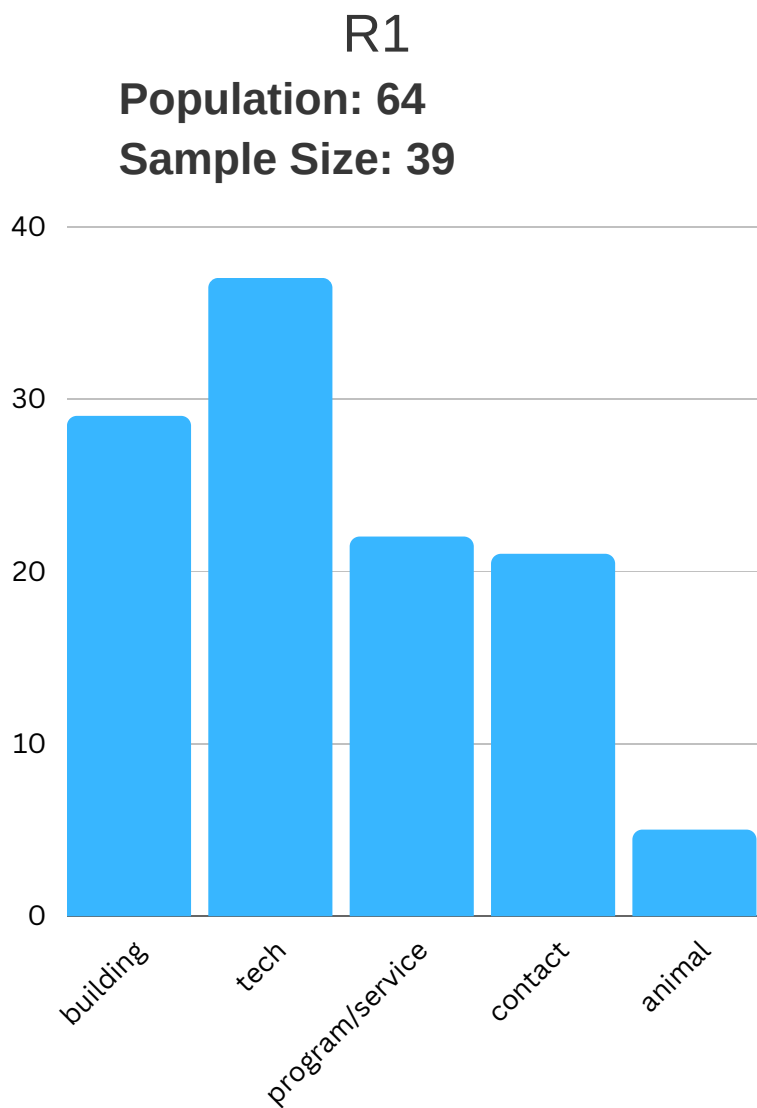
## Suggested Reading

**Brunskill, A. (2020). "Without That Detail, I'm Not Coming": The perspectives of students with disabilities on accessibility information provided on academic library websites. College & Research Libraries, 81(5), 768–788.**

Ezell, J., Pionke, J. J., & Gunnoe, J. (2022). Accessible services in academic libraries: a content analysis of library accessibility webpages in the United States. *Reference Services Review, 50(*2), 222–236

**Peacock, R., & Vecchione, A. (2020). Accessibility best practices, procedures, and policies in northwest United States academic libraries. Journal of Academic Librarianship, 46(1).**

Vaughan, K. T. L., & Warlick, S. E. (2020). Accessibility and disability services in Virginia's four-year academic libraries: A content analysis of library webpages. *Virginia Libraries*, *64*(1), 1–7.

*Salisbury, P., & Griffis, M. R. (2014). Academic Library Mission Statements, Web Sites, and Communicating Purpose. Journal of Academic Librarianship, 40(6), 592–596.

# A Website Content Analysis of Mississippi Public University Library Websites in Accordance with Distance Learning Standards

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## Introduction

**Library websites are often the gateways to the resources and information that benefit distance and online learners. They usually provide links to services, collections, and databases. Library websites may meet some or all the ACRL's distance learning standards for library services. This study will analyze library websites for public universities in Mississippi based on those standards.**

## Purpose

**The purpose of this study was to analyze the library websites of Public Universities in Mississippi based on the fundamental library requirements outlined by the Association of College and Research Libraries (ACRL) standards of distance learning library services.**

## Methodology

**The methodology that was used in this study was content analysis. Eight public Universities in Mississippi websites' were observed
A checklist provided by the ACRL was used to determine whether websites met the fundamental library requirements for distance learners**

## Research Questions

**R1. Did the library websites meet all the fundamental requirements for libraries that service distance learners?**

**R2. What forms of direct access to library personnel were available on the website?**

**R3. In what ways did the library websites allow formal or informal feedback to be made by users?**

**R4. Which fundamental requirement was missing most often across the websites?**

## Results

**1.Four library websites met all of the requirements: Jackson State University, Mississippi State University, Mississippi University for Women, and Mississippi valley State.**

Fundamental Library Requirements on Library Websites

FIIGURE

n=8
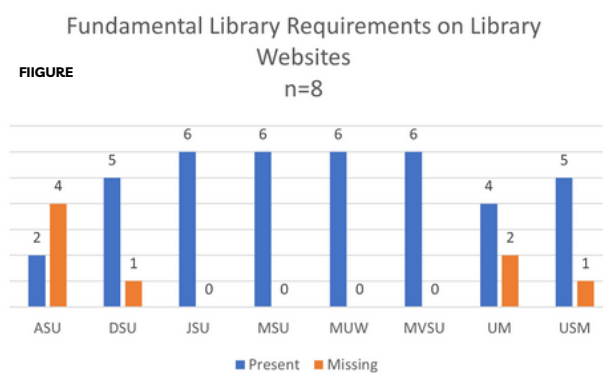


**2. "Ask a librarian" function, live chat, consultation appointments, and contact information.**
**3. Assessment forms, online feedback forms, dedicated feedback webpage, and surveys.**
**4. Strategic planning was the requirement missing the most.**

| Library Requirements | # of times missing |
|---|---|
| Direct Human Access | 0 |
| Instruction | 0 |
| Availability to all users | 1 |
| Academic Excellence | 1 |
| Needs Assessments | 3 |
| Strategic Planning | 4 |

## Analysis

- **Half of the websites observed met all the fundamental requirements for serving distance learners.**
- **All libraries had some form of direct contact to direct personnel listed on their website.**
- **The University of Mississippi and the University of Southern Mississippi had no observable feedback mechanisms on their websites.**
- **The fundamental requirement missing the most across the eight library websites was the strategic planning requirement followed by the needs assessment requirement.**
- **The direct human access and instruction requirements were observed on all websites.**

## Conclusion

**Only half of the libraries had all of the fundamental requirements. Strategic planning was only visible on another half of the websites observed. All of the libraries provided instruction and direct human access to distance learners**

## References

American Library Association (2006). Standards for distance learning library services. http://www.ala.org/acrl/standards/guidelinesdistancelearning
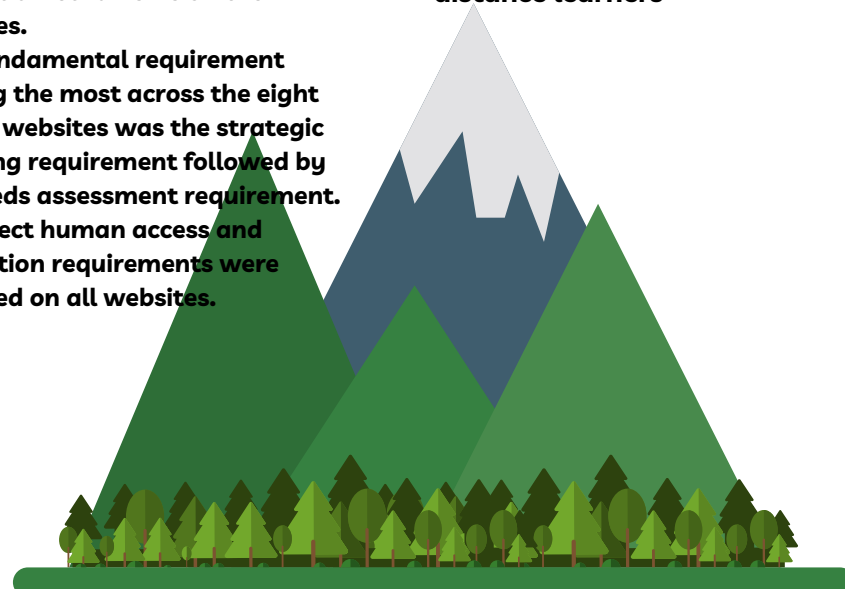
# LITERACY AND KIDS AT RISK FOR INCARCERATION: A BIBLIOMETRIC REVIEW

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## SUMMARY

- The ability to read is tied to success in the world (employment opportunities, confidence levels, the ability to express oneself, navigate the legal system, gain knowledge and empathy for others' viewpoints and experiences, etc).
- In the United States, 85 percent of youth offenders are functionally illiterate, and more than 70 percent of incarcerated adults cannot read above a fourth-grade level; by fourth grade, it is predicted that two-thirds of students who read below proficiency levels will end up on welfare or in prison.
- There is hope–corrections records have shown that incarcerated people who receive literacy help and education have a 16 percent chance of recidivism, compared to a 70 percent chance for those who receive no literacy help.
- This research examined materials published from 1990 to 2022 about the complex connection between literacy and youth incarceration. It asked the research questions to the right to get a picture of what the present and future hold for the research being conducted on this relationship between youth who are at risk of incarceration and their literacy skills.

## RESEARCH QUESTIONS

R1: How many materials have been published each year from 1990 to 2022 about the topic of at-risk youth and literacy?

R2: What are the top twenty journals from 1990 to 2022 publishing articles about literacy and at-risk youth?

R3: What research fields within the top twenty journals from 1990 to 2022 are most interested in literacy and at-risk youth?

R4: What keywords emerged from the materials published from 1990 to 2022?

## RESULTS

### R1: Materials Published Annually from 1990-2022
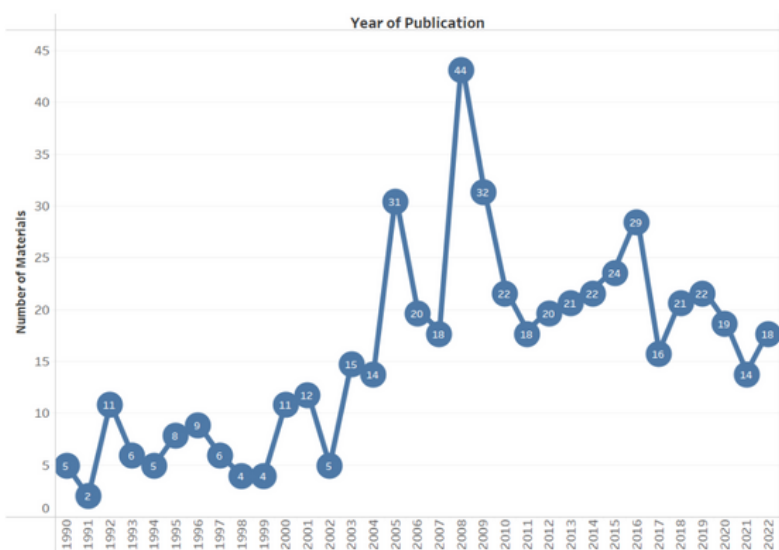


### R2 and R3: Publications of Most Prolific Fields of Study Within Top 20 Journals from 1990-2022
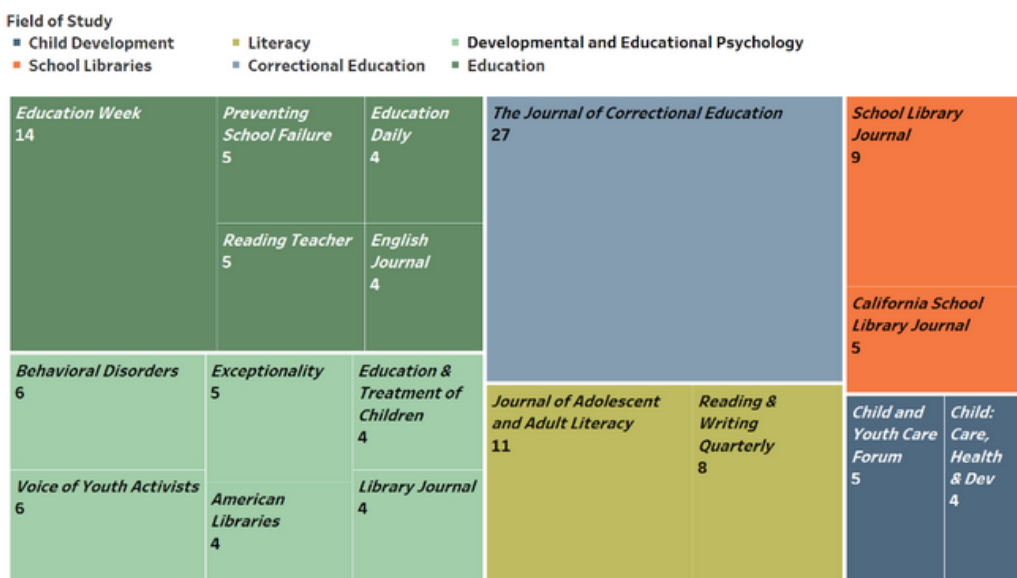


### R4: Keywords From All Materials Published from 1990-2022



## DISCUSSION

- Though the number of materials published peaked in 2008 and is not on an upward trend, the in-depth research being done in the past few years indicates quality over quantity.
- The fields interested in the connection between illiteracy and youth incarceration are diverse–education, correctional education, literacy, libraries and school libraries, child development, and developmental and educational psychology.
- Keywords indicate that many different factors are being considered in current research and often overlap.

## CONCLUSION

Right now, the breadth of the fields of study focused on this correlation is multidisciplinary and sometimes surprising–from criminal psychology to speech pathology to children's services, the variety of fields interested in this phenomenon is indicative of its complexity. For further research, this paper recommends examining the authorship of publications in different fields to examine whether research is being done by experts working together across disciplines. To study the relationship between literacy and youth incarceration only within individual fields would be doing the topic a disservice; the potential for enlightening discoveries is far greater if fields join forces, each bringing different perspectives and knowledge to the table for a greater understanding of this complex issue.

## REFERENCES

Begin to Read. (2022). Literacy statistics. https://www.begintoread.com/research/literacystatistics.html

Governor's Early Literacy Foundation. (2022). Early literacy connection to incarceration. https://governorsfoundation.org/gelf-articles/early-literacy-connection-to-incarceration/

# GRAPHIC NOVELS IN THE CLASSROOM

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## SUMMARY

Graphic novels have the potential to help students understand complicated topics in science classes, visualize historical events, and even understand mathematical formulas. The visual element, along with the teacher explaining the topics, can allow for both visual and auditory learners to engage with the material. This bibliometric study was designed to evaluate the number of scholarly articles that have been published between the years 2012 and 2022 about the topic of using graphic novels in the classroom in selected databases.

## RESEARCH QUESTIONS

R1. How many peer-reviewed articles were published by year about the use of graphic novels in the classroom between 2012 and 2022?

R2. What journals published peer-reviewed articles about the use of graphic novels in the classroom between 2012 and 2022?

R3. What authors published peer-reviewed journal articles about the use of graphic novels in the classroom between 2012 and 2022?

## DISCUSSION

Graphic novels can engage reluctant readers who may be intimidated by blocks of words on a page. They can also make learning more entertaining by bringing a visual element to subjects like math, history, and science. The combination of words and pictures is engaging for both visual and auditory learners. It is also becoming clear that graphic novels can be used for more than just reading.

## CONCLUSION

The use of graphic novels in the classroom for subjects outside of English or Literature is a debated topic that fosters new ground for research. The collected data show that research seems to be steady with some years producing more articles than others. These papers were published in a variety of teaching journals and have a wide variety of contributing authors.

**References**

Boerman-Cornell, W. (2015). Using historical graphic novels in high school history classes: Potential for contextualization, sourcing, and corroborating. The History Teacher, 48(2), 209–224.

Clark, J. S. (2013). Encounters with historical agency: The value of nonfiction graphic novels in the classroom. The History Teacher, 46(4), 489–508.

Griffith, P. E. (2010). Graphic novels in the secondary classroom and school libraries. Journal of Adolescent & Adult Literacy, 54(3), 181–189.

Buffalo and Erie County Public Library. (n. d.). What is a Graphic Novel? What is a graphic novel? (n.d.). https://www.buffalolib.org/get-graphic/what-graphic-novel

Figure 1: Number of Articles Published by Year

# NOVEL OUTREACH:
## A REPORT OF PUBLIC LIBRARY ENGAGEMENT WITHIN VIRGINIA COMMUNITIES

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Outreach to marginalized communities plays a pivotal role in ensuring that Virginia Libraries meet the VLA's objective goal of "access to information" (VLA, 2021a). This survey seeks to help understand where systems are performing the best and uncover innovative techniques that could be widely adopted to better service the population at large. Using the lens of Community Partnerships, Third Space Initiatives, and Social Service Access, the goal is to baseline performance for further research.

## SURVEY AT A GLANCE:

### ★ 94 ★

### LIBRARY SYSTEMS

within the
Virginia Library Association (VLA)

**These Public LIbrary Systems are divided into Six Regions across the state:**

Duplicated with permission of the Virginia Library Association www.vla.org
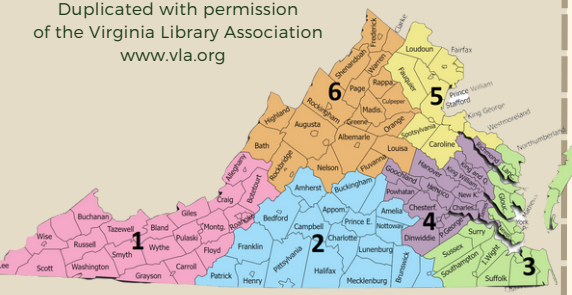
## METHODOLOGY & LIMITATIONS:

- **Data Collection Window: September 1 - 10, 2023**
- **Surveyed Calendar Timeframe: September, October, November 2023**
- **Only the system-level sites and calendars were evaluated.**
- **Calendar and outreach items were included if they catered to specific marginalized community, whether they were held onsite or offsite.**

## SELECTED BIBLIOGRAPHY

Hovius, B. (2006). Public library partnerships which add value to the community: The Hamilton Public Library experience. IFLA Journal 32(3), 214 – 223.

Manganello, S. (2017). Public libraries and the economically disadvantaged: A bibliometric assessment of published research, 1996-2016. SLIS Connecting, 6(1), Article 8. DOI: 10.18785/slis.0601.08

Thiele, K. & Klagge, B. (2020, October 10). Third places and educational justice: Public libraries in the context of Covid-19. Erdkunde, 75(1), 31 – 49.

Virginia Library Association (VLA). (2021a). About Us. https://www.vla.org/about

Virginia Library Association (VLA). (2021b) Virginia public libraries by VLA region. https://www.vla.org/virginia-public-libraries-by-vla-region

## R1

### HOW MANY OF THE VIRGINIA PUBLIC LIBRARY SYSTEMS HAVE DEDICATED SECTIONS FOR OUTREACH ON THEIR WEBSITES BY VIRGINIA LIBRARY ASSOCIATION REGIONS? (n=94)

Across all regions, more than half of all public library systems did NOT have a dedicated section for outreach, with Region Four having 10 of 11 systems without outreach pages (90.9%), and Region Three boasting the most pages including outreach with eight of 17 (52.9%) showing dedicated outreach sections.
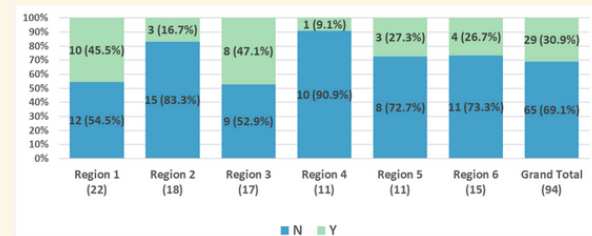
## R2a

### WHAT ARE THE MOST COMMON TYPES OF PROGRAMS USED IN VIRGINIA PUBLIC LIBRARIES? (n=969)
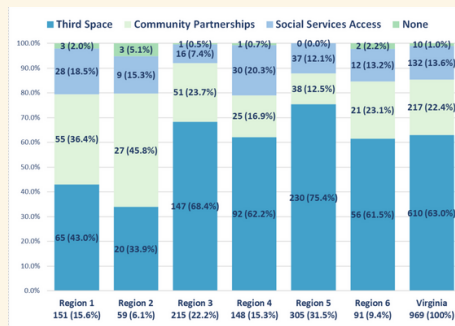
The survey found that of all the programming across the state specifically oriented toward a marginalized community, Third Space Programming was the most pervasive with the exception of Region Two, the south-central portion of the state, showing Community Partnerships as the highest number of programs. In every region, Social Service Access was provided the least with every region reporting 20.1% or less of programs oriented toward Social Services or supporting access to these services.

## R2b

### HOW MANY OUTREACH PROGRAMS FOR MARGINALIZED COMMUNITIES OCCUR ON-SITE OR OFF-SITE LIBRARY PREMISES? (n=959)

The overwhelming majority of programs oriented toward marginalized groups were held onsite (808, 84.4%). Only 81 programs were held offsite (8.4%), as reported on the public library websites, and an additional 70 programs (7.3%) were held remotely.
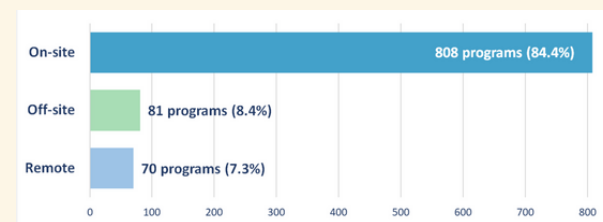
## R3

### WHAT ARE THE LEAST COMMON TYPES OF OUTREACH PROGRAMS USED IN VIRGINIA PUBLIC LIBRARIES?

| | Third Space | Community Partnerships | Social Services Access | Grand Total |
|---|---|---|---|---|
| Senior Caregiver Programming | 4 | | 1 | 5 |
| Little Free Libraries/Pantries | | 5 | | 5 |
| Financial Literacy Programming | 4 | | 1 | 5 |
| Food Insufficiency Programs | | 3 | 2 | 5 |
| Outreach Program - Seniors | | 4 | | 4 |
| Homework Help | 4 | | | 4 |
| Outreach Program - Teens/Children | | 4 | | 4 |
| Citizenship | | | 4 | 4 |
| Child Caregiver Programming | 2 | | 2 | 4 |
| Outreach Program - General | | 4 | | 4 |
| Literacy Tutoring | 1 | 2 | | 3 |
| Remote Childhood Learning | | 2 | | 2 |
| Story Time - Remote | 2 | | | 2 |
| Foreign Language Access | 1 | | 1 | 2 |
| Remote Crafting Programming | 1 | | | 1 |
| Voter Awareness Programming | | 1 | | 1 |

Programs that focused on Food Insufficiency, as well as outbound programs for Aging Adults, Teens, and the Generalized Community, as well as Adult Literacy Tutoring, and Foreign Language Access within the Library were represented by five or fewer programs throughout the state. Higher in the list, but still under ten instances across the state were programs oriented toward the Military and Veterans, Adaptive Access programs for Hearing and Vision Impairment and programing for Small Businesses.

## R4a

### WHAT MARGINALIZED POPULATIONS RECEIVE THE MOST OUTREACH SERVICES? (n=969)

Across the six regions, people received services and special outreach programming based on socioeconomic need (24.9%), followed by race/ethnicity programming at 17.3%. Other notable populations were aging adults (15.3%), and those who received remote services (14.8%). Programs without specific or those with mixed populations accounted for 14.3% of programs, and the remaining 13.4% was comprised of accessibility programs, outreach based on gender identity and sexual orientation, and library systems that recorded no services per their websites.
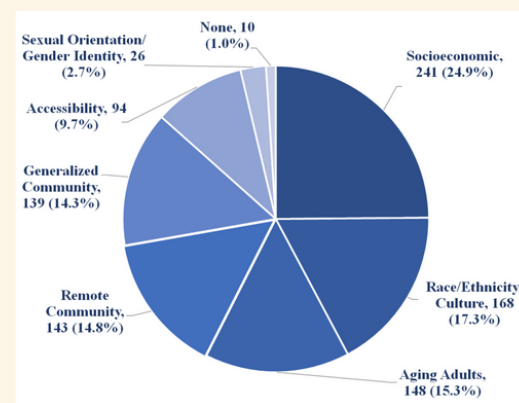
## R4b

### WHAT AGE GROUPS RECEIVE THE MOST OUTREACH SERVICES? (n=969)
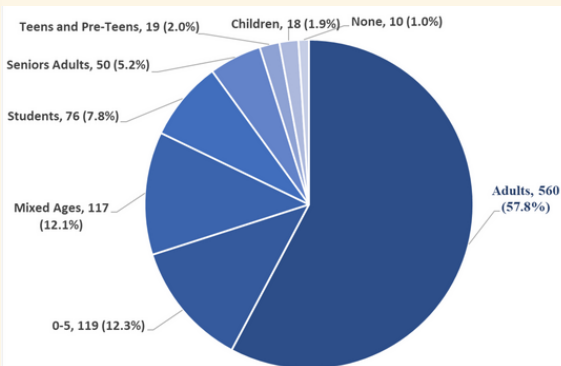
Across the state, programs oriented to adults 18 - 65 accounted for 57.8% across all regions. The next largest group was small children 0-5 with 12.3%, and mixed age programming that included individuals of varying ages at 12.1%. Students (7.8%), aging adults (5.2%), teens (2.0%), and school-aged children (1.9%) all were below 10% of programs for each category. There were 10 systems across the state that didn't offer any programming to marginalized groups per their website (1%).

## SUMMARY & CONCLUSIONS

The more populous and diverse Regions of Three, Four, and Five, which include south Washington DC suburbs, the capital, Richmond, and the heavily military tidewater and coastal areas of the state, carried the majority of programming for marginalized individuals. However, there were other stand-out municipalities, particularly in Regions One and Two, more rural regions that were excelling in finding and serving customers who had economic or accessibility challenges. Across the state, those with developing English skills, as well as technological service to aging adults were almost universally represented across all regions. Other populations, such as the LGBTQIA+, social justice community partnerships, and homeless care and support were lacking by comparison.

# Content Analysis of JOB ADS for
# Digital Preservation
## L I B R A R I A N S

## objective

The purpose of this research is to investigate what skills are required and desired for digital preservation librarians and the availability of employment by library type and location.

## data

### HigherEdJobs.com and ALAJobs.com
80 job ads
1851 quotations

## job opportunities (R1a)
### (*n* = 82)
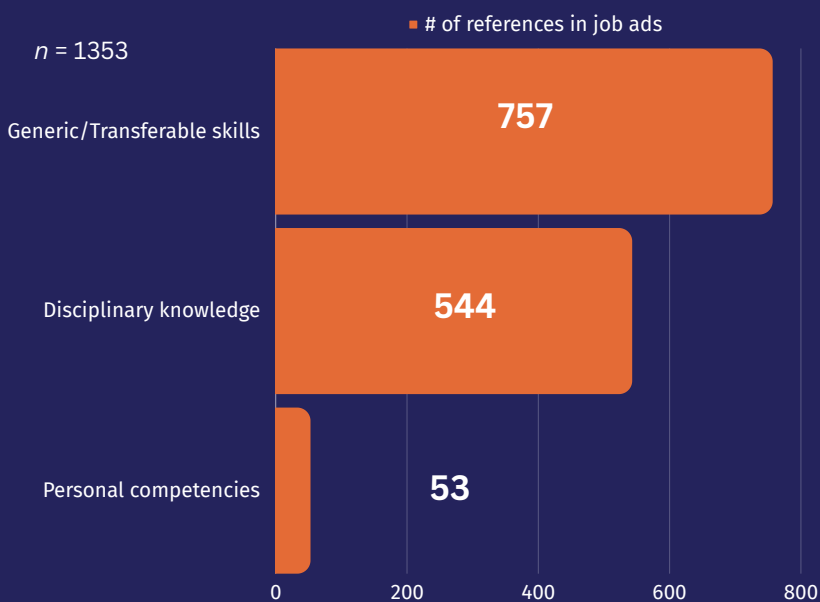most common position titles:

- archivist (25)
- librarian (13)
- specialist (7)

## library type (R1b)

**70** out of **79** jobs
academic libraries

## location of jobs (R1c)

| Regions | Job Ads | States | % |
|---|---|---|---|
| **S** *AL, AR, DE, FL, GA, KY, LA, MD, MS, NC, OK, SC, TN, TX, VA, Washington DC, WV | 24 | 17 | (30%) |
| **W** *AZ, CA, CO, ID, MT, NV, OR, UT, WA, WY | 23 | 10 | (29%) |
| **NE** *CT, MA, ME, NH, NJ, NY, PA, RI, VT, | 20 | 9 | (25%) |
| **MW** *IA, IL, IN, KS, MI, MN, MO, ND, NE, OH, SD, WI | 13 | 12 | (16%) |

**\*US Census Bureau**

## level of experience (R3)

*n* = 1353

■ # of references in job ads

| | |
|---|---|
| Generic/Transferable skills | 757 |
| Disciplinary knowledge | 544 |
| Personal competencies | 53 |

(axis: 0, 200, 400, 600, 800)

### skills (R2)

**66%**
**Master's Degree**

1 yr--21%
2 yr--31%
3 yr--20%

**72%**
**1-3 years of experience**

## discussion

Management of digital preservation may require a higher level of experience, while content may require less. By aligning job requirements to each component, digital preservation can be better assessed, and the library and information science (LIS) community can be better prepared.

cassandra glasco-gueye  **  *cassandra.glascogueye@usm.edu*

Kim, J., Warga, E., & Moen, W. (2013). Competencies required for digital curation: An analysis of job advertisements. International Journal of Digital Curation, 8(1), 66–83. https://doi.org/10.2218/ijdc.v8i1.242
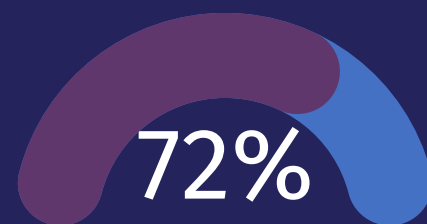
# Analyzing Accessibility and Availability of LGBTQ+ Items Using OPACs in MS Public Libraries

Casey Jaq Jefcoat
casey.jefcoat@usm.edu

## Introduction

Despite the First Amendment and attempts to protect the intellectual freedom of others, challenges of library materials and calls for the removal of such items are increasing in the United States. Mississippi Senate Bill 2346, a bill on restricting access to pornographic materials to minors, refers to MS Code 97-5-29, the public display of sexually oriented materials. This code defines what materials are deemed sexually oriented and inappropriate for minors, including topics of homosexuality and lesbianism. The restrictive nature of this state code and senate bill, while deemed as a safe policy for minors, restricts LGBTQ+ materials from school libraries and public libraries.

## Objective

The purpose of this study is to analyze Lesbian, Gay, Bisexual, Transgender, Queer, and other LGBTQ+ materials' availability and accessibility through the online public access catalog (OPAC) from 10 different public libraries from the five lowest populated counties and the five highest populated counties of Mississippi

## Research Questions

**R1.** How many LGBTQ+ titles are housed at each library system based on OPAC search results?
**R2.** What was the common type of material in each search result? Was it juvenile, young adult, or adult? Fiction, non-fiction, or another type? Any eBooks or audiobooks?
**R3.** Does the county location impact the quantity of LGBTQ+ materials available at each library system?
**R4.** What, if any, additional access requirements to LGBTQ+ eBooks and audiobooks exist due to the passing and adoption of Mississippi Senate Bill 2346 (i.e., age verification, content warnings)?

## Results (R1)



Rural County Library OPAC Results (n=1,113)

## Results (R2)



Urban County Library OPAC Results (n=17,613)

## Results (R3)



LIBRARY MATERIALS TOTAL PERCENTAGE (N=18,726)

## Results (R4)

| Category | Keyword |
|---|---|
| DVD | 4,192 |
| Fiction | 2,991 |
| Non-Fiction | 2,864 |
| YA Fiction | 2,451 |
| Biography | 579 |
| Juv Fiction | 478 |
| YA Non-Fiction | 361 |
| Audiobooks | 356 |
| Juv Non-Fiction | 349 |
| Easy | 303 |
| YA Graphic Novels | 257 |
| Graphic Novels | 248 |
| Large Print | 192 |
| eBooks | 95 |
| Juv DVD | 88 |
| YA Audiobooks | 63 |
| Reference | 53 |
| Juv Graphic Novels | 49 |
| Video Games | 46 |
| Juv Biography | 42 |
| MS Non-Fiction | 23 |
| Genealogy | 19 |
| Juv Audiobooks | 14 |
| YA DVD | 13 |
| VHS | 7 |
| Board Books | 5 |
| Braille | 3 |
| MS Fiction | 1 |
| Total (n=) | 16,142 |

## Results (R5)

| Category | LCSH |
|---|---|
| YA Fiction | 657 |
| Non-Fiction | 550 |
| Fiction | 478 |
| DVD | 219 |
| Biography | 124 |
| Juv Fiction | 91 |
| YA Non-Fiction | 89 |
| Easy | 79 |
| YA Graphic Novels | 59 |
| Juv Non-Fiction | 51 |
| Graphic Novels | 42 |
| Audiobooks | 37 |
| Large Print | 28 |
| YA Audiobooks | 18 |
| eBooks | 12 |
| Juv DVD | 10 |
| Reference | 9 |
| Juv Biography | 8 |
| Juv Graphic Novels | 5 |
| Juv Audiobooks | 5 |
| MS Non-Fiction | 5 |
| Board Books | 3 |
| YA DVD | 3 |
| VHS | 1 |
| | |
| | |
| | |
| | |
| Total (n=) | 2,584 |

## Results (R6)

- Data collection took place between September 4 and September 26, 2023
- Twenty keywords and twenty-one LCSH terms used
- Keyword results: 16,142 items
- LCSH results: 2,584 items
- Adult DVDs: Highest Overall & Highest Keyword Result
- YA Fiction: Highest LCSH Result
- Digital services were notated if available.

## Conclusion

Certain keywords and LCSH were found not to have accurate search results due to the OPAC system only identifying a portion of the word itself or pulling results for a related term. Because of this, not every result was examined for true relatability to being an LGBTQ+ item. The study only counted the number of materials that were found in that search itself to see if items were accessible. There is potential for further research to analyze the different OPAC systems used in public libraries and how keywords or LCSH impact results in those systems. Since Mississippi Senate Bill 2346 is still rather new in 2023, there is no literature available yet about its long-term impact on libraries which leaves room for future research.

## Selected References

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Mi, J., and Weng, C. (2008). Revitalizing the library OPAC: interface, searching, and display challenges. Information Technology and Libraries, 27(1), 5-19.

Sheffield, S. (2017). An assessment of frequently challenged LGBTQ* books in Alabama public libraries. Southeastern Librarian, 65(2), 1-14.

# Teen Services in Public Libraries:
## A Bibliometric Research Study

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## Research Summary

Public libraries play a crucial role in providing services, programming, and resources to individuals of all ages, yet the specific needs of teenagers have often been overlooked in library settings (Bernier et al, 2014). The purpose of this study is to analyze scholarly literature on teen services in public libraries from 2002 to 2022 using a quantitative bibliometric approach, involving a selection of English-language, peer-reviewed articles, and collecting data on publication years, authors, journals, and subject terms. This study emphasizes the importance of public libraries in serving teenagers and highlights the need for dedicated spaces, programming, and materials to meet their unique needs. Furthermore, it discusses the shift in recent years towards more inclusive experiences for this demographic, including community outreach, partnerships with schools and organizations, and hiring specialized teen librarians (Joseph, 2010).

## Research Questions

**R1.** How many peer-reviewed journal articles were published by year on the topic of teen services in public libraries between 2002 and 2022?

**R2.** Which authors published peer-reviewed journal articles on teen services in public libraries between 2002 and 2022? Which authors were in the top 10%?

**R3.** Which journals published peer-reviewed articles on teen services in public libraries between 2002 and 2022? Which journals produced the top 10%?

**R4.** What are the subjects/keywords included in each article, excluding the initial search terms?

## Insights & Conclusions

- Public libraries play a critical role in shaping and supporting teens' learning and growth, especially in light of their changing needs and the impact of the global pandemic.

- Well-designed programs, tailored to teens' needs and interests, have been found to significantly increase engagement, particularly in the digital age.

- Creating teen-oriented spaces, such as teen zones, are essential for attracting and engaging teens effectively within library settings and promotes a welcoming and inclusive environment.

- Insights into fostering connections between teens and library staff and addressing obstacles mentioned in earlier research contribute to a more effective library-teen relationship.

- Emphasis is placed on diverse programming and services designed for teens, such as gamified learning experiences and LGBTQ+ literature discussions, as essential for engaging teen patrons with library activities and resources.

- The importance of inclusivity, diversity, and evidence-based practices in library services and spaces for teens is highlighted. Public librarians are encouraged to prioritize professional development and partnerships with schools and community organizations to better serve unique needs and preferences of this demographic.

- This research may inspire future studies, inform library policies, and guide research priorities in teen services, focusing on assessment methods, inclusivity, and diversity.

## Selected References

Bernier, A., Males, M., & Rickman, C. (2014). "It is silly to hide your most active patrons": Exploring user participation of library space designs for young adults in the United States. *Library Quarterly,* 84(2), 165–182. https://doi-org.lynx.lib.usm.edu/10.1086/675330

Howard, V. (2011). What Do Young Teens Think about the Public Library? *Library Quarterly*, 81(3), 321–344. https://doi-org.lynx.lib.usm.edu/10.1086/660134

Joseph, M. (2010). An exquisite paradox: Making teens and young adults welcome in public libraries. *APLIS,* 23(3), 107–110.

## Discussion & Results

**Examination of Peer-Reviewed Articles (R1):**

- 275 relevant articles on teen services in public libraries between 2002 and 2022.
- Fluctuations in publication patterns, with a surge in articles from 2007 to 2011 followed by a decline in 2012.
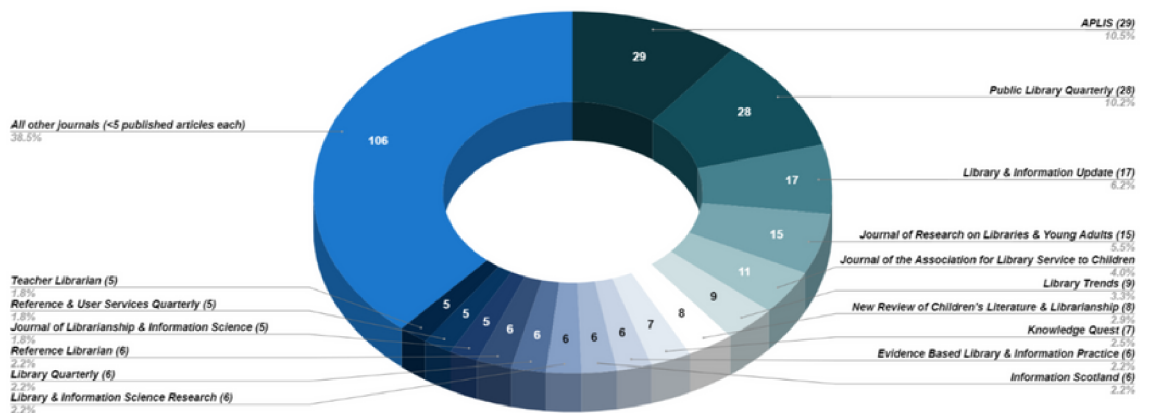- Unclear reasons for the publication pattern changes.
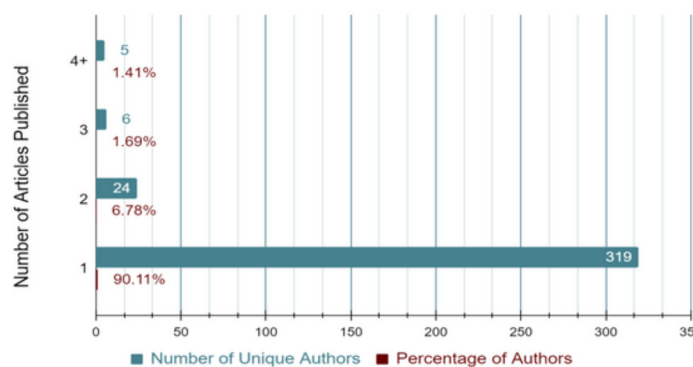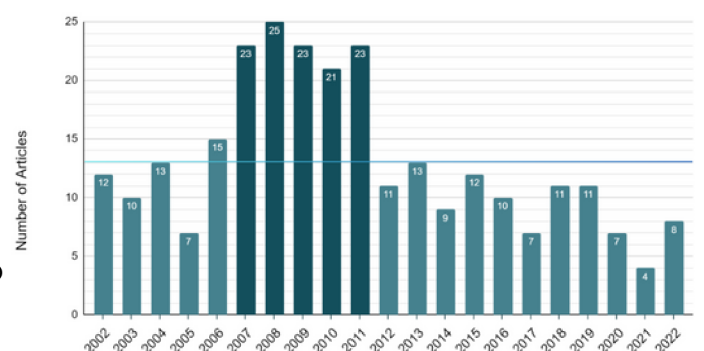


**Authors of Publications (R2):**

- 354 contributing authors, with only 35 (top 10%) authors writing two or more articles.
- Aligns with Lotka's Law, indicating a few prolific authors dominate publications.
- Notable authors, like Andrew K. Shenton, Denise E. Agosto, and Virginia A. Walter.



**Scholarly Journals (R3):**

- 275 articles published in 77 distinct journals.
- Five journals appeared more than ten times, with APLIS (10.5%) and Public Library Quarterly (10.2%) being the most prominent.
- Consistent with Bradford's Law, a small number of journals contributed significantly.



| Subject Term / Keyword | Number of Occurrences |
|---|---|
| Libraries | 112 |
| Libraries and Archives | 76 |
| Library services for children | 39 |
| Library users | 34 |
| Librarians | 28 |
| Libraries & community | 27 |
| United Kingdom | 27 |
| Australia | 24 |
| Commercial and Institutional Building Construction | 18 |
| School libraries | 16 |
| United States | 16 |
| Information needs | 15 |
| Library science | 15 |
| Youth services | 15 |

**Subject Terms and Keywords (R4):**

- Frequent terms include "Libraries," "Library services for children," "Librarians," and geographic terms like "United Kingdom," "Australia," and "United States."
- Emphasizes catering to young library patrons, the role of library staff, and a global perspective.
- Demonstrates the multifaceted nature of research in teen services in public libraries.

# HOW COVID CHANGED MARYLAND MOBILE OUTREACH

**Lana Montgomery**, MLIS December 2023, w314022@usm.edu

## INTRODUCTION

In March 2020, the COVID pandemic led to library shutdowns throughout Maryland. During this time, some libraries started to use their existing resources in new ways to provide outreach services, while allocating other resources to bring library services to communities that were unable to use the library in traditional ways due to COVID protocols. These libraries used bookmobiles, outreach vehicles, and outdoor community spaces to provide materials, services, and programming to the community in ways that were different from the pre-COVID era. As communities started to ease COVID restrictions and libraries resumed normal services, their ideas about outreach services had changed and they were more aware of community needs that can be best met by outreach services. While some libraries reverted back to their old models of service, others changed their resource allocation, plans, and service models for outreach services based on their experiences during the pandemic.

## OBJECTIVE

This study investigated whether the unique conditions imposed by COVID restrictions on Maryland's public library mobile outreach services had lasting effects on programming after restrictions were lifted.

## METHODOLOGY

The research for this project utilized a mixed-method approach in order to balance data gathered from survey responses of Outreach Librarians in Maryland Public Libraries. The data gathered from the *Maryland Mobile Outreach Services Survey* consisted of quantitative and qualitative responses with the purpose of offering analysis of mobile outreach service resources and programming during specified time segments as well as librarians' perceptions of how their experiences during COVID informed their library's resource and programming choices.

## RESEARCH QUESTIONS

R1. What were the predominant mobile outreach services employed by Maryland Public Libraries prior to 2020?

R2. What mobile outreach services did Maryland Public Libraries utilize under COVID protocols during the various phases of restricted service?

R3. What mobile outreach services did Maryland Public Libraries utilize after branch library services returned to normal operation with the end of COVID restrictions?

R4. What mobile outreach services were used by the most librarians pre-COVID and post-COVID?

R5. How were mobile outreach service programs and models in Maryland Public Libraries changed or different after COVID?



### PRIOR TO COVID
### DURING COVID
### POST COVID

Legend:
- Programming in public or private schools
- Programming at daycare centers or home daycares
- Pop-up services at community events
- Bookmobile with browsing and programming capabilities
- Programming at senior centers or retirement communities
- Programming for the incarcerated
- Programming at adult community centers or organizations
- Online programming
- Other
- Material home delivery vehicle

## ANALYSIS

- Maryland Public Libraries used to offer different types of mobile outreach services before March 2020. The most commonly used services were programming at schools, daycare centers, and community events, as well as the use of a bookmobile for browsing and programming.
- The COVID-19 pandemic forced public libraries in Maryland to alter their services from March 2020 to January 2022. Most mobile outreach librarians started offering online programming, delivery services, and curbside pickup because of the restrictions.
- After COVID restrictions were lifted, the number of services provided by mobile outreach increased compared to pre-COVID times. A survey showed that the most popular service now is pop-up services at community events. Programming at schools, daycare centers, retirement communities, and adult community centers or organizations are also utilized frequently. Additionally, the use of bookmobiles with browsing and programming capabilities is still popular.

## CONCLUSION

Public libraries in Maryland have been providing mobile outreach services to their patrons, especially during the COVID pandemic. A study of these services reveals that libraries have gained valuable insights into their patrons' needs during the pandemic and that their mobile outreach services are a unique way to reach patrons who might not otherwise engage with the local branch library. The data suggests that libraries have made changes to their mobile outreach services since the pandemic began, and outreach librarians are offering more services, including online programming, to meet the needs of their patrons. This increase in the variety and scope of mobile outreach services can be attributed to the libraries' experiences with their patrons during the period of COVID-related restrictions.

## SELECTED REFERENCES

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- Freudenberger, E. (2022). Outstanding outreach: Outreach librarianship meets community members where they are, building relationships that improve libraries and lives. *Library Journal*, 147(1).
- Shumaker, D. (2021). Beyond Coping: Libraries stepping up to meet community needs during the pandemic. *Information Today*, 38(2), 12–14.
- Yarrow, A., & McAllister, S. (2018). Trends in mobile and outreach services. *Public Library Quarterly*, 37(2), 195-208.

# Home Education Resources
## A Webometric Study of Louisiana's Parish Public Libraries

## Introduction

The number of homeschooled children has continued to grow yearly, but the COVID-19 pandemic caused an unprecedented increase in parents choosing this method of educating their children. Public libraries can be a vital educational tool for this population, and many students and parents rely on them to provide the appropriate resources such as curriculum, internet access, and specific programming.

## Objective

This research examines the websites of the public parish libraries of Louisiana listed in the State of Louisiana's Public Library Directory to determine the availability of specific resources for homeschooled students.

## Research Questions

**R1**. How many Louisiana parish public library websites listed in the State of Louisiana's Public Library Directory have a dedicated webpage for homeschooled students?

**R2**. How many Louisiana parish public library websites listed in the State of Louisiana's Public Library Directory have events specifically for homeschooled students, and what types of events are available?

**R3**. How many of the Louisiana parish public library websites listed in the State of Louisiana's Public Library Directory provide internet access to their patrons, and how can this be accessed?

**R4**. How many resources are available when searching "home schooling" in the online catalog on each Louisiana parish library website listed in the State of Louisiana's Public Library Directory?

## Results



Libraries with Dedicated Homeschool Webpages — Yes 7%, No 93%
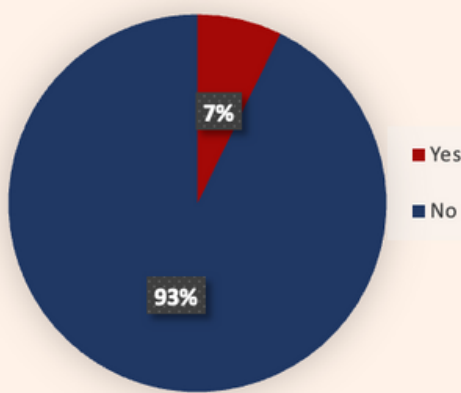


Libraries with Specific Events for Homeschoolers — Yes 13%, No 83%, Unknown 4%
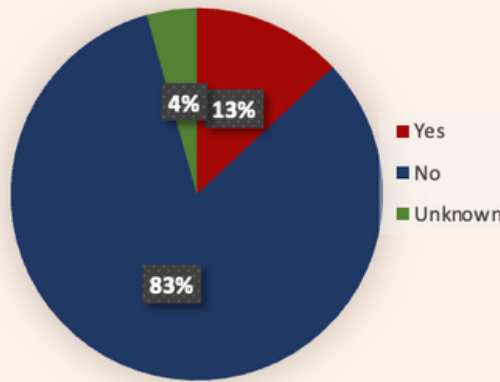


Internet Accessibility — Mobile Internet 28%, On Location 58%, Unknown 14%
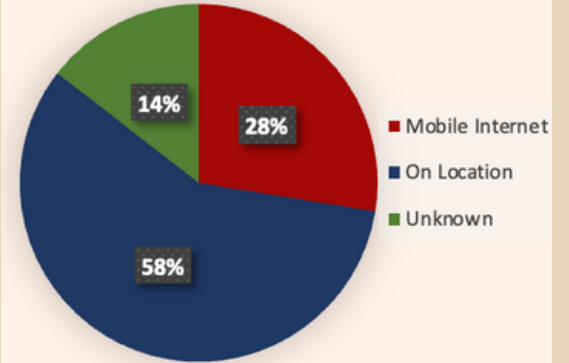


Online Catalog Search Results
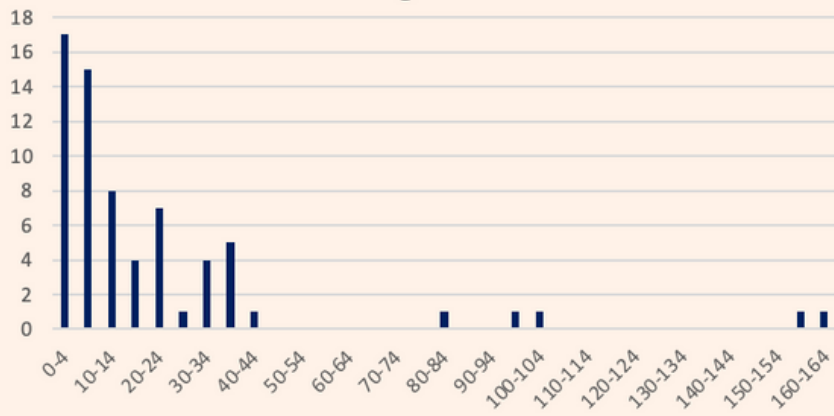


Internet Access Type Totals — Tablets 7, Laptops 15, Hotspots 19, Wi-Fi 49, Computers 57
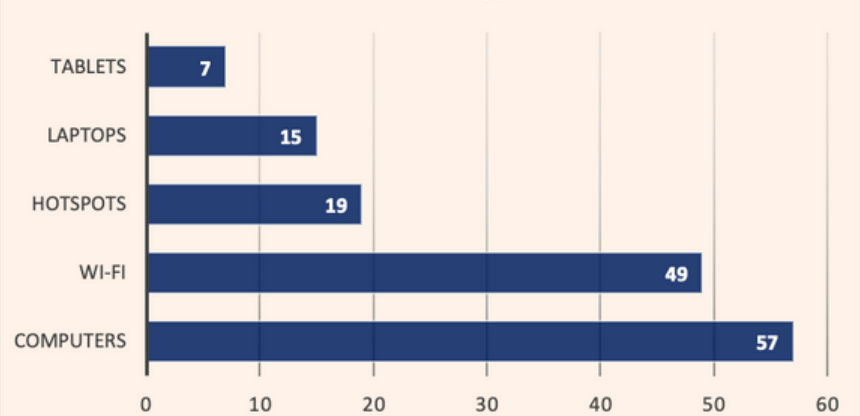
## Discussion

Of Louisiana's 69 public library systems, the data collected indicates a low availability of relevant resources:

- Seven percent had a specific homeschool landing page
- Thirteen percent had specific programming for homeschoolers
- Eighty-six percent showed internet access, but 58% required a user to be on location to receive this service.
- Desktop Computers were the most common option, but tablets, laptops, wi-fi, and hotspots were sometimes available.
- More than half of the libraries analyzed had less than 20 items listed in their online catalogs for homeschoolers.
- Only six libraries had more than 40 items, and five had zero for homeschoolers in their collection.
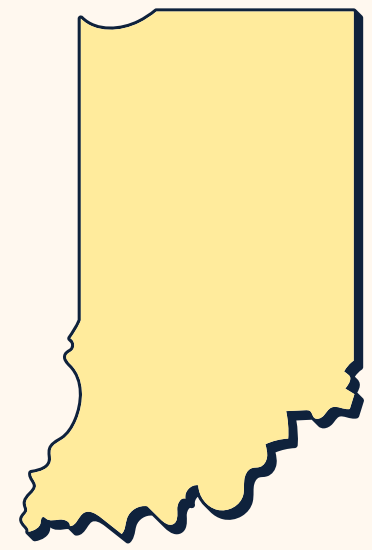
## Conclusion

The findings of this study suggest that Louisiana's libraries may not be meeting homeschoolers' needs. Webpages, programming, mobile internet options, and physical resources could all be improved. This is a consistently growing population that libraries may want to prioritize aiding.
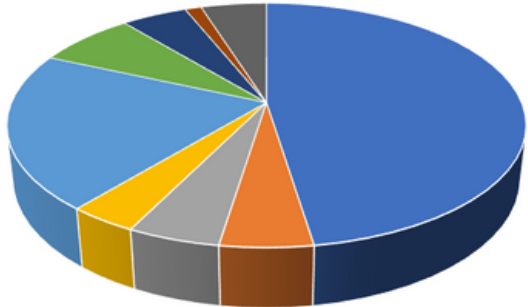
## Selected References

- Baaden, B., & O'Neill Uhl, J. (2018). Homeschooling: Exploring the Potential of Public Library Service for Homeschooled Students. Journal of the New York Library Association, 5(2), 5–14.
- Kleist-Tesch, J. M. (1998). Homeschoolers and the Public Library. Journal of Youth Services in Libraries, 11(3), 231–241.
- Pannone, S. (2019). Homeschoolers' experiences with the Public Library: A phenomenological study. Children and Libraries, 17(1), 5–10
- Willingham, T. (2008). Libraries and Homeschoolers: Our Shared Common Ground. Knowledge Quest, 37(1), 58–63

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# LATINE AND INDIANA LIBRARIES: A WEB ANALYSIS

## Summary

According to the United States Census Bureau (USCB), the Hispanic population in 2020 was 62,080,044 which accounted for 18.9% of the United States population (2020). The Bureau projects the Hispanic population to be 111.2 million in 2060 (USCB, 2018). With this growth, libraries should be serving their Latine communities. This study analyzed Indiana public library websites to determine if and how the libraries serve the Latine population.

## Results

**RQ1 What percentage of public library websites include content for the Latine population?** 95% of libraries had content for Latines in at least one category.

**RQ2 What types of programs and services are available for the Latine population on the website?** The types of services were immigrant services, volunteers in tutoring learners, and an English as a Second Language program. The types of programs were English conversation, cooking and food-related, book clubs, movie nights, story times, culture, games, crafts, and Latine resources. See Figure 1.

**RQ3 How many Spanish materials (by type) are found in each of the libraries' catalogs?** Kokomo: 57,936 books; 5,927 audiobooks; 4,665 movies/tv; 26,533 music; total 95,256. Indianapolis: 23,945 books; 2,118 audiobooks; 16,054 movies/tv; 1,655 music; total 44,004. Greenwood: 99 total.

## Discussion

- Most of the libraries had Latine content at least in the form of Spanish materials. Nineteen out of 20 libraries had Latine content.
- Out of the 20 libraries, only three offered services.
- Aside from bilingual story times, the only program offered in Spanish was a financial literacy program offered by the Indianapolis Public Library.
- Public libraries carried more Spanish language books than other material types with the other material types varying.



Figure 1

- English Conversation
- Cooking/Food
- Book Club
- Movie Night
- Story Times
- Culture
- Games
- Crafts
- Latine Resources

## Conclusion

Further studies could be conducted to continue research in this area. More Indiana public libraries could be studied to expand this research. Conducting a study over several months could show any patterns, particularly in Latine programming, since this study was done during Hispanic Heritage Month. Continuing this study to other states and comparing states would help determine where Indiana ranks in providing content and services to the Latine population and give insight into what might be done more effectively.

## References

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United States Census Bureau. (2018). Hispanic population to reach 111 million by 2060. https://www.census.gov/library/visualizations/2018/comm/hispanic-projected-pop.html

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# Shelving the Jargon:

# A QUANTITATIVE CONTENT ANALYSIS
## on Collection Development Policy Readability in Louisiana Public Libraries
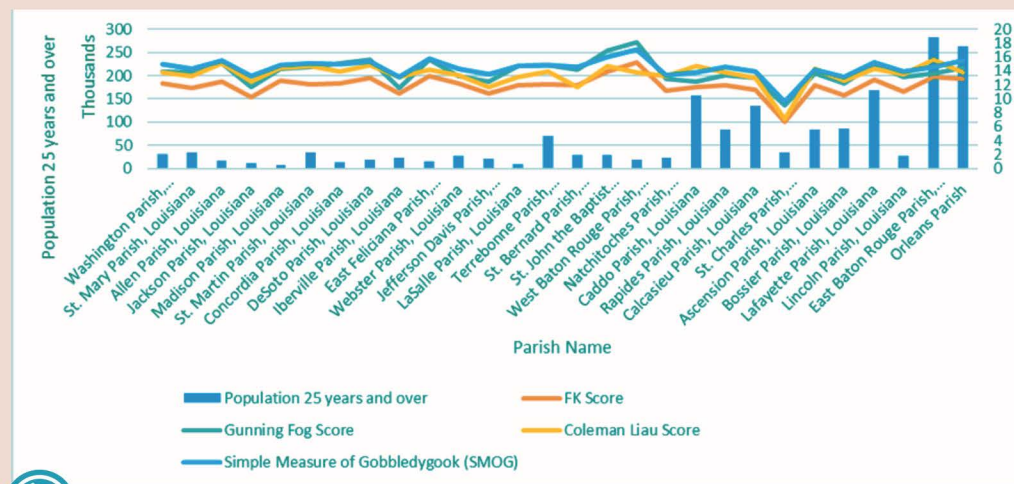
## RESEARCH SUMMARY

The study examined how easy or hard it is to understand the collection development policies of public libraries across Louisiana. It was discovered that many of these policies are written at a level that is too complex for the average reader. By analyzing the language used, the study indicates that these policies should be written more simply to ensure everyone can comprehend them. The recommendation is for libraries to create their collection development policies to align with the reading abilities of their local communities, promoting inclusiveness and clear communication.

## RESEARCH QUESTIONS

**R1. What are the readability levels of collection development policies in Louisiana public libraries serving the state's 64 parishes?**



Legend:
- Population 25 years and over
- FK Score
- Gunning Fog Score
- Coleman Liau Score
- Simple Measure of Gobbledygook (SMOG)

**R2. What percentage of Louisiana public library systems have written collection development policies higher than the average level of education in their user communities?**



NO 4%
96% YES
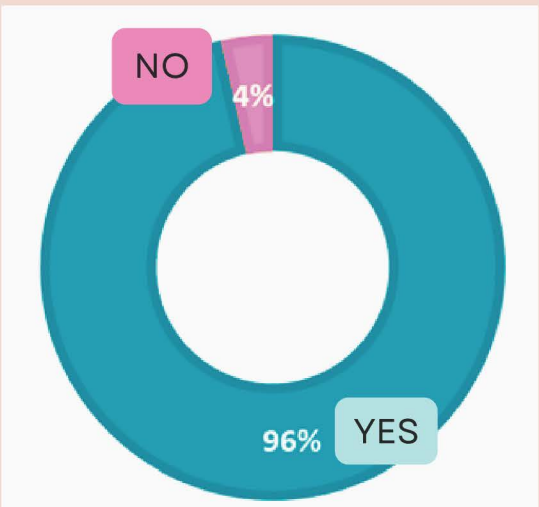
**R3. How frequently are "Freedom statements" (e.g., freedom to read, freedom of expression, freedom of information, etc.) and references to the American Library Association (ALA) mentioned in Louisiana public libraries' collection development policies?**



- Total Freedom Mentions
- Total ALA Mentions
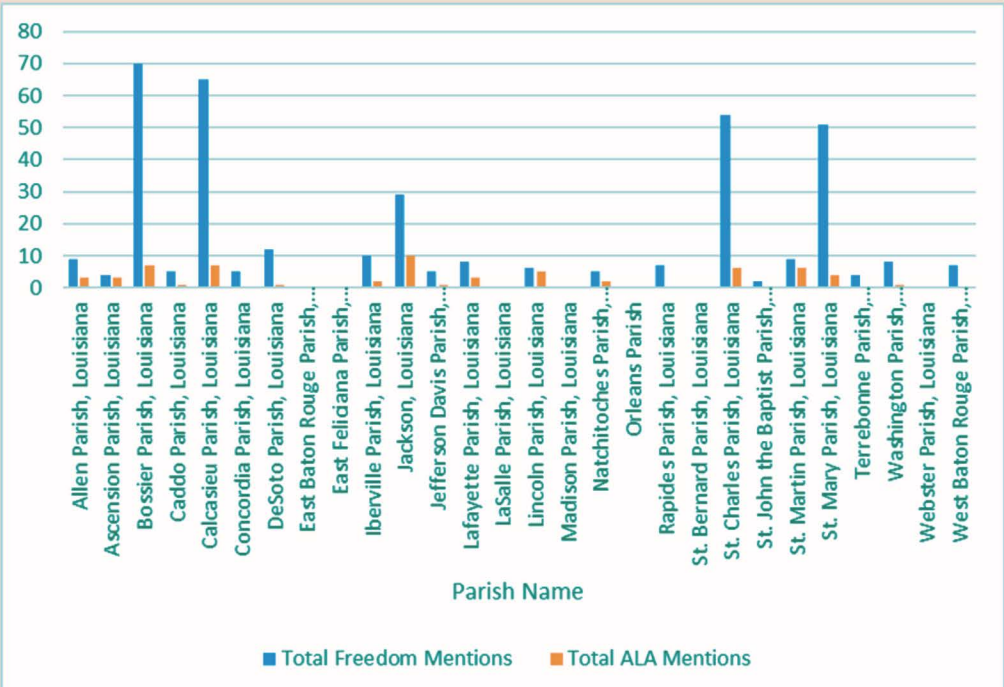
## RESULTS

- Out of 64, only 28 Louisiana parishes offer online collection development policies, with readability often exceeding local education levels.
- Allen Parish's policy shows high complexity, mismatching its community's education, while St. Charles's and West Baton Rouge's policies also misalign with local educational attainment.
- Overall, 96% of parishes have policies too complex for the average resident, highlighting a need for simplification.
- "Freedom" statements and ALA references in policies vary widely, indicating diverse approaches to expressing intellectual freedom.

## DISCUSSION/ CONCLUSION

Louisiana's public libraries confront a complex interplay between policy readability and educational levels. Recommendations include tailoring policies to local education, ensuring comprehensive coverage, and enhancing accessibility with tools like summaries. Variations in intellectual freedom expressions and digital accessibility across parishes point to broader national debates on information access and library roles. These findings underline the need for inclusive, community-reflective library policies to support intellectual freedom and community engagement.

## SELECTED REFERENCES

Calonia, J. (2020, September 2). What is readability? Grammarly. Retrieved April 3, 2023, from https://www.grammarly.com/blog/readability

Cabonero, D. A., & Mayrena, L. B. (2012). The Development of a Collection Development Policy. Library Philosophy & Practice, 1–23.

# Gaming in Libraries

## INTRODUCTION

Playing games can bring people together and help develop a sense of belonging within the community. The advancements in technology and the growing interest in board games ensure that this topic will continue to be an increasing topic for many years. This study aims to show that interest in gaming in libraries has grown over the last 20 years by evaluating the number of scholarly articles published between 2002 and 2022.

## METHODOLOGY

- Databases used were Library and Information Science Source, Academic Search Premier, Education Source, ERIC, and Teacher Reference Source
- Delimiters used were the articles needed to be published between 2002-2022 and be peer-reviewed.
- The search terms used were "video games and libraries," "games and libraries," "gaming and libraries," "tabletop games and libraries," "board games and libraries," "role-playing games and libraries," "gamification and libraries," and "card games and libraries."
- I used Excel to compile the data needed for the study such as author, journal titles, article titles, and search terms used in the articles.

## RESEARCH QUESTIONS

**R1**. How many peer-reviewed articles on gaming in libraries were published between 2002 and 2022?
**R2.** What authors published the top 10% of peer-reviewed articles on gaming in libraries between 2002 and 2022?
**R3.** What journals published the top 10% of peer-reviewed articles on gaming in libraries between 2002 and 2022?
**R4**. Excluding the search terms, what are the most common subject terms used in peer-reviewed articles published between 2002-2022 on gaming in libraries?

## RESULTS

### R1.



### R2.
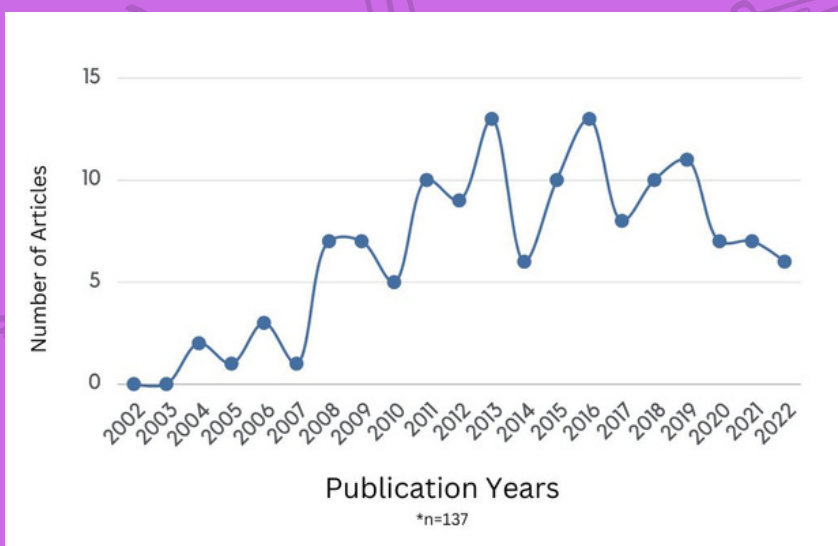
- There were a total of 254 authors.
- 35 of those authors published more than one article.
- 219 authors published only one article.
- Most published authors were Scott Nicholson (4), Jared Alexander Seay (3), Diane Robson (3), and Mary J. Snyder Broussard (3).
- Supports the overall principle of Lotka's Law.

### R3.

- There were a total of 84 journals.
- *Knowledge Quest* published the top 10% of articles (15).
- *Library Trends* and *Journal of Academic Librarianship* published eight articles each.
- 55 journals published one article.
- Supports the overall principle of Bradford's Law.

### R4.

**Subject Terms Used**

| Subject Term | Mentions |
|---|---|
| Play | 4092 |
| Students | 3324 |
| Libraries | 2162 |
| Learning | 1854 |
| Research | 1439 |
| Librarians | 1035 |
| Children | 703 |
| Literacy | 702 |
| Education | 486 |
| Information literacy | 419 |
| Reading | 347 |
| Literature | 316 |
| Rules | 308 |
| Teaching | 286 |
| History | 269 |

*n=137

## DISCUSSION & CONCLUSION

- Gaming in libraries was a growing trend until COVID hit in 2020.
- The three most prolific authors during this timeframe were Scott Nicholson, Diane Robson, and Mary J. Snyder Broussard.
- The data indicates a wide range of journals published an article on this topic, with Knowledge Quest publishing the most.

Gaming in libraries is not a new trend, but it has become a more prevalent topic since games are so easily accessible through technology now. Gaming is a great way to bring people into the library, and it could encourage them to utilize it in other ways. Further research could be done on video games, specifically on senior citizens playing games and eSports as a growing trend (especially in colleges).

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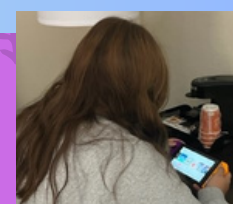
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