

Amy Funderburk. Romance Collections in North Carolina Public Libraries: Are All Genres Treated Equally? A Master's Paper for the M.S. in L.S. degree. April, 2004. 38 pages. Advisor: Evelyn H. Daniel.

The historically low status of romances in public libraries has improved to some extent with the recent advent of reviews and hardcover publishing of the genre. However, reviews remain in short supply and public library literature demonstrates a continuing preference for other genres over romance. Is this lack of regard reflected in the collections of public libraries? In this study, the collections of all public libraries in North Carolina are evaluated for the presence or absence of award winning romance, western, horror, science fiction/fantasy, and mystery titles. The relationship of review availability to title availability in these libraries is examined. Within the parameters of this study, correlations between reviews and title availability are significant. Study results show that while romance novel collections in North Carolina public libraries continue to improve, they still lag behind other genres. Additional selection tools may be necessary to create a successful, well-rounded romance collection.

Headings:

Romance novels/Selection

Book reviews and reviewing/Evaluation

Public libraries/Book collections

Fiction/Selection

Collection development/Evaluation

Public libraries/North Carolina

ROMANCE COLLECTIONS IN NORTH CAROLINA PUBLIC LIBRARIES: ARE
ALL GENRES TREATED EQUALLY?

by
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A Master's paper submitted to the faculty
of the School of Information and Library Science
of the University of North Carolina at Chapel Hill
in partial fulfillment of the requirements
for the degree of Master of Science in
Library Science.

Chapel Hill, North Carolina

April 2004

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Introduction

In *The Romance Readers Advisory: The Librarian's Guide to Love in the Stacks*, author Ann Bouricius notes, "Librarians have traditionally had an uneasy relationship with romances. The romances are willing, but the librarians seem unsure" (Bouricius, 2000, p. 37). With these two sentences, Bouricius has captured with humor the prevailing attitude of librarians toward romance novels. There has long been a bias, in the library and in the world in general, in viewing romance novels as a lesser form of literature. The fact is, whether they are literature or not, romance novels are the highest sellers of all the genres (Romance Writers of America, 2004). Bookstores have recognized the popularity of the genre and taken steps to meet the needs of romance readers, but libraries are slow to catch up. There are many factors contributing to this reluctance. With an historical role of educating patrons, it makes sense that some librarians would be loath to promote a genre not known for its educational virtues. As noted by Linz, et al. in 1995:

"When romances first darkened the doors of our sacred domains, many librarians were aghast, appalled, and believed themselves totally above such drivel. After all, the library is a bastion of knowledge and culture. The public library is a place for the classics.... We believed that our mission was to preserve for our patrons the things they should read..." (Linz, Bouricius and Byrnes, 1995, p. 147).

The format of romances has also been an issue – until recently, romance novels were published exclusively in paperback – not the preferred format of

librarians. In 1994, the first hardcover romances were published (seven total for the year), and the annual number has increased steadily since then. Notes romance author Jayne Ann Krentz, “There is no question that hardcovers have a legitimizing effect on a genre...bringing with it a degree of respect that doesn’t occur when a genre appears only in paperback” (Linz, Bouricius and Byrnes, 1995, p. 145). Still, paperback remains the primary form of publication for romances.

Another factor that has contributed to librarians’ disdain of the genre has been a lack of reviews. Until the early nineties, reviews of romance novels were mostly limited to genre-specific journals such as the *Romantic Times*. When *Library Journal* began thinking about adding romance reviews to its repertoire, editor Francine Fialkoff acknowledged the reviewing world’s hesitancy to address paperbacks as one of the reasons *Library Journal* had not yet covered romances (Fialkoff, 1992). Certainly the timing would back her up – review columns for romances and hardcover publishing in this genre occurred around the same time.

Knowing all the factors that can contribute to romance selection, I wondered how selection bias might be reflected in the collections of public libraries. Despite all the roadblocks, is it possible that librarians are still meeting the needs of romance readers? Looking at a local North Carolina library, Durham County Public, the romance collection seemed pretty reasonable. Compared to mysteries, I could see that the romance collection was smaller, but it surpassed the science fiction/fantasy, horror and western collections in size. When I investigated the numbers, I found that system-wide, in 2003 Durham had

7,429 romance titles (not including short stories or anthologies). In comparison, there were 1,336 westerns, 1,208 horror, 6,377 science fiction and fantasy, and 14,531 mystery titles. I wondered how Durham might compare to other libraries. Knowing from my experience at Durham that reviewing journals were the primary source for selection, I wondered how this affected the coverage of romances in public library collections. I was interested to determine whether the selection tools used by public librarians were enough where romances were concerned, or whether new tools and approaches to selection were needed. Has the increase in reviews helped libraries to select a more well-rounded romance collection, or are additional selection tools still needed?

Literature Review

In the 1970s and 1980s, many public libraries changed their collection philosophies. Previously, the library saw itself primarily as an educational institution, and collection development focused on providing the public with materials with which they could better themselves. It was a case of the library determining what its patrons should be reading. In the seventies and eighties, many libraries realized that patron desires and needs were also important considerations, and the “give them what they want” philosophy was born. The originator of the “give them what they want” model was Charles Robinson, the director of the Baltimore County Public Library, but many other libraries subsequently adopted this policy. In “Giving Them What They Want in Small Public Libraries,” Michael Sullivan (2000) discusses the challenges of this new philosophy as well as the many benefits. This model forced librarians to examine their quality-driven collecting policies and consider the benefits of a popularity-driven collection policy. Recently, Budd and Wyatt (2002) studied the collections of medium-sized public libraries and found that most of them reflected both quality and popularity as collection-determining factors.

While the quality of romance fiction is continually debated, there is no doubt about its popularity. A landmark study of the romance genre in general and its readers in particular is *Reading the Romance: Women, Patriarchy, and Popular Culture*. In this study, author Janice Radway explores the appeal of

romance to its readers. She found, among other things, that rather than finding the sometimes formulaic nature and “light” writing style a detriment, romance readers like reading romances because they are guaranteed a happy ending and do not require a lot of mental energy (Radway, 1984). For busy housewives and working women, romances meet a need that Faulkner can not.

Others have examined the appeal of romance. In 1991, Mary K. Chelton discussed the issue from the point-of-view of a librarian. Openly acknowledging the tendency of librarians to look down on romances, Chelton states flatly that “casual dismissal of this genre reveals more about the critic than about the books themselves” (Chelton, 1991). Skeptical librarians can learn not only why romances appeal to readers, but also why it is in the best interest of the librarian to give romances the respect they give other genres. In 1995, romances were making a big enough splash in the paperback market to merit some attention and analysis from *U.S. News & World Report*. In “Living the Fantasy,” *U.S. News* reporter Betsy Carpenter tries to dispel the myths surrounding romances (e.g., “they’re all bodice rippers”) and romance readers (e.g., “they’re all bored housewives”). While romances were beginning to gain a modicum of respect at that time, the author acknowledges that such respect is grudging and reluctant (Carpenter, 1995).

In 2000, an American Library Association book explored all aspects of romance from the librarian’s viewpoint in *The Romance Readers’ Advisory: The Librarian’s Guide to Love in the Stacks*. Especially important to this study is chapter four, entitled “Romance v. “Real” Books: The Controversy Lives On.”

Those seeking a laugh will find it in the author's "four-step program", a funny but true discussion of "the continuum for libraries on their progression toward enlightenment regarding their treatment of the romance genre" (Bouricius, 2000).

Reviews play a major role in the selection processes of public libraries, as noted in "An Analysis of the Relationship Between Book Reviews and Fiction Holdings in OCLC" (Shaw, 1991). The executive editor of *Library Journal*, Francine Fialkoff, acknowledged in 1992 that "Perhaps no area of reviewing—or book buying—raises so many hackles as romance fiction." In a frank article, Ms. Fialkoff admits that *Library Journal* was reviewing very few romances at that time, and asks for advice and input. (Fialkoff, 1992) This advice and input was finally put to work in 1995, when *Library Journal* began a regular romance column. Fialkoff reflects the thoughts of many librarians with her article, "Are We Dumbing Down the Book Review?" Her answer was no. As Fialkoff noted, "You can't just serve one clientele—or a clientele you'd like to create in your own version of the literati or that oft-mentioned "intelligent layperson"—whatever that may be. Neither can we [as reviewers]" (Fialkoff, 1995). This major decision caused the *Wall Street Journal* to take a closer look at romances, noting that changes in the genre and its major selling potential have changed some reviewers' views of them: "Book critics may not be embracing romance novels with abandon, but neither are they coldly spurning them" (Graham, 1995). This statement apparently did not apply to the reviewers at the *New York Times*, whose editor was quoted in this article as saying, "You have to draw the line somewhere" as the reason the *New York Times* does not review romances.

While the paucity of romance reviews contributes to reduced collection in this genre, librarians have been equally responsible for the lack of attention to romances. In "Exploring the World of Romance Novels," the authors note that some librarians "try to ignore romances, hoping they will go away. However, romances are clearly here to stay, and it is time for librarians to take a serious look...how we treat these books in our libraries reflects our own biases towards them" (Linz, Bouricius & Byrnes, 1995). This helpful article aims to introduce librarians to a genre that may be unfamiliar, providing information not only on the historical and current appeal of romances, but also practical help with collecting, cataloging and shelving. Another introductory article, "A Fine Romance," aims to help librarians with selection (Tunon, 1995). In the most basic overview, noted reader's advisory author, Joyce Saricks, helps librarians identify the various themes and contexts that might appeal to readers in "Rules of the Romance Genre" (Saricks, 1999).

While these overviews are helpful, librarians who want to take a serious look at creating or upgrading a romance collection may want to investigate *Romance Fiction: A Guide to the Genre*. As part of the Genreflecting Advisory Series, this book can be an essential tool for reader's advisory, selection and maintenance of a romance collection. It was published in 1999 (Ramsdell, 1999). One can keep up to date on what's happened since then by reading "Toujour l'Amour," a December 2003 article which discusses the latest trends and changes in romance fiction (Danford, Dyer, Holt & Rosen, 2003). For those librarians still unconvinced of the value of romance to a library collection, all

biases or misconceptions about romances have been addressed in the article, “The Librarian as Effete Snob: Why Romance?” (Mosley, Charles & Havir, 1995).

Another approach is provided by the authors of romance, such as *Dangerous Men & Adventurous Women*, an anthology of works by romance authors, which argues for its legitimacy as a genre and examines at length its appeal to readers (Krentz, 1992). The editor of this book, a former librarian, argues in a later article against using reviews for romance selection, suggesting instead that libraries use bestseller lists (Annichiarico, Bryant, Nugent, Williams and Hoffert, 1994). Even later, she addressed the Public Library Association’s national conference in 1996, saying “Now that romance has taken its place alongside other genres in our libraries, readers will at last have access to the full spectrum of popular fiction” (Krentz, 1997).

How are these views of romance reflected in actual collections? One of the few articles that is not a “how-to” but rather an analysis of an actual collection is “Not Just Housewives and Old Maids.” This article discusses the only romance collection housed in an Australian academic library. It includes information on how and why collection decisions were made, why the collection was established in the first place, and issues regarding housing and cataloging that are specific to the collection (Flesch, 1997).

While there is much information available about the attitudes of librarians and reviewers toward romance fiction, there is little information about the effects such an attitude has on the collection of a typical public library. Do the collection materials used by librarians today provide them with the information they need to

serve their romance readers adequately? An analysis of the relationship between reviews and public library romance collections is noticeably lacking in the literature.

Methodology

The purpose of this study was to determine if romance novel collection in public libraries is unbalanced as a result of the paucity of reviews in this genre. A content analysis of North Carolina library collections was conducted for this reason. For comparison purposes, data was collected for five genres: romance, westerns, horror, science fiction/fantasy, and mysteries. Each of these genres has its own annual writer's association award, as follows:

Association	Award
Romance Writers of America	RITA Awards
Western Writers of America	Spur Awards
Horror Writer's Association	Stoker Awards
Science Fiction & Fantasy Writers of America	Nebula Awards
Mystery Writers of America	Edgar Awards

These awards were used as the basis for a sample of titles for each of these genres. In some cases, such as the RITA awards, multiple category awards are given, such as Best Contemporary Single Title, Best First Book and Best Romantic Suspense. In other cases, such as the Nebula Award, only one award is given. From all but the Nebula Award listings, it was necessary to limit the list of titles to those receiving awards for full-length, English-language regular adult fiction. Awards for works that did not fit this mold were removed. Examples of removed works include short stories, series titles, screenplays, anthologies, poetry, nonfiction, and juvenile titles. Such culling was necessary to keep the study focused on adult fiction titles that would appeal to a large audience. The

end result was a list of 169 titles: 60 romance, 36 western, 25 horror, 12 science fiction and/or fantasy, and 36 mystery titles. See Appendix A for the final list.

To determine which titles on the compiled list had been reviewed, the databases *Library Literature & Information Science* and *NoveList* were searched by title for reviews. In order to limit reviews to sources normally used by public libraries, only the following journals were consulted: *Library Journal*, *Booklist*, *Publisher's Weekly*, *Kirkus*, and the *New York Times Review of Books*. The content of the review was not investigated – since all books are award winners, their appeal to readers and critics was considered already established. For this reason, the existence or lack of a review was the only information recorded.

Each title was searched in WorldCat to determine how many North Carolina libraries provide it. Audio, video, large print and copies in languages other than English were not included. For the purposes of this study, regular copies of each book, whether cloth or paperback, were the only copies considered as “available” from North Carolina public libraries. The number of copies available from each library was not determined.

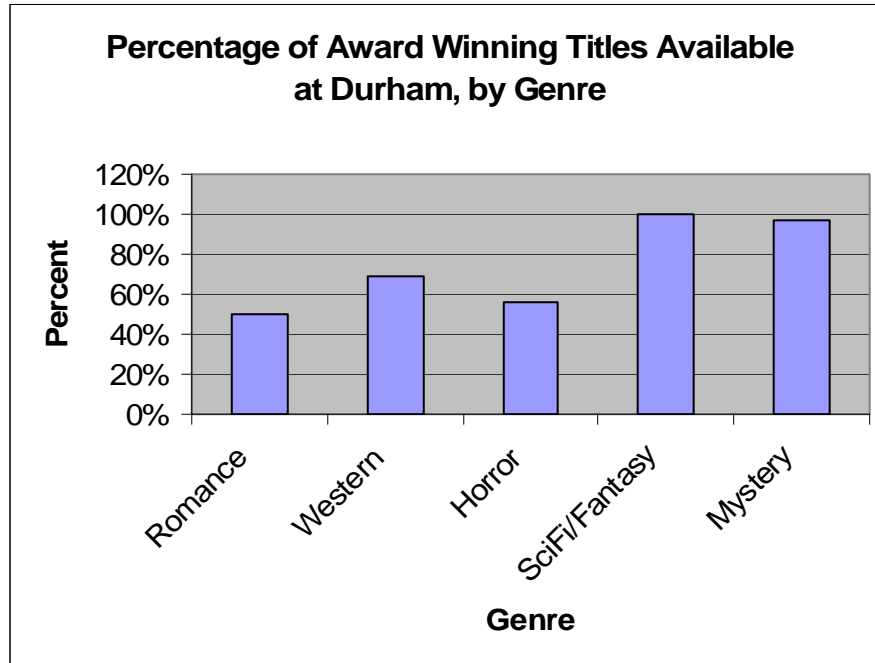
From the listing of libraries carrying each book (as provided by WorldCat), university, military, school, and special libraries were removed. A library was considered to be a public library if the word “public” was part of its name, or if it was a county or regional library. In several cases “memorial” libraries were also included, when it could be determined through research that the library was a public library. A list of North Carolina public libraries included in WorldCat and used in this study can be found in Appendix B.

For one particular library, the Durham County Public Library, statistics were gathered regarding the circulation of each title, the add date(s) and the number of copies available at Durham. Large print and audio or video copies were not included in these statistics. Non-circulating copies were also excluded.

When all the above data was compiled, various statistical reports were developed using SPSS software. Frequency analyses were conducted to determine the frequency of review availability for each genre. Correlation analyses also provided helpful data. In particular, attention was given to the correlation between the availability of reviews and the number of North Carolina libraries carrying the selected titles. The correlation between the availability of reviews and the likelihood a title was available at Durham County Public Library was also examined. The results of these analyses and other data will be discussed in the following section, Results and Analysis.

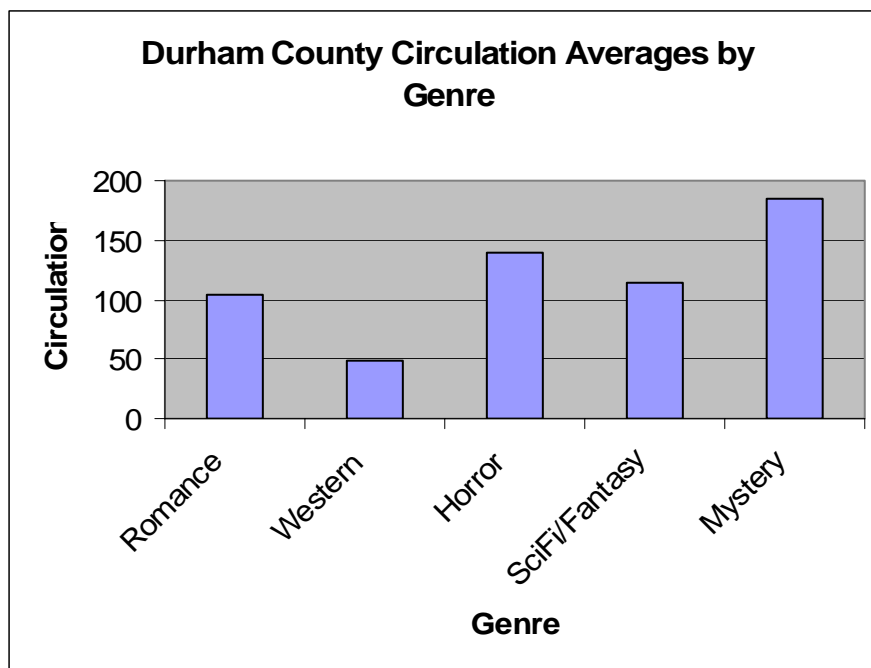
Results and Analysis

Book selection is, by nature, a subjective process. Even librarians who take pains to treat each genre equally can end up with an unbalanced collection. Because of the romance genre's history as the unwanted step-child of fiction, collection procedures may need to be adjusted to address issues unique to the genre. Despite the recent advent of reviews for romance, current library collection procedures allow romance award winners to fall through the cracks of the collection process. The following chart indicates the different levels of titles in the Durham County Public Library genre collection:



At Durham, only 50% of the romance award winners were available, as compared to 69% of westerns, 56% of horror, 100% of science fiction and

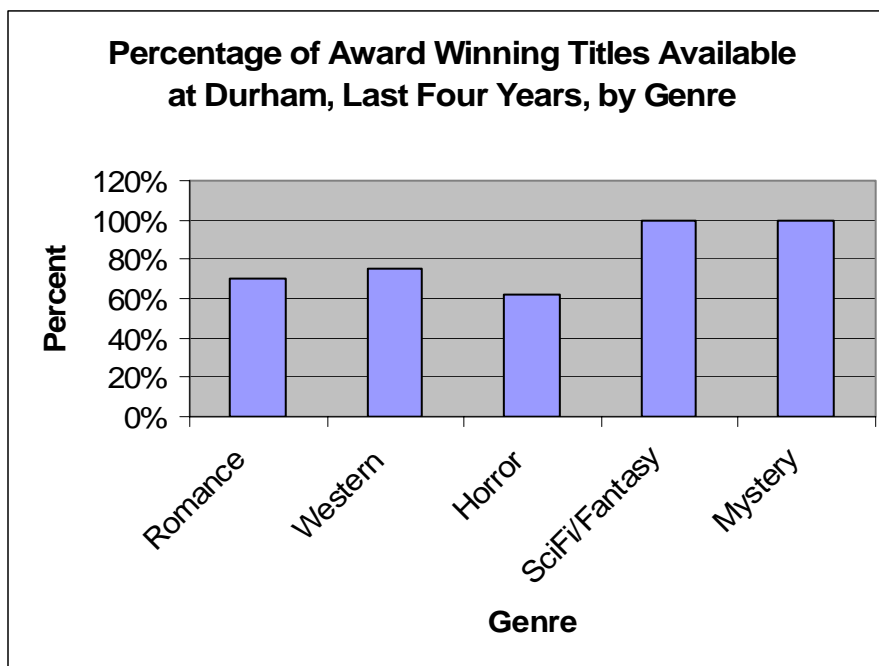
fantasy, and 97% of mystery titles. These statistics, while seeming to imply an imbalance in the collecting procedures at Durham, can be explained by other factors. One explanation is community need – it could be that the population of Durham County prefers to read genres other than romance. The following table would seem to support this explanation:



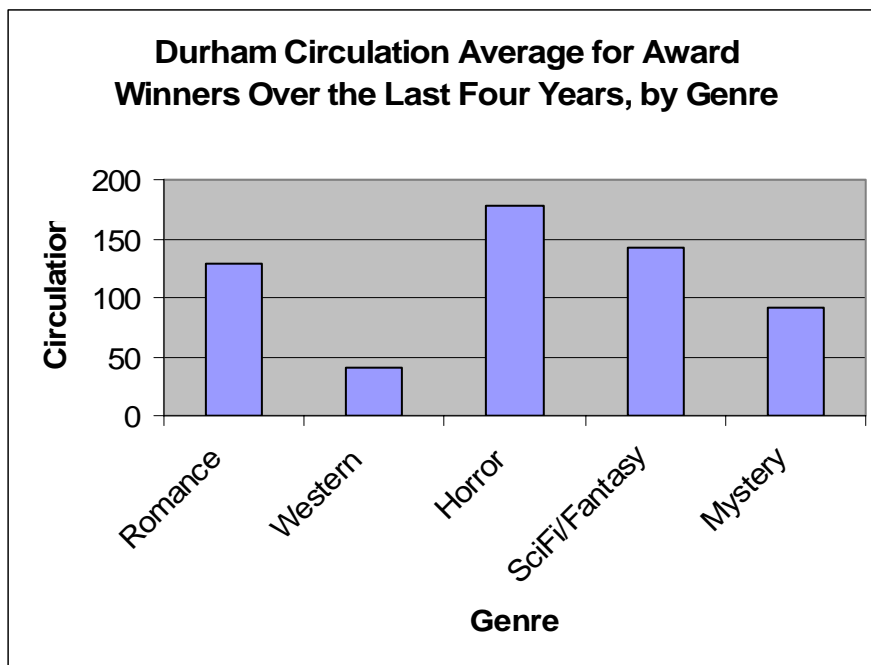
With average circulation of award winning romances well above westerns, but decidedly below other genres, Durham's romance collecting procedures would seem to meet the needs of its users. However, one essential factor could be skewing this data – the tendency for romances to be published in paperback. The advent of the hard-bound romance was welcomed in libraries across the country, but romances are still the genre with the most titles published exclusively in paperback. Mass market paperbacks are known for their short-term life span in libraries, and at Durham, when there are no more copies in the library, the record ceases to exist. This could explain both the lower circulation

numbers given for Durham's romance collection, and the percentage of romance titles available from this library.

To rule out the paperback factor, it is possible to look at data only for the last four years. In the case of Durham, this equalizes the distribution of award winners somewhat, at least for romance:



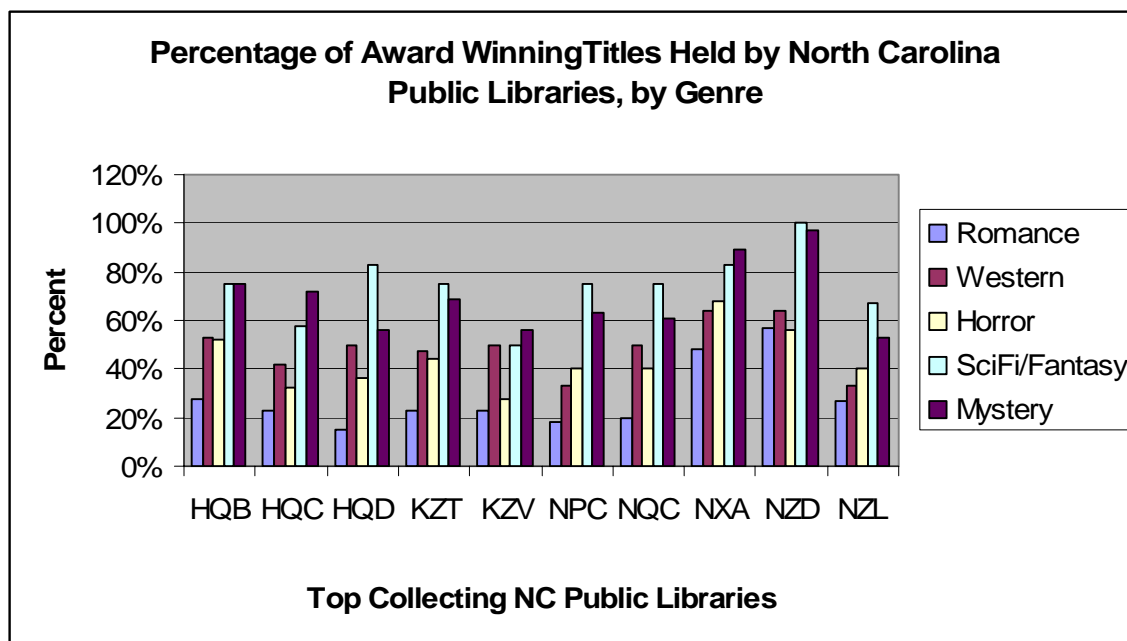
Despite lower numbers for romance, westerns and horror in the above chart, it should be noted that Durham carries 70%, 75% and 62% of titles, respectively – very respectable numbers. Has collection at Durham improved, or were the earlier numbers skewed by attrition of paperbacks? It's hard to tell. It is apparent that limiting data to the last four years has a noticeable effect, not only on titles carried, but circulation statistics as well:



Given that these books are relatively new and therefore have lower circulation figures, it's difficult to determine how much to trust this data. Once again, the many factors contributing to collection decisions cloud the issue, making it difficult to determine which has contributed and detracted from successful collecting.

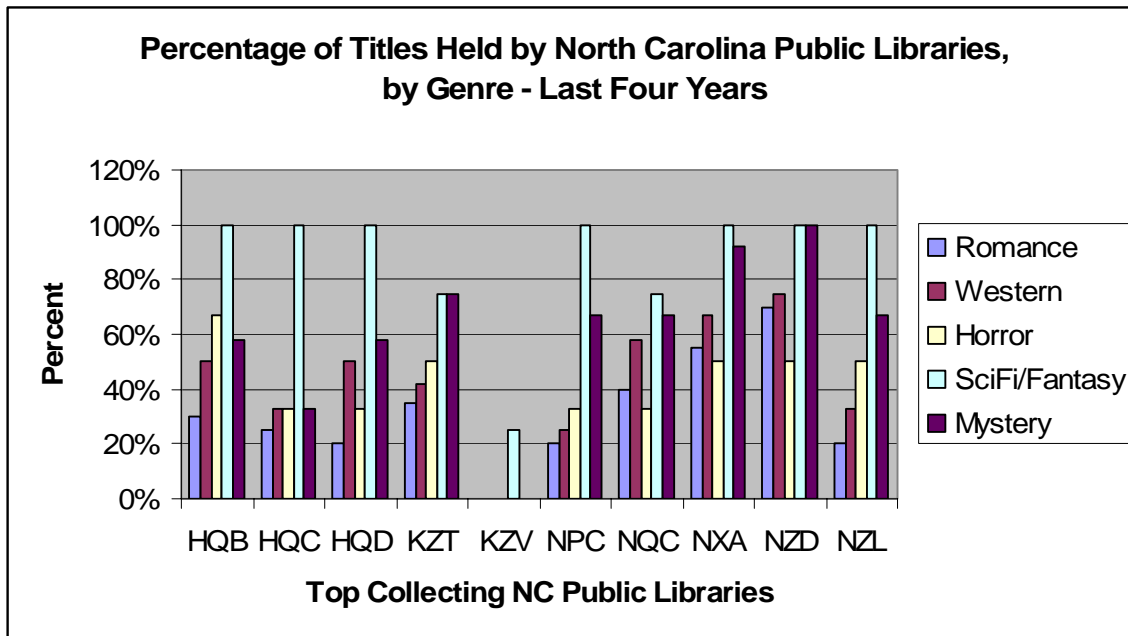
Instead of looking at the number of titles and circulation statistics for an individual library, more revealing data can be found by examining the status of the genres in all North Carolina public libraries. There are 112 North Carolina public libraries in WorldCat, 55 of which include award winning genre titles in their collections. An analysis of the holdings of these 55 libraries shows a clear pattern. Over seventy percent of these libraries have fewer romance titles than other genres. All 55 libraries had at least one genre with more titles than romance. All but one had more mysteries than romances. To see the data for all 55 public libraries, see Appendix C. The following table provides the percentage

of award winning titles held by the ten North Carolina libraries with the most award winners in their collections, by genre:



Note: Library code letters are used to save space – see Appendix B to match codes with individual libraries.

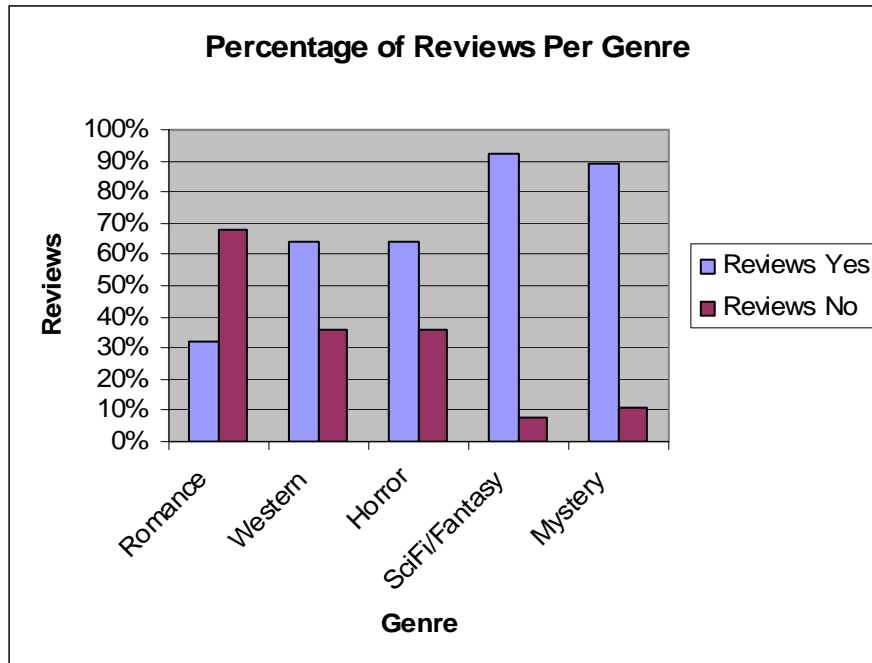
Obviously, the amount of romance titles collected is considerably lower than any other genre. Again, the short life span of paperbacks and the tendency of the romance genre to be published in this format could have some influence on these figures. Limiting collection analysis to the award winners for the last four years alters the pattern somewhat. As demonstrated in the following table, three of the top ten award winning genre collecting libraries now have more romances than horror titles.



Note: Library code letters are used to save space – see Appendix B to match codes with individual libraries.

Obviously, the status of romances in North Carolina public libraries is improving, but still behind other genres in many cases. It could be that a majority of North Carolina readers prefer other genres over romance. The largest factor affecting romance collection in North Carolina, however, is the one with the most conclusive evidence behind it. Collection of romance is hindered by a lack of reviews.

As is demonstrated by the following table, for the award winning titles surveyed, the percentage of books reviewed was decidedly smaller for romances. Thirty-two percent of romances received reviews, compared with 64% of westerns, 64% of horror, 92% of science fiction and fantasy titles, and 89% of mystery titles.



The lack of reviews showed a definitely correlation with the number of copies found at the Durham County Public Library. There is also a significant correlation between the existence of reviews, and the likelihood a title would be carried in a North Carolina public library. Both correlations are shown below.

Correlation of Reviews with the Likelihood that Durham Has a Title

		Reviews Yes/No	Durham Library Has Copies
Reviews Yes/No	Pearson Correlation	1	.640**
	Significance (2-tailed)	.	.000
	N	169	169
Durham Library Has Copies	Pearson Correlation	.640**	1
	Significance (2-tailed)	.000	.
	N	169	169

** Correlation is significant at the 0.01 level (2-tailed).

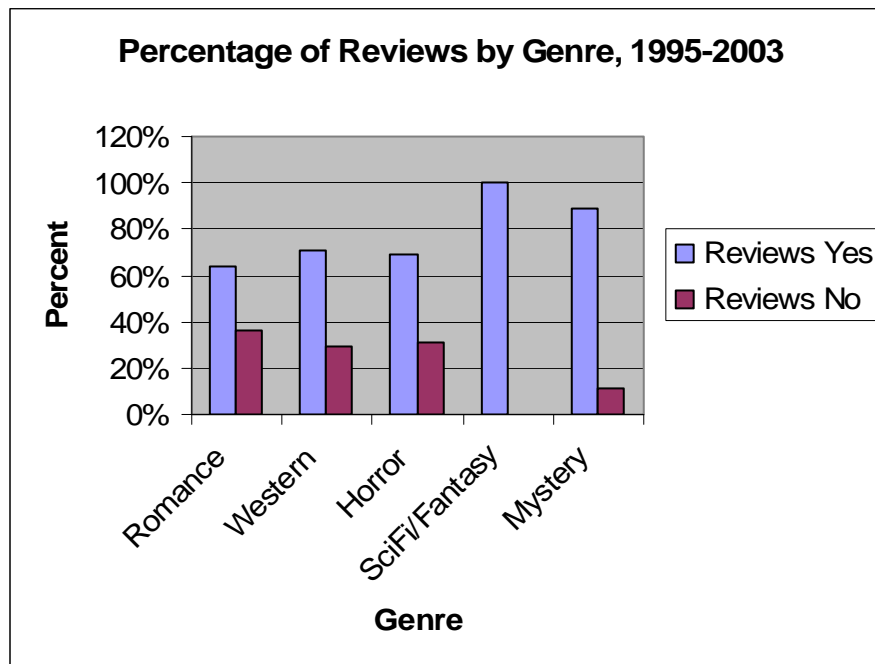
Durham is more likely to have a book with a review, as are most North Carolina libraries:

Correlation of Reviews with the Likelihood of NC Libraries Carrying that Title

		Reviews Yes/No	NC Libraries Holding
Reviews Yes/No	Pearson Correlation	1	.552**
	Significance (2-tailed)	.	.000
	N	169	169
NC Libraries Holding	Pearson Correlation	.552**	1
	Significance (2-tailed)	.000	.
	N	169	169

** Correlation is significant at the 0.01 level (2-tailed).

To determine if lack of reviews remains a problem now that most reviewing journals provide them semi-regularly, the data can be analyzed from 1995 on. Beginning in 1995, almost all reviewing journals began reviewing romances regularly, albeit less frequently than they review other genres. This imbalance is still reflected in the following analysis:



Romance is still the genre with the fewest reviews. However, the number of reviews of award winning romance fiction has proportionally doubled, from 32% to 64%. While romance fiction lags behind, it is catching up quickly, and its

64% reviewed titles is not far behind westerns and horror, which demonstrated 71% and 69% of titles reviewed, respectively.

Correlations change too, if data from the years prior to 1995 are removed:

Correlation of Reviews with the Likelihood that Durham Has a Title, 1995-2003

		Reviews Yes/No	Durham Library Has Copies
Reviews Yes/No	Pearson Correlation	1	.576**
	Significance (2-tailed)	.	.000
	N	124	124
Durham Library Has Copies	Pearson Correlation	.576**	1
	Significance (2-tailed)	.000	.
	N	124	124

** Correlation is significant at the 0.01 level (2-tailed).

By removing the years that few to no reviews were provided for romances, the correlation between reviews and the likelihood Durham has a title has gone down from .640 to .576. The correlation between reviews and the likelihood North Carolina libraries will carry that title, on the other hand, has gone up. Rising from .552 to .555, this change is hardly noticeable.

Correlation of Reviews with the Likelihood of NC Libraries Carrying that Title, 1995-2003

		Reviews Yes/No	NC Libraries Holding
Reviews Yes/No	Pearson Correlation	1	.555**
	Significance (2-tailed)	.	.000
	N	124	124
NC Libraries Holding	Pearson Correlation	.555**	1
	Significance (2-tailed)	.000	.
	N	124	124

** Correlation is significant at the 0.01 level (2-tailed).

Obviously, there is a relationship between reviews and the likelihood a title will reach the shelves of a North Carolina library. Since the amount of reviews available for romances are still smaller than for other genres, it falls to the librarian to fill the gap.

Conclusion

While the number of reviews given for romance fiction award winning titles has improved over time, review coverage of this genre is still spotty. Librarians should be aware of this when making collection decisions for romance fiction. Even in the past three years, only sixty percent of RITA award winners were reviewed in a major reviewing journal. Compare this with 89% of westerns, 67% of horror, 100% of science fiction and fantasy, and 78% of mystery titles, and it became obvious that romance as a genre is still at a disadvantage where reviews are concerned. Since so many librarians rely heavily on reviews to determine their collection decisions, the romance is also at a disadvantage in most libraries.

In libraries where the romance readership is low, the usual collection methods may suffice. It is important for librarians to ask themselves, however – is romance readership low because readers don't like this genre, or are romance readers not using the library because the collection is not meeting their needs? According to Romance Writers of America, in 2002 there were 51.1 million romance readers in North America alone. Forty-four percent of these readers buy their books in a bookstore, while only 14% get them from the library. Selection was considered the most important factor in determining where romance readers go to get their titles (RWA, 2004). What does this mean for libraries? There is a choice – accept as a fact that romance readers just prefer to

go elsewhere, or decide to find out why. With 86% of romance readers not coming to the library, libraries have a large incentive to make some changes.

What can we change? RITA Awards are given out every summer; libraries should check the list against library holdings and fill in the gaps. One can go a step further and check out the Romance Writers of America's Honor Roll of Bestselling Authors (http://www.rwanational.org/honor_roll.cfm). This list includes any author who has made the top fifteen on the *New York Times* and/or *Publisher's Weekly's* bestsellers list, or the top fifty of *USA Today's* list. There are other lists available – check out *NoveList* for *Library Journal's* Best Romance Books or *Romantic Times'* Reviewer's Choice Awards. Those still partial to reviews will need to introduce themselves to print sources such as *Romantic Times*, *Affaire de Coeur*, and *Rendezvous*. There are also numerous resources online. Visit Romance Writers of America's website to learn more about the many divisions of romance, to get a better feel for the strengths and weaknesses of a romance collection. Best of all, talk to your patrons! Increase overtures to romance readers – ask them if their needs are being met. Post signs requesting suggestions. Make romance displays and organize book discussion groups. Aspire to be Romance Writers of America's Librarian of the Year.

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Appendix A – Books Used for Data Analysis

RITA Award Winners (Romance)	
Title	Author
Candle in the Dark, A	Megan Chance
Debt to Delia, A	Barbara Metzger
Grand Design, A	Emma Jensen
Man Like Mac, A	Fay Robinson
Man to Die For, A	Eileen Dreyer
Again	Kathleen Gilles Seidel
An Unwilling Bride	Jo Beverley
Annie and the Wise Men	Lindsay Longford
Annie, Get Your Groom	Kristen Gabriel
Body Guard	Suzanne Brockmann
Born in Ice	Nora Roberts
Brazen Angel	Elizabeth Boyle
Candle in the Window	Christina Dodd
Carolina Moon	Nora Roberts
Cool Shade	Theresa Weir
Daniel's Gift	Barbara Freethy
Deirdre and Don Juan	Jo Beverley
Divine Evil	Nora Roberts
Dream a Little Dream	Susan Eliz. Phillips
Emily and the Dark Angel	Jo Beverley
Every Kind of Heaven	Bethany Campbell
Father Goose	Marie Ferrarella
First Lady	Susan Eliz. Phillips
Ghostly Enchantment	Angie Ray
Gwen's Christmas Ghost	Lynn Kerstan & Alicia Rasley
Her Very Own Husband	Lauryn Chandler
Hidden Riches	Nora Roberts
His Brother's Child	Lucy Gordon
His Grace Endures	Emma Jensen
Love's Reward	Jean R. Ewing
Monday Man	Kristin Gabriel
Mrs. Drew Plays Her Hand	Carla Kelly
Much Obligated	Jessica Benson
My Darling Caroline	Adele Ashworth
Night Shift	Nora Roberts
Nightshade	Nora Roberts
No Place Like Home	Barbara Ann Samuel
Nobody's Baby But Mine	Susan Eliz. Phillips
Oh Baby!	Lauryn Chandler
On the Way to a Wedding	Ingrid Weaver
Private Scandals	Nora Roberts

Quinn's Complete Seduction	Sandra Steffen
See How they Run	Bethany Campbell
Shades of Honor	Wendy Lindstrom
Stardust of Yesterday	Lynn Kurland
Stranger in her Arms	Elizabeth Sites
Best Man & the Bridesmaid, The	Liz Fielding
Border Bride, The	Elizabeth English
Bride's Protector, The	Gayle Wilson
Christmas Basket, The	Debbie Macomber
Lady's Companion, The	Carla Kelly
Maiden and the Unicorn, The	Isolde Martyn
Rake's Retreat, The	Nancy Butler
Surgeon, The	Tess Gerritsen
Warlord, The	Elizabeth Elliott
This Time Forever	Kathleen Eagle
Three Fates	Nora Roberts
True Confessions	Rachel Gibson
Trust Me	Jeane Renick
Winter's Edge	Anne Stuart

Spur Award Winners (Western)	
Title	Author
All-True Travels and Adventures of Lidie Newton, The	Jane Smiley
Blood of Texas	Preston Lewis writing as Will Camp
Bound for the Promise-Land	Troy D. Smith
Chili Queen, The	Sandra Dallas
Comanche Moon	Larry McMurtry
Dark Island, The	Robert Conley
Dark Trail	Hiram King
Drum's Ring	Richard S. Wheeler
Empire of Bones	Jeff Long
Far Canyon, The	Elmer Kelton
Friends	Charles Hackenberry
Gates of the Alamo, The	Stephen Harrigan
Gila River, The	Gary McCarthy
Golden Chance, The	T.V. Olsen
Journal of the Gun Years	Richard Matheson
Journey of the Dead	Loren D. Estleman
Kiowa Verdict, The	Cynthia Haseloff
Leaving Missouri	Ellen Recknor
Masterson	Richard S. Wheeler
Medicine Horn, The	Jory Sherman
Mine Work	Jim Davidson

Miracle Life of Edgar Mint	Brady Udall
Nickajack	Robert J. Conley
Oblivion's Altar	David Marion Wilkinson
Perma Red	Debra Magpie Earling
Potter's Field	Frank Roderus
Prophet Annie	Ellen Recknor
Rage in Chupadera	Norman Zollinger
Sierra	Richard S. Wheeler
Slaughter	Elmer Kelton
St. Agnes's Stand	Tom Eidson
Stone Song: A Novel of the Life of Crazy Horse	Win Blevins
Summer of Pearls	Mike Blakely
Survival	K.C. McKenna
Thunder in the Valley	Jim R. Woolard
Way of the Coyote, The	Elmer Kelton

Stoker Award Winners (Horror)	
Title	Author
American Gods	Neil Gaiman
Bag of Bones	Stephen King
Blood of the Lamb	Thomas F. Monteleone
Boy's Life	Robert R. McCammon
Children of the Dusk	Janet Berliner & George Guthridge
Cipher, The	Kathe Koja
Crota	Owl Goingback
Dawn Song	Michael Marano
Dead in the Water	Nancy Holder
Deadliest of the Species	Michael Oliveri
Grave Markings	Michael Arzen
Green Mile, The	Stephen King
Licking Valley Coon Hunters Club	Brian A. Hopkins
Lives of the Monster Dogs	Kirsten Bakis
Lovely Bones, The	Alice Seybold
Mr. X	Peter Straub
Night Class, The	Tom Piccirilli
Prodigal	Melanie Tem
Safety of Unknown Cities, The	Lucy Taylor
Sineater	Elizabeth Massie
Thread that Binds the Bones	Nina Kiriki Hoffman
Throat, The	Peter Straub
Traveling Vampire Show	Richard Laymon
Wither	J.G. Passarella
Zombie	Joyce Carol Oates

Nebula Award Winners (Science Fiction & Fantasy)	
Title	Author
American Gods	Neil Gaiman
Darwin's Radio	Greg Bear
Doomsday Book	Connie Willis
Forever Peace	Joe Haldeman
Moon and the Sun, the	Vonda N. McIntyre
Moving Mars	Greg Bear
Parable of the Talents	Octavia E. Butler
Quantam Rose, The	Catherine Asaro
Red Mars	Kim Stanley Robinson
Slow River	Nicola Griffith
Stations of the Tide	Michael Swanwick
Terminal Experiment, The	Robert J. Sawyer

Edgar Award Winners (Mystery)	
Title	Author
Adios Muchachos	Daniel Chavarria
Black Echo, The	Michael Connelly
Black Maria, The	Mark Graham
Blue Edge of Midnight, The	Jonathon King
Bones	Jan Burke
Bootlegger's Daughter	Margaret Maron
Bottoms, The	Joe R. Lansdale
Caveman's Valentine, The	George Dawes Green
Charm City	Laura Lippman
Chatham School Affair, The	Thomas H. Cook
Cimarron Rose	James Lee Burke
Cold Day for Murder, A	Dana Stabenow
Cold Day in Paradise, A	Steve Hamilton
Come to Grief	Dick Francis
Conspiracy of Paper, A	David Liss
Dance at the Slaughterhouse	Lawrence Block
Dark Maze	Thomas Adcock
Dead Folk's Blues	Steven Womack
Fade Away	Harlan Coben
Final Appeal	Lisa Scottoline
Fulton County Blues	Ruth Birmingham
Grave Talent, A	Laurie King
Line of Vision	David Ellis
Los Alamos	Joseph Kanon
Mr. White's Confession	Robert Clark
Out of Sight	T.J. MacGregor
Penance	David Housewright
Red Scream, The	Mary Willis Walker

Sculptress, The	Minette Walters
Silent Joe	T. Jefferson Parker
Simple Justice	John Morgan Wilson
Skull Mantra, The	Eliot Pattison
Slow Motion Riot	Peter Blauner
Tarnished Blue	William Heffernan
Widower's Two-Step, The	Rick Riordan
Winter and Night	S.J. Rozan

Appendix B – Public Libraries Listed in WorldCat

North Carolina Public Library	Code
Albemarle Regional Library	KZU
Alexander County	UZO
Appalachian Regional Library	KZV
Ashe County Public	AC4
Asheville-Buncombe Library System	UZR
Atkinson Memorial Library	UQN
Avery-Mitchell-Yancey Regional Library	KZW
Bethel Public	NZN
BHM Regional Library	KZX
Bladen County	UZP
Braswell Memorial Library	NQX
Brown Library	BA4
Brunswick County	UZQ
Burke County Public	UZS
Cabarrus County Library	NQC
Caldwell County Public	UZT
Carteret County Public	C8T
Caswell County Public	CW3
Catawba County Public	UZU
Central N. Carolina Regional Library	KZZ
Chapel Hill Public	BA5
Cleveland County Memorial Library	NQW
Columbus County Public	HQF
Cumberland County Public Library & Information Center	HQB
Davidson County Public	UZW
Davie County Public	UZX
Dunn Public	UQH
Duplin County, Dorothy Wightman Library	UZY
Durham County Library	NZD
East Albemarle Regional	QJB
Edgecombe County Memorial Library	NQV
Farmville Public	HQI
Fontana Regional	QJC
Forsyth County Publi	UZZ
Fountain Public	NZO
Four Oaks Public Library	UQO
Franklin County Library	UQA
Gaston-Lincoln Regional	QJD
George H. & Laura E. Brown Library	KZY
Given Memorial Library	QJJ
Greensboro Public Library	NGP
Grifton Public	NZP

H. Leslie Perry Memorial Library	KQI
Halifax County Library	UQC
Harnett County Library	UQG
Harold D. Cooley Library	UQV
Haywood County Public	UQI
Henderson County Public Library	HQC
Hickory Public	UZV
High Point Public	KZT
Hocutt Ellington Memorial Library	UQP
Hyconeechee Regional	QJE
Iredell County Library	UQJ
Jacob S. Mauney Memorial Library	KZP
Kenly Public	UQQ
Lee County Library System	HQA
Lilly Pike Sullivan Municipal Library	UQD
Lincoln County Public	xQ8
Madison County Public	UQU
Mary Duncan Public	UQR
McDowell County Public	HQG
Middlesex Public	UQW
Mooneyham Public	KQB
Mooresville Public	UQK
Nantahala Regional	KQR
Neuse Regional	QJF
New Hanover County Public	HQD
Norris Public	KQC
Northwestern Regional	QJG
Onslow County Public	NZL
Pender County Library	NZM
Person County Public	PC3
Pettigrew Regional	QJH
Polk County Public	NZR
Princeton Public	UQS
Public Library of Charlotte & Mecklenburg	NPC
Public Library of Johnston County/Smithfield	UQL
Qualla Boundary Public Library	KQL
Quinerly-Olschener Library	NZQ
Randolph County Public	NZS
Richard H. Thornton Library	UQB
Roanoke Rapids Public	UQE
Robeson County Public	NZT
Rockingham County Public	NZX
Rowan Public	NZY
Rowland Public	NZU
Rutherford County Library	KQA

Sampson-Clinton Public	HQJ
Sandhill Regional	QJI
Scotland County Memorial Library	KQE
Scotland Neck Memorial Library	UQF
Selma Public	UQT
Sheppard Memorial Library	HQH
Southern Pines Public	QJK
Spencer Public	NZZ
Spindale Public	KQD
Spring Hope Community Library	UQX
St. Paul's Library	NZV
Stanley County Public	KQF
Stanly County Public	SCPJL
Thelma Dingus Bryant Library	KZQ
Transylvanie County Library	KQG
Union County Public	KQH
Wake County Public	NXA
Warren County Memorial Library	KQJ
Warsaw Public Library	KZR
Watuga County Library	WC2
Wayne County Public	HQE
Wesley Privette Memorial Library	UQY
Whitakers Library	UQZ
Wilkes County Public	WC5
Wilson County Public	UZJ

Appendix C – North Carolina Libraries, Genre Holdings

Library	Romance	Western	Horror	SciFi/Fantasy	Mystery
CW3	2	14	8	8	8
HQB	28	53	52	75	75
HQC	23	42	32	58	72
HQD	15	50	36	83	56
HQG	12	14	20	17	28
HQJ	3	3	0	25	3
KQA	3	17	16	0	14
KQE	3	12	20	8	19
KQF	3	6	4	25	6
KQG	15	36	28	58	67
KQH	5	22	20	33	36
KQI	0	6	4	25	11
KQR	0	6	0	0	0
KZP	0	6	8	8	11
KZT	23	47	44	75	69
KZV	23	50	28	50	56
KZW	2	11	12	17	3
KZZ	17	25	24	42	42
NGP	8	33	16	42	28
NPC	18	33	40	75	63
NQC	20	50	40	75	61
NQW	22	14	20	33	25
NXA	48	64	68	83	89
NZD	57	64	56	100	97
NZL	27	33	40	67	53
NZM	0	0	4	0	0
NZR	0	0	8	0	0
NZS	7	6	8	17	8
NZT	3	14	8	8	6
NZY	2	6	8	17	14
PC3	3	11	16	17	14
QJB	13	17	32	33	42
QJD	13	56	32	75	47
QJE	2	5	8	25	8
QJG	25	25	24	33	69
QJH	15	31	20	33	42
QJK	8	22	32	42	42
UQA	0	0	0	0	3
UQB	0	5	24	17	22
UQC	2	3	8	25	6
UQE	2	0	4	0	6
UQI	0	6	4	8	8
UQJ	3	12	12	33	33
UQK	3	3	8	25	8
UQU	3	11	12	8	19
UZJ	8	39	28	42	36

UZQ	2	11	24	17	17
UZR	2	0	0	0	3
UZS	5	5	12	17	6
UZT	5	28	24	25	25
UZV	3	11	8	17	11
UZW	23	31	36	58	61
UZX	7	14	16	33	17
UZY	7	0	9	17	6
UZZ	22	39	52	83	78

In 1991, the North Carolina Agricultural Extension Service changed its name to the North Carolina Cooperative Extension Service to better reflect a shift in activities beyond the development of state and local agriculture. Scope/content. The North Carolina Cooperative Extension Service Publications records contain a wide variety of published material relating to the activities, aims, functions, and programs of the Service. The nature of the NCSU Libraries' Special Collections means that copyright or other information about restrictions may be difficult or even impossible to determine despite reasonable efforts. The NCSU Libraries claims only physical ownership of most Special Collections materials. This collection is the most comprehensive to date digital collection of core North Carolina state government documents, offering researchers a historical view of the development of the state's government and infrastructure. This is brought to you by an IMLS-funded partnership between East Carolina University, the State Library of North Carolina, and the University Library at the University of North Carolina at Chapel Hill. MORE. share Share No_Favorite Favorite rss RSS. It is the catalyst for exceptional library services in North Carolina. It is the principal library of state government and builds the capacity of all libraries in North Carolina.