

AUDIOBOOKS AND ATTITUDES: AN EXAMINATION
OF SCHOOL LIBRARIANS' PERSPECTIVES

A DISSERTATION

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DEDICATION

For my family: Michael, Madeleine, and Olivia

And in loving memory of my mother, Irmgard “Ingrid” Klebe Little who showed me exactly what kind of person I wanted to be. I hope you are smiling down on me right now, Mom.

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ABSTRACT

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AUDIOBOOKS AND ATTITUDES: AN EXAMINATION OF SCHOOL LIBRARIANS' PERSPECTIVES

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Given that research has shown that audiobooks impact literacy for youth in a number of ways, and since school librarians typically serve as gatekeepers of audiobook collections in school libraries, this study examined the attitudes of school librarians in Texas toward audiobooks.

Using a multiliteracies framework to guide this research, this study asked: *How do school librarians in Texas perceive the value and use of audiobooks for children and young adults?*

An electronic online survey was conducted using the population of school librarians in the state of Texas at both the elementary and secondary levels with 298 librarians providing usable data for analysis. In addition to the guiding study question, the thirty-nine question survey attempted to ascertain attitudes toward differences between listening to and reading a book, toward the addition of audiobooks to a school library collection, toward the use of audiobooks with diverse student populations, in addition to collecting general demographic information about librarian experience and correlating findings against this demographic data. When applicable, the survey included open-ended

survey questions that offered participants an opportunity to offer additional comments and feedback.

To highlight, this study's results found that across all grade levels (e.g., elementary, middle school, high school, young adult, adults), the overwhelming majority (94.6%) of librarians noted that ALL students should have access to audiobooks, with 82% reporting having an audiobook collection in their school library. The "typical" school librarian respondent in this study was female, with a Master of Library Science degree, working in a public school, serving 500-1000 students in the suburbs, with a budget of at least \$300 per year to spend on audiobooks. Educational constituency and annual budgets were both proven to be statistically important in the acquisition of audiobooks. Respondents essentially had the same regard for the value of audiobooks in relation to reading regardless of the size of their audio collections. Most noteworthy obstacles for acquiring audiobooks were funding (52%), lack of interest from faculty (24.8%) and format restrictions (21%).

In conclusion, it is important to note that while attitudes held by school librarians in Texas regarding audiobooks were overwhelmingly positive, a number of obstacles contribute to the lack of robust audiobook collections in many school libraries.

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CHAPTER I

INTRODUCTION

For many readers, experiencing a well told story is satisfying on many levels. Librarians who work with children and teens dedicate a great deal of time attempting to make the right match between reader and book, and while the right pairing can be a richly rewarding experience, for some, traditional reading of print can be both difficult and unsatisfying. For youth who have access to them, audiobooks can be seen as an appealing, alternative format to printed books. Audiobooks provide a favorable option while promoting literacy by focusing on the art of listening. As librarians Sharon Grover and Liz Hannegan state, “Current audiobook productions—with their high production values, stellar narrators, and wide variety of formats—can be one avenue to reach these reluctant or struggling readers, as well as their proficient peers who are looking for more time to include reading in their busy schedules” (Grover Hannegan 2011, 1).

The small body of existing audiobook research has studied how audiobooks (sometimes called sound recordings) aid in reading comprehension and those studies have shown that audiobooks make the participants focus on listening which strengthens their processing of auditory information and lengthens their attention spans (Wolfson 2008). Plus, audiobooks provide good reading role models and through this model of fluid phrasing and cadence, listeners will be assisted in their comprehension (Serafini 2004).

For emerging readers, audiobooks offer particular assistance, an audio scaffold between the spoken and written word. Audiobook reading enables unskilled readers to gain far greater exposure to print text than is possible by traditional reading methods. As Cardillo, et.al. offer, “Learning is most effective when it is a multisensory experience” (2007, 43). Readers may follow the text while listening to an accompanying audio recording of that text; by tracking the text, the reader is involved in the process of visual word recognition through the support of the continuous audio prompt. Silent reading is simulated and the burden of decoding words, recalling them and reading them aloud is removed so that the pleasure of reading for meaning can be experienced (Byrom 1998).

Why are audiobooks for children and young adults worthy of study? Though audiobooks are used widely with sales figures reporting close to one billion dollars annually (Audio Publishers Association 2009), there is no published research which offers an examination of the current attitudes held by librarians in regard to audiobooks and the role audiobooks play in developing literacy for young people. It can be argued that for many youth, school librarians, in particular, serve as the gatekeepers of audiobook collections. In most typical school settings, the role of the school librarian is one of authority over collection development decisions and ultimately, the choice to purchase audiobooks for the student patrons they serve lies exclusively in the hands of the professional librarian at the campus. Given that audiobooks are used widely by US consumers, it is valuable to determine if the attitudes of librarians toward audiobooks directly impact the audiobook collections available to students in their school libraries.

For this reason, a study which examined the attitudes of school librarians in Texas hold toward audiobooks was merited.

The multiliteracies theoretical framework that guided this study proposes that multiliteracies focus on the ways that technology and multimedia change how we communicate, and today, text is combined with sounds and images, and an understanding of this is essential to functioning as an informed citizen in a global society. Cope and Kalantzis (2006) suggest that modern learners are presented a range of ways to make meaning in their world, and that within the multimodality framework of literacy, there is a shift from the primary focus being on the written word to include a view of literacy which also includes both spatial and auditory processes such as listening to construct meaning. For this reason, audiobooks serve young people well as a tool in developing literacy since they offer an audio dimension tied to print, too.

An important question worth considering is what part do librarians' play in offering tools and materials that develop literacy. Within the context of the larger literacy landscape, the role played by school librarians is essential; as former U.S. Commissioner of Education Harold Howe offers, "What a school thinks about its library is a measure of what it thinks about education" (Creating 21st Century Learning Communities 2011,1).

At a meeting of the U.S. National Commission on Libraries and Information Science (NCLIS), Dr. Beth Fitzsimmons, Chairman of the NCLIS offered, "From our perspective, a critical part of the comprehensive and renewed strategy to ensure that students learn to read and are effective users of information and ideas is the requirement

that every school have a school library and that school libraries be staffed by highly qualified, state certified school library media specialists” (2007, 2).

How do librarians promote the development of listening in the context of supporting literacy for the student population they serve? In particular, when it comes to providing access to audiobooks, school librarians are often the gatekeepers for students, choosing or denying to purchase and develop an audiobook collection for the school library and its student patrons. The role of school librarians in collection development and their understanding of the value of multiple media guides their choices, decisions, and programming.

As audio book expert and middle school librarian Mary Burkey explains, “Children and teens live in a world where literature is being transformed into new and engaging formats. As the very definitions of *reading* and *book* are rewritten, new digital formats allow a reinterpretation of literacy. The ability to shift seamlessly from image to text to sound will be part of every young person’s transliterate education” (2012,76).

Purpose of the Study

This study employed a quantitative approach in attempting to build a picture of the attitudes of school librarians toward the role of audiobooks in the literacy landscape for children and young adults.

An electronic online survey was conducted using the population of school librarians in the state of Texas at both the elementary and secondary levels. The thirty-nine question survey attempted to ascertain attitudes toward differences between listening

to and to reading a book, toward the addition of audiobooks to a school library collection, toward the use of audiobooks with diverse student populations, in addition to collecting general demographic information about librarian experience and correlating findings against this demographic data. When applicable, the survey included open-ended survey questions which offered participants an opportunity to offer additional comments or feedback. Data from the survey was collected and analyzed using SPSS to look for significant relationships between variables. While the goal of the survey was to yield data regarding the attitudes toward audiobooks held by Texas school librarians, it's useful to look more closely at the specific guiding research questions.

Research Questions

The study sought to describe the current attitudes of Texas school librarians toward the acquisition and use of audiobooks with young people. The following research question guided the inquiry:

How do school librarians in Texas perceive the value and use of audiobooks for children and young adults?

In addition, the researcher investigated the following sub-questions:

- 1.1 Is there a relationship between the size of a school library collection, the audiobook collection, and librarians' attitudes toward audiobook use?
- 1.2 Is there a relationship between the years of experience of the school librarian and positive attitudes toward audiobook use?

- 1.3 Is there a relationship between the years of experience of the school librarian and attitudes toward differences between listening and reading a book?
- 1.4 Is there a relationship between the years of experience of the school librarian and the use of audiobooks with diverse student populations?

As the data were analyzed, additional questions, findings, and correlations also emerged. But these core questions guided the investigation of the study.

Limitations

The study offered a close examination of the perspectives of school librarians in Texas toward audiobooks. This, of course, represented a limited pool of the entire school librarian population based on voluntary participation. In addition, school librarians only represent a limited view of those who serve youth and may have an interest in audiobook technology. Also, the response sample was limited to those who are members of their professional associations and have access to email and their professional listserv sites since that is how subjects were gathered and invited to participate. Finally, the assessment of attitudes in a “self-report” is often a challenging exercise assuming honest and accurate reflection on the part of respondents.

Significance

In addition to enhancing literacy skills by expanding comprehension capabilities, building vocabulary, providing models for fluent reading, and encouraging independence, audiobooks offers opportunities to develop critically important listening skills. As

Hoskisson and Tomkins assert, listening remains the most frequently-used communication form at all levels of education (1991). Listening is fundamental to learning all the other competencies within the language arts: reading, writing, and speaking. It is also the most neglected of all of the language arts and a key component in the theory of multiliteracies (Cope and Kalantzis 2007; Cazden, et.al. 1996).

Listening plays a vital role in communication; in fact, it is the first language skill to be acquired (Wolvin 2000). It is a highly complex, interactive process by which spoken language is converted to meaning in the mind. Why is listening so important? The U.S. Department of Labor established a commission to identify what critical skills were essential for high school graduates to function effectively in the workplace. The basic skills of mathematics, reading, writing, speaking, and listening were determined to be at the core of preparation of graduates (ACT 2000, 167). These skill sets are vital for success in the workplace, and in the larger picture, life in general. Audiobooks help young people develop listening skills such as:

- processing auditory information
- expanding attention spans
- understanding the correct pronunciation of English, dialects, and non-English words
- guiding interpretation of paralinguistic features (vocal qualities) (Serafini 2004, Vardell 2005, Wolfson 228).

Audiobooks also offer teachers a multitude of instructional benefits including:

- options for meeting individual interests
- a level playing field for a wide range of learners and abilities, including alternative sensory modalities for children with visual impairments
- practice for students in using simple technology
- the human factor, a personal connection, a sense of intimacy
- providing an appreciation of fluent (even professional) models of oral reading
- help with developing higher level and critical thinking, interpretation, and imagination
- motivation, interest, and winning over “aspiring aliterates”
- exposure to a variety of genres (Serafini 2004, Vardell 2005, Wolfson 2008)

The next several chapters will address the history of audiobooks, the key players in production of audiobooks for children and teens, and awards which celebrate quality in audiobook production. Details of the theoretical framework will be explained, research methods described, including terms and definitions, and results will be explored. Future implications regarding the study of trends in audiobooks for children and teens will be examined, as well as what role school librarians hold in the exploration of these trends.

CHAPTER II

REVIEW OF LITERATURE

As we examine the place of audiobooks in the field of literature for children and teens, there are several elements to consider. Here, we will define the relevant terms, discuss the history of the medium and the audiobook industry, examine existing research using audiobook technology for teaching or remediation, and analyze relevant studies on audiobooks in the library context.

First, it is essential to define basic terms and concepts in establishing a context for the study. In simplest terms, an audiobook is a recording of the contents of a book read aloud. These sound recordings, read aloud by one or more narrators and recorded, are typically produced in a professional studio and then packaged and marketed to consumers in retail, school, and library markets. While audio formats vary, the most common are CD's, digital downloads, or cassette tapes. Currently, CD's are still the most popular and rank the highest in sales, but digital downloads which can be held on MP3 players or iPods, are quickly gaining popularity due to the portability of these devices, with a growth trend gain of 300% over the prior five years of reporting (APA 2009). As the popularity of audiobooks for adults continues to grow, sales figures continue to rise. In the 2011 sales summary released by the Audio Publishers Association, audiobooks showed a nearly 10% increase in sales, showing continued consumer interest with the number of audiobooks being published doubling in the past three years from 3,073 in

2007 to 6,200 in 2010 (APA 2009). In 2008, American consumers paid almost a billion dollars for audiobooks (Audio Publishers Association 2009). A study by the National Endowment for the Arts entitled, “Reading At Risk” found that while adults are reading fewer traditional texts now than they were ten years ago, audiobook listening is actually increasing (2004).

Who Is Listening?

To ascertain information regarding who is listening to audiobooks and their motivation for listening, the Audio Publishers Association conducted a consumer web-based survey which was completed by 2,363 U.S. adult (18+) consumers from May 2008 to July 2008. The sample was chosen to reflect U.S. Census data related to age, gender, education, household income, region of the U.S. and number of people in the household. According to the Consumer Survey, audiobook listeners were avid readers of printed books and audiobook listeners and were more likely than the general public to read and purchase printed books. They found that 92 percent of audiobook listeners reported that they have read a printed book in the past year—a third of them have read 16 or more (APA 2009). Interestingly enough, the survey also found that the majority of audiobook listeners were college educated (88 percent). Young listeners were the fastest growing market segment. The Consumer Survey reported that 53% of teens had listened to an audiobook. Also, 52% of people aged 18-24 listened to audiobooks (APA 2009). According to the Consumer Survey, children of audiobook fans were more likely to be listeners, too. According to the Consumer Survey, 63% of respondents said a child in

their household has listened to an audiobook. The Consumer Survey highlighted the use of audiobooks with teens and children, and it also offered information regarding how audiobook consumers choose to listen to audiobooks.

The Audio Publisher's Association's Consumer Survey (2009) also chose to study when and where subjects chosen to listen to audiobooks. The survey found that adult audiobook listeners were most likely to be listening in their cars. In addition, listening for entertainment during a long drive was also a frequent reason given (40 percent) why they continue listening. Finally, subjects also reported maximizing the opportunity to listen while engaging in another activity (23 percent) and while commuting. The Consumer Survey also focused on learning more about what audiobook consumers chose to listen to.

Next, the Audio Publisher's Association's Consumer Survey (2009) focused their survey on gathering information regarding what types of audiobooks consumers prefer to listen to, including their favorite genres, and also what types of audiobook formats they prefer. The survey learned that audiobook listeners favor full-length, unabridged works. More than 70 percent of the audiobooks purchased and listened to in the past year were unabridged, according to the Sales Survey (APA 2009). The top five favorite audiobook genres reported by respondents of the APA's Consumer Survey (2009) were:

1. Mystery/Thriller/Suspense
2. General Fiction
3. Science Fiction/Fantasy

4. Biography/Memoir
5. Classic Fiction

According to the Consumer Survey (APA 2009), different age brackets preferred different genres. The fastest growing age bracket, 18-24 year olds, showed a preference for comedy and science fiction/fantasy. Listeners over the age of 35 showed a preference for mystery/thriller/suspense and general fiction. While the sales summaries and Consumer Survey conducted by the Audio Publisher's Association offers a comprehensive framework to better understand the role audiobooks play in the market today by analyzing questions such as who is listening to audiobooks, how are audiobook consumers listening and what do they listen to, it's equally important for this study to consider the historical beginnings of audiobooks.

History of Audiobooks

Though most audiobooks were initially introduced to consumers as accessibility tools for the impaired, their history dates back to the Victorian era (Camlot 2003). Discussions of the earliest "talking books" appeared in 1878, when Thomas Edison (in "The Phonograph and its Future") remarked, "The advantages of [talking] books over those printed are too readily seen to need mention. Such books would be listened to where now none are read. They would preserve more than the mental emanations of the brain of the author; and, as a bequest to future generations, they would be unequalled" (in Camlot 2003, 147).

In 1917, Harper Columbia released *Bubble Book*, the first true combination of book plus recording for children. According to Burkey (2012) in her study of early audiobook production, during 1917-1922, Harper's *Bubble Books* series contained books with full-color drawings and five and a half inch discs to accompany the three nursery rhymes printed in the books. The series featured rhyming text, ranging from Mother Goose to *A Child's Garden of Verses*. The collection received featured advertisements in *The Atlantic Monthly* and copies were sold for one dollar or less in the Sears catalog, as well as bookstores, gift shops, toy shops, music and department stores. Early on, Bubble Books received massive promotional efforts, including endorsements by celebrity child actors, Bubble Book story times at bookstores, and airtime on radio stations. The importance of the launch of the Bubble Book recordings for children in the history of audiobooks for children cannot be overstated; as Burkey offers, "Bubble Books form the foundation of children's read along audiobooks, creating the model of text, image, and words, plus music that continues into the twenty-first century (2012, 3).

The Great Depression had a significant impact on reducing the sales of *Bubble Books*, and the next audiobook promotional effort came from the United States government. The Pratt-Smoot Act of 1931 to establish the National Library Service for the Blind and Physically Handicapped (NLS) charged the Librarian of Congress to launch a system to distribute Braille books using "local or regional centers for circulation of such books under such conditions and regulations as he may prescribe" (NLS 2013,1). The book project for blind adults began operating on July 1, 1931 and in 1933, during which

the NLS and the American Foundation for the Blind developed the Talking Book, a “recording on a disc of the voice of a good reader, and it’s reproduction at will through the instrumentality of a reproducing machine or phonograph” (NLS 2013,1). By 1934, the talking book was developed, and early titles chosen for recording included The Declaration of Independence, the Constitution of the United States, Lincoln’s Gettysburg Address, and titles from the literary canon such as Shakespeare’s *As You Like It* and *The Merchant of Venice* as a handful of other selections. Initially, services were exclusive to adults, but in 1952, the word “adult” was deleted from the document, and services were expanded to include blind children and eventually, opened up to provide services to all those with physical limitations, including reading disabilities that prevent the reading of standard print (NLS 2013).

As Mary Burkey (2012) points out in *In Audiobooks for Youth: A Practical Guide to Sound Literature*, commercial recordings for children saw a resurgence after the end of the Great Depression and the development of the vinyl 78 rpm discs and the long playing LP recordings in 1948. As Burkey states, “In that pre-television age, families gathered about the phonograph listening to releases from major labels which featured top stars and full orchestral accompaniment.” (2012, 4). These recordings for children focused on abridging popular and adapted favorites such as Jean de Brunhoff’s *Babar Stories*, Dr. Seuss’s *The 500 Hats of Bartholomew Cubbins* and Ludwig Bemelmans’s *Madeline*, in addition to many other well-loved classic children’s tales. Many of these fully produced recordings featured narrated and original music by award winning actors and composers.

The National Recording Registry (2013) recognizes a phonograph recording of the poet Dylan Thomas reading his work in a 1952 session with Caedmon Records as the project that kick started the United States audiobook business. Caedmon, the first publisher dedicated to recording spoken word literature, was founded by Barbara Cohen Holdridge and Marianne Roney in 1952. After Dylan missed a number of scheduled studio appointments, Holdridge and Roney were initially delighted by his appearance, but quickly learned that he did not have enough poems to fill two sides of a long-playing record which threatened to stop the project. After discussion of possible filler material, Dylan offered a story he had recently written for publication. “A Child’s Christmas in Wales,” a story to be printed in Harper’s Bazaar, became the B side material for the recording and went on to become one of the most popular stories recorded by Caedmon (Harrison 2010). As the National Recording Registry notes, “It became one of Caedmon’s most successful releases and has been credited with launching the audiobook industry in the United States” (2013,1).

In 1953, Mort Schindel founded Weston Woods, a children’s film and audiobook production company dedicated to translating the best in children’s picture book literature into audiovisual media (Burkey 2012, Cech 2009). In his work, *Imagination and Innovation: The Story of Weston Woods*, John Cech describes Schindel as a “teacher to millions” whose meticulous attention to every aspect of filmmaking included the creation of a soundtrack that integrated stellar narration, original music, and sound effects (Burkey 2012, 5). In 1959, Weston Woods released its first audiobook series entitled *Read Me a*

Story. This initial series consisted of sixteen stories, four to a disc, containing the soundtrack of early Schindel films based on classic children's books such as *Millions of Cats* and *Make Way for Ducklings*. These soundtrack productions were later released as audio-only cassette tapes, and by 1987, Weston Woods had marketed new readalong (book-plus-cassette) versions of previously released titles by either remastering the original or in some cases, recording a new soundtrack. With each film created by the company, a stand-alone audiobook using the reedited and mixed soundtrack elements was and still is produced (Burkey 2012, Cech 2009). In addition to the contributions of Weston Woods, today, two other major producers of audiobooks for youth dominate the audiobook industry, Listening Library and Recorded Books.

Listening Library was founded in 1955, by Anthony and Helen Ditlow in their home (Listening Library 2012, Maughan 2005). When they started the business they used a spare bedroom to store records, process, and ship orders. Ditlow, a former teacher who was losing his eyesight, combined his knowledge of Talking Books for the vision impaired with his awareness of the curricular needs of students by developing a list of spoken word titles marketed to schools and libraries (Listening Library 2012, Maughan 2005). From the company's inception, Listening Library's commitment to recording classic works such as *Lord of the Flies*, *Around the World in Eighty Days*, and *Pippi Longstocking* has remained steadfast. In 1979, Tim Ditlow, the founders' son, joined the company and quickly made a name for himself in the audiobook industry. Ditlow's commitment to selecting the very best in children's and young adult literature for

unabridged recordings became Listening Library's focus (Burkey 2012, Maughan 2005). Other company initiatives included producing consumer edition of children's audiobooks faithful to the original text which were sold in Waldenbooks stores and releasing the first full-cast recording of unabridged novels for children, as well as pioneering the inclusion of bonus material such as author interviews and visual images on computer-playable discs (Burkey 2012). Certainly, the most notable acquisition by Tim Ditlow was *Harry Potter and the Sorcerer's Stone*, the first installment of the series that went on to be awarded numerous prizes, including Grammy nominations and the Grammy Award for Spoken Word Album for Children. Burkey notes that "Listening Library's 1998 acquisition of *Harry Potter and the Sorcerer's Stone*, combined with Ditlow's casting of Jim Dale as narrator, resulted in a series that shattered all previous audiobook sales records" (2012, 6). In "Sounds Like Celebration: Listening Library Marks it's Golden Anniversary" Shannon Maughan (2005, 1) offers, "Today, Listening Library is home to the audiobook editions of numerous Newbery Medal winners and the record-breaking Harry Potter series narrated by Jim Dale. The catalogue has won scores of awards, including the Audio Publishers Association's first-ever Audiobook of the Year, given to *Harry Potter and the Order of the Phoenix*." In 1999, Listening Library became part of the Random House Audio Publishing Group, a division of Random House, Inc. Today, Listening Library remains a premier publisher of unabridged audiobooks for children and young adults (Maughan 2005, Listening Library 2013).

Recorded Books was founded in 1979, by Henry Trentman, who, while desperately searching for an alternative to standard radio programming to fill his hours on the road, came up with the idea of listening to recordings of all the great books he could not find time to read (Recorded Books 2011). Since he believed the offerings of audiobook companies at the time were sparse, Henry decided to take matters into his own hands and record books for himself. As Burkey explains, “The rise of the cassette provided the technology that gave birth to Recorded Books, a company founded as a way for commuters to experience great books while behind the wheel (2012, 8).

Due to the shift from the LP to cassette, cassette tape players became commonplace in classrooms. Recorded Books recognized a new market and established a K-12 school division in the early 1990’s with a focus on public domain children’s classics, current best sellers and original educational content (Burkey 2012). From Trentman’s decision to produce and distribute audiobooks has grown Recorded Books, the world’s largest independent publisher and distributor of unabridged audiobooks on cassettes and CDs. In “Recorded Books: Standing the Test of Time” Raya Kuzyk (2010,1) offers “With Trentman long retired and the cassette format on which his business hinged now near-obsolete, Recorded Books operations might have ended there. Yet—despite legal disputes, the financial restructuring of its parent company, a growing base of formidable competitors, and an economy driving librarians toward cheaper formats and packaging—the company continues to thrive.” Today, Recorded Books is a

division of Houghton Mifflin Harcourt, a K-12 educational materials publisher (Recorded Books 2011).

As audiobook production has evolved, the celebration of the best in audiobooks has been marked by the creation of a number of awards which recognize the best in audiobooks for children and teens. These include awards bestowed by the American Library Association, audiobook publishers, and the recording industry.

Audiobook Awards

There are a number of awards that specifically evaluate and recognize the quality of audiobook production for children and teens. The American Library Association's Odyssey Award is an annual award given to the producer of the best audiobook produced for children and/or young adults, available in English in the United States (ALA 2012). Established in 2008, the Odyssey Award is jointly given and administered by the Association for Library Service to Children (ALSC) and the Young Adult Library Services Association (YALSA), divisions of ALA, and is sponsored by Booklist Magazine. In addition to choosing a winner, the selection committee also selects honor titles. As part of the rationale given for the creation of the Odyssey award, the American Library Association offered, "Listening is an important skill to be both taught and learned. Children of this century live in a world where media is a dominant form of communication (25 million iPods sold last year), and imagination's greatest champion in this technological realm is the spoken word. Through the years our cultures have been nurtured and our customs passed on by storytellers--audiobooks carry on that tradition. In

addition, with all of the audiobooks available today, and with the increasing number being produced, we believe it is essential for ALSC and YALSA to provide the same level of support for this nonprint format that they have historically provided for print materials, by creating an annual award for the best audiobooks in the field. We believe that by doing so, ALSC and YALSA can not only assist their members to better serve their library patrons, but also raise the profile and standards of audiobooks by having those honored serve as models toward which all audio producers can aspire.” (American Library Association 2012,1).

In addition to the Odyssey Award, two other “best” lists of audiobooks for children and teens are published by the American Library Association each year. The Young Adult Library Services (YALSA) offers a list entitled, “Amazing Audiobooks for Young Adults.” Established in 1999, YALSA’s Amazing Audiobooks committee selects and annotates an annual list of notable audio recordings significant to young adults from those released in the past two years. Prior to the 2009, the list was previously known as Selected Audiobooks for Young Adults (American Library Association 2012,1). YALSA offers specific evaluation standards for audiobook selection for the “Amazing Audiobooks for Young Adults” list. Recordings are evaluated on the following criteria:

1. Adapted materials must remain true to, expand, or complement the original work.
2. Effective use of voices, music, sound effects, and language.
3. Appropriateness of material for audio presentation.

4. Suitability of match between performer and text.
5. Possible expansion of audience of young adults for a text that has not been readily accessible in its print format to its target audience.
6. Professional production quality
7. Correct pronunciation of all text words is required, however, a title would not necessarily be disqualified if an error is deemed by the Committee to be minor. when evaluating the recording as a whole
8. Clarity of recording is required.
9. Informative packaging is required (American Library Association 2012,1)

In addition, the Association of Library Services for Children (ALSC) publishes an annual list entitled “Notable Children’s Recordings” established in 2004 and even offers the following evaluation standards for audiobook selection. Recordings are evaluated on the following criteria:

1. Respects young people's intelligence and imagination
2. Exhibits venturesome creativity
3. In exemplary ways reflects and encourages the natural interest of children and young adolescents
4. Depicts excellence through the effective use of voices, music, sound effects, and language
5. Maintains high standards in aesthetic and technical aspects

6. Adapted materials remain true to, expand, or complement the original work (American Library Association 2012)

Since 1996, The Audio Publishers Association (APA) has sponsored The Audie Awards (Audies) bestowed annually in the United States for outstanding audiobooks in thirty categories, including three separate award categories for children and youth (for children ages 0 to age 8, children ages 8-12, and teens) (APA 2012). Other Audie awards bestowed by the APA do not specifically highlight audiobooks for children and teens but rather, they relate to types of writing, including abridged and unabridged fiction and non-fiction, and such genres as romance and mystery; additional Audie awards recognize excellence in different styles of narration and production, such as multi-voiced performance and production values. Over the years, both the structure and the categories of the awards have occasionally changed, but excellence in production of audiobooks for children and youth continue to be highlighted by this organization.

Another award which highlights quality audiobook production is the prestigious Grammy Award. The recording industry's most prestigious award, the Grammy, is presented annually by The Recording Academy. A Grammy is awarded by The Recording Academy's voting membership to honor excellence in the recording arts and sciences. This peer honor is awarded by and to artists and technical professionals for artistic or technical achievement, not sales or chart positions (Grammy 2013). The Grammy Award for Best Spoken Word Album has been awarded since 1959, and though the award had several minor name changes over the years, since 1998 it has been

awarded as Best Spoken Word Album. The category also includes audio books, poetry readings and storytelling. Until 2013, there was a separate category for excellence in production for children (Best Children's Spoken Word Album), but due to a reduction of awards by the Recording Academy (from 109 category awards to 78 categories), the award for Best Children's Spoken Word Album was eliminated (Grammy 2013). The Best Spoken Word Album (which could include a Children's title) remains on the list of Grammy Awards, but there no longer is a singular award for highlighting audiobooks for children and teens.

Formats

As audiobooks productions have progressed throughout the years, so have the formats in which audiobooks are recorded. By 1948, early commercial recordings were offered on long playing records, but by 1963, the Philips Corporation introduced the cassette tape (Burkey 2012). As Burkey explains, "The availability of the cassette tape deck and the introduction of the Sony Walkman in 1979 revolutionized the audiobook world, allowing listeners to become mobile (2012, 7). In 1982, Sony and Philips partnered to develop the compact disc, and the first portable CD player manufactured by Sony in 1984. Sales of CD's quickly surpassed those of LP records, yet the cassette tape remained the best-selling audiobook format into the twenty-first century (Burkey 2012). The first digital audio player appeared in 1997, and in 2001, iPod, the first MP3 player, was released by Apple. Due to these digital devices, availability of audiobooks in digital format followed quickly with the online retailer Audible.com launching commercial

audiobook retail sales in 1995 and OverDrive marketing the first library download service to libraries which provided digital audiobooks available online to library patrons. Given the age of rapid technological change, how audiobooks will be listened to continue to evolve. As Tim Ditlow shares, “Every week I am shown some new technology for delivering audiobooks. I think it is safe to say that we are on the cusp of intelligent delivery systems. Already the availability of book on iTunes has given audios a real boost. In our multitasking society, people are finding that audiobooks are the perfect way to listen to a new book while driving, jogging, or cleaning, and I think that will continue” (Jemtegaard 2005, 1). In 2005, the Playaway was released—this all-in-one unit offered the digital audiobook in a preloaded compact device (Grover Hannegan 2011). As formats have continued to evolve, opportunities for engagement with audiobooks have become far easier than ever. As Burkey shares, “Whatever the container, the twenty-first century audiobooks allow listeners to carry literature along in an ever-changing array of formats, transmuting the ageless appeal of storytelling” (Burkey 2012, 8). Next, we move from considering the audio medium itself to a discussion of available research implementing audiobook use.

Studies of Audiobooks and Youth

Clearly, audiobooks have demonstrated audience appeal and pedagogical value, so it is important to investigate what prior studies have found about their effectiveness. Unfortunately, the vast majority of articles and studies of audiobooks with young people is largely anecdotal and not of a scholarly nature. Limited empirical research exists on the

use of audiobooks with young people, particularly regarding the role in schools and libraries. “In *Becoming a Nation of Readers*” the Commission on Reading stated categorically, “The single most important activity for building success in reading is reading aloud to children” (Anderson, et.al. 1985, 23). Building on this, the following studies and articles have been published about the place of audiobooks in literacy. Gene Wolfson notes two middle school audiobook studies in his article, “Using Audiobooks to Meet the Needs of Adolescent Readers” (2008). Wolfson offers, “In 2003, Forest Grove Middle School demonstrated that audiobooks could be used as an essential component to improve recreational reading. Consequently, the International Reading Association awarded the school their Exemplary Reading Program Award” (2008, 5). Wolfson also highlights another audiobook literacy program at Monroe Middle School where audiobooks were used to immerse students in the reading experience which resulted in improved reading scores for four successive years (Brown and Fisher 2006 in Wolfson 2008).

“Audio-assisted Reading with Digital Audiobooks for Upper Elementary Students with Reading Disabilities,” a dissertation by Esteves (2007), focused on how audio-assisted reading had been used as an effective instructional intervention for students with learning disabilities. The goal of Esteves’s study was to compare the efficacy of audio-assisted reading with digital audiobooks against the traditional practice of sustained silent reading in terms of reading fluency rates and reading attitude scores with upper elementary students with reading disabilities. The results showed that while both groups

demonstrated growth in reading fluency, the growth of the treatment group outweighed that of the control group.

Additional studies and articles that focused on using audiobooks with the learning disabled included Matvy (2000) who focused on how various technologies (including audiobooks) can be used to assist students with dyslexia by fulfilling the daily reading and writing requirement of students. In the study, “Effects of Audio Texts on the Acquisition of Secondary Level Content by Students with Mild Disabilities” Boyle, et. al. (2003) examined the effects of a using a CD-ROM audio alone and combined with complementary reading strategies on the academic performance of secondary students in content rich history classes. They found that the use of the audio text had a significant effect on secondary level content acquisition. Evan’s work also highlights the use of audiobooks with students with disabilities. In her article, “Changing Channels-- AudioAssisted Reading: Access to Curriculum for Students with Print Disabilities” (2010) she offers a succinct step by step program which focuses on using recorded books along with the corresponding book in print as a method which allows the reader to use all available avenues of sensory input simultaneously to acquire and process information.

In her dissertation, “The Benefit of Utilizing Audiobooks With Students Who Are Struggling Readers,” Stone-Harris (2008) examined whether there was a significant increase in reading comprehension scores for students who listened to audiobooks over students who do not. Stone-Harris reported no significant increase in reading comprehension scores for students who listened to audiobooks compared to students who

did not, though the data did determine that the Grade 2 students who listened to audiobooks made greater gains than the Grade 5 students who also listened to audiobooks.

Audiobook effectiveness has also been studied with those acquiring English, particularly regarding their use in improving literacy skills of English Language Learners (ELL) at the secondary level. Programs have adopted using audiobooks with ELL as a strategy to improve listening, speaking, and writing skills (Lopez 2005). Goldsmith discovered that the Earphone English program based at Berkley High School in Berkley, California, found that students showed improvement with their oral reading skills, critical thinking, vocabulary, syntax, and speaking ability (2002). In her article, “Open The Way to New Stories, New Interests, and a New Language: Using Audiobooks with English Language Learners,” Goldsmith asserts, “Exposure to a wide variety of professional readers has a positive influence on listeners who are developing spoken language skills. In addition to providing engaging characters and evocative plots, audiobooks offer new English speakers much needed exercise in listening to oral English (2013,1). Lesesne also addresses the issue of audiobooks as a tool for ELL students. She suggests, “Listening to audiobooks can help students hear how a fluent reader sounds. Listening to books, especially for those who are learning English, teaches them about the pacing of oral language, pronunciation, and even idiomatic expressions” (2007, 221).

Audiobooks have been utilized as a tool for enriching language art instruction as well. In her article, “iPods as Reading Tools” Bomar (2006) details incorporating

audiobooks loaded onto iPods as a means of development reading skills. She states, “I have noticed that when my students read a story and listen to it on their iPods, they have a better grasp of the main ideas and are better prepared to discuss the theme and plot” (2006, 1). In “Bridging the Gap: Integrating Video and Audio Cassettes into Literature Programs” Avery, Avery, and Pace (1998) found audiobook integration to be an effective tool for enriching literature programs in English classes; their study focused on students using listening to enhance understanding of character, themes, journal writing, as well as a tool for relating literature to current social issues as well as a means of teaching to multiple intelligence levels. Carstens’ (1996) study revealed that audiobook listening also improved recall of facts and ideas, as well as increasing time spent reading and comfort with the level of difficulty of reading materials, and the identification of auditory-based learners, based on examples of student work and student preferences, was used to propose a reading program that integrates the use of recorded literature. In addition to using audiobooks for language arts instruction, Brown (2002) and Hipple (1996) reported a study of collaboration on audiobook usage by English teachers to focus on historical themes as a cross-curricular tie to instruction in the social studies classroom. Casbergue and Harris (1996) address the value of audiobooks in “Listening and Literacy: Audiobooks in the Reading Program.” The article outlines the benefits of audiobooks as a way to assist teachers who are considering whether to invest in audiotape libraries for their classrooms. Literacy benefits for students addressed include enlarging their vocabularies, increasing their general knowledge of the world, enhancing their

understanding of story structure, written language conventions, vocabulary, and aspects of cultures. Casbergue and Harris also offer a list of potential audiences for audiobooks beyond the typical student; these include students with special needs, those who are not fluent in English, poor readers, easily distractible children, and gifted students.

Audiobooks have also been considered as a means of reading motivation; in a study by Franklin (2006), reluctant readers were shown to be more willing to listen to an audiobook alone or have an audiobook listening experience paired with the printed text than reading the print alone. In some cases, students who had the necessary skills but lacked reading motivation were often motivated to read ahead of the accompanying audiobook. In “They Want Their MP3” Minkel (2004) describes the increases in motivation of students in the classroom of Duane Ban, a reading teacher in Grand Ronde, OR. Ban reported increased interest in listening to audiobooks on MP3 players, as well as a marked improvement on Oregon’s standardized reading test. Beers (1998) found that teachers play a critical role in making audiobooks a successful part of instruction in their classrooms. Using audiobooks as a motivational tool to connect students largely was dependent on the strategies employed by the teacher. Those who used them to make connections and build scaffolding with reading, writing, and thinking were the most successful. In her dissertation, “Teens Today Don’t Read Books Anymore: A Study of Differences in Comprehension and Interest Across Formats,” Moyer (2008) studied female college students and compared comprehension and interest levels and interest

across print, ebook, and audiobook modalities and found no statistically significant differences between the formats.

In 2003, the largest publisher for unabridged audiobooks for elementary, middle and high school students, Recorded Books, funded and published their own study entitled, “Recorded Books Work! Research and Results” (Recorded Books 2006). This study highlighted and detailed several action research projects in school districts around the country. Their stated goal was “to determine the impact of audiobook support on the reading performances of struggling middle and high school readers in partner districts” (Recorded Books 2006, 3). Twenty-three teachers at twelve middle and high schools in the Boston Public Schools and the San Diego Public Schools participated in the project. Student participants were divided into groups for independent reading each day with some using audiobook support as they read along with the text (the “experimental” group) and some groups using print only (the “control” group). Results were broken into four categories: (a) gains in reading comprehension, (b) vocabulary development, (c) reading readiness, and (d) fluency. The results reported by Recorded Books showed a significant increase in fluency measured by CWPM (Correct Words Per Minute). The gain of the control group was 20.35 CWPM while the group with the audiobook support showed an increase by 32.67 CWPM. While the study sponsored by Recorded Books measures gains in critical areas of reading, it offers no review of how motivation factored into reading success and whether offering an audiobook as an alternative format served students well. While these results correspond with similar informal studies (Grabarek

2006), it is unfortunate that these research endeavors were paid for and measured by the audio company using the information to market a product to the educational market.

While the merits of audiobooks with youth have been considered anecdotally by many, this researcher has not found empirical evidence about the role of audiobooks in school libraries, particularly regarding the attitudes of school librarians about the acquisition and use of audiobooks.

In this chapter, we examined the place of audiobooks in the field of literature for children and teens, considered relevant terms, discussed the history of the medium and the audiobook industry, examined existing research using audiobook technology for teaching or remediation, and analyzed relevant studies on audiobooks in an educational context. Next, we will shift from looking at the place of audiobooks to a closer examination of the methodology employed in this study, the theoretical framework which guided the study, as well as the collection and analysis of data, and the measurement tools employed.

CHAPTER III

METHODOLOGY

Next, we will shift to a closer examination of the research methodology itself. Here, the theoretical framework and quantitative methodological approach will be explained and a detailed look at the research questions guiding the study will be given. We will consider the collection and analysis of data, and the measurement tools employed in attempting to construct a picture of the attitudes of school librarians in Texas toward the role of audiobooks in the literacy landscape for children and young adults.

According to Black in *Doing Quantitative Research in the Social Sciences: An Integrated Approach to Research Design, Measurement and Statistics* (1999), quantitative research is the systematic investigation of quantitative properties and phenomena and their relationships. The objective of quantitative research is to develop and employ mathematical models, theories and/or hypotheses pertaining to natural phenomena. The process of measurement is central to quantitative research because it provides the fundamental connection between empirical observation and mathematical expression of quantitative relationships. Generally, quantitative methods are designed to provide summaries of data that support generalizations about the phenomenon under study. To accomplish this, quantitative research usually involves few variables and many cases and employs prescribed procedures to ensure validity and reliability. Using standard means ensures that the research can be replicated, analyzed, and compared to

similar studies. Overall, quantitative methods allow for a broader study, involving a greater number of subjects and enhancing the generalization of the results (ONeill 2006).

Thus, a quantitative model was employed in investigating the research questions of this study. Empirical data was essential in documenting the “status quo” in librarian attitudes toward audiobooks, particularly since so little quantitative data exists to support or refute audiobook use in the library. To this aim, it was decided to implement a survey with a substantial population of respondents to establish baseline data for further investigation. Surveys represent one of the most common types of quantitative social science research. Salkind asserts, “Survey researchers attempt to study directly the characteristics of populations through the use of surveys” (1997, 213). In survey research the researcher selects a sample of respondents from a population and administers a standardized questionnaire to them. The questionnaire, or survey, can be a written document that is completed by the person being surveyed, an online questionnaire, a face-to-face interview, or a telephone interview. Using surveys, it is possible to collect data from large or small populations (Barribeau, et. al. 2008). Survey research is easily applicable to almost any field and utilized throughout a variety of disciplines. It is this capacity for wide application and broad coverage that gives the survey technique its great usefulness (Angus and Katona in Barribeau, et. al. (2008).

Theoretical Framework

A multiliteracies approach was used to guide this study. The theory of multiliteracies was drafted in 1996 by the New London Group, a team of ten academics

who came together to consider the state of current and future of literacy pedagogy. Their position was that since the way people communicate is changing due to new technologies and shifts in the use of the English language within different cultures, literacy instruction must also evolve. In “A Pedagogy of Multiliteracies: Designing Social Futures”, Cazden, et. al. (1996) argue that focusing on increasing multiplicity and integration of significant modes of meaning-making, where the textual is also related to the visual, the audio, the spatial, the behavioral, are essential components of multiliteracies. Also, they assert that the increasing cultural and linguistic diversity in the world today require a broader view of literacy than traditional approaches (1996). This theoretical framework supports the notion that multiliteracies are essential to functioning as an informed citizen in a global society. In “Multiliteracies: New Literacies, New Learning” Cope and Kalantzis offer, “Traditionally, literacy teaching has confined itself to the forms of written language. The new media mix modes more powerfully than was culturally the norm and even technically possible in the earlier modernity dominated by the book and the printed page” (178). When considering 21st Century Literacies, the National Council of Teachers of English Executive Committee asserts that the 21st Century demands that a literate person possess a wide range of abilities and competencies, many literacies. NCTE offers, “These literacies are dynamic, malleable, and multiple” (2013). Learners today are presented a range of ways to develop meaning in their world. The multiliteracies theory recognizes that there is a shift from the primary focus on the written word to acknowledge the many varied ways literacy is practiced in the new millennium; this includes a more complex

and broader view of literacy that also incorporates both spatial and auditory processes such as listening to construct meaning. For this reason, audiobooks are an effective tool in developing literacy for young people. When considering the place of audiobooks within the context of multiliteracies, Lesesne shares, “Look into the bedroom of the average child or teen. Gone are the record players, replaced by MP3 players. Kids seem more than ever to be wired. This change has impacted how we define literacy and will redefine our definitions in the twenty-first century” (2007, 221). For the purpose of this study, it was important to establish key questions along multiple strands for the survey, but it was equally important to remain open to the emergence of trends and confluence in deciding on paths for further analysis. Thus, multiliteracies provided an important framework for guiding investigational decisions along the way.

Data Collection and Analysis

To gather data about the attitudes of school librarians in Texas regarding audiobooks, planning and designing a survey which allowed for a high number of participants was critical; while there are multiple survey types (written, oral, example, and electronic), it was imperative to select the one type which ultimately would be the most accessible to the targeted population of school librarians in Texas and design the survey accordingly. While all surveys types have a number of benefits, for the purpose of this particular study, the use of an electronic survey method allowed the examiner to glean data and information from the highest number of potential respondents. Given the potential for a large number of participants (resulting in a large sample population) these

results provided the most comprehensive statistical data available using this methodology.

By using a standard web browser, PsychData allowed the researcher to easily create a survey with its survey editor function. Users can select from over a dozen types of questions (single choice, multiple choice, rating scales, drop down menus and others). These options allowed the survey builder to require answers to any question, control the flow with custom skip logic, and even randomize answer choices to eliminate bias. One of the most useful features of PsychData was that a hyperlink to the survey could be pasted into an email call for participation in the survey. Another useful feature of this product was that the survey builder could view results as they were collected in real-time, including having the ability to watch live graphs and charts emerge. While retrieving the data, the user could filter information in a number of ways, and the information could easily be shared or the raw data could be downloaded into Excel or SPSS. As Nardi offers, “The programs used to construct the questionnaires are set up to allow for instant coding of the data, thereby eliminating a source of error that often occurs when researchers or their assistants enter data from a questionnaire by hand” (2003, 60).

SPSS (originally, Statistical Package for the Social Sciences, 2012) was used for initial data analysis. This is a widely used software package for statistical analysis. It is widely used by market researchers, health researchers, survey companies, government, education researchers, and others. In addition to statistical analysis, data management

(case selection, file reshaping, creating derived data) and data documentation are features of the base software. SPSS software offers users great flexibility and can handle complex data manipulations. SPSS easily imports data files from a variety of sources, including those created in PsychData.

Securing access to a robust survey tool was also a consideration when selecting an online survey product. Because Texas Woman's University utilizes PsychData for university research and as a means of soliciting input from students, faculty, and staff, the university holds a subscription, and professors and graduate students are able to use and create original surveys. In addition, the SPSS software is available on many of the computer terminals on the TWU campus. The data files were easily stored and imported, creating descriptive and inferential statistical data.

According to Barribeau, (2008), strengths of survey research include:

- Surveys are relatively inexpensive (especially self-administered surveys).
- Surveys are useful in describing the characteristics of a large population. No other method of observation can provide this general capability.
- They can be administered from remote locations using mail, email or telephone.
- Consequently, very large samples are feasible, making the results statistically significant even when analyzing multiple variables.
- Many questions can be asked about a given topic giving considerable flexibility to the analysis.

- There is flexibility at the creation phase in deciding how the questions will be administered: as face-to-face interviews, by telephone, as group administered written or oral survey, or by electronic means.
- Standardized questions make measurement more precise by enforcing uniform definitions upon the participants.
- Standardization ensures that similar data can be collected from groups then interpreted comparatively (between-group study).
- Usually, high reliability is easy to obtain--by presenting all subjects with a standardized stimulus, observer subjectivity is greatly eliminated.

After creating a pilot survey instrument as a means of garnering feedback about the survey draft, the researcher sent survey questions to selected school librarians in the state of Nebraska (since only Texas librarians would participate in the actual study) to seek out feedback that would allow the survey questions to be further clarified. Adjustments in language and format were made based on this feedback before administration of the actual survey. A final survey of thirty-nine questions was created and administered to address the research question, and when applicable, the survey included open-ended survey questions which offered participants an opportunity to offer additional comments or feedback. Since gathering a large sample ensured more accurate findings, school librarians all over Texas were invited to participate in this research endeavor.

Research Questions

The study sought to describe the current attitudes of Texas school librarians toward the acquisition and use of audiobooks with young people. The following research question guided the inquiry:

How do school librarians in Texas perceive the value and use of audiobooks for children and young adults?

In addition, the researcher investigated the following sub-questions:

- 1.1 Is there a relationship between the size of a school library collection, the audiobook collection, and librarians' attitudes toward audiobook use?
- 1.2 Is there a relationship between the years of experience of the school librarian and positive attitudes toward audiobook use?
- 1.3 Is there a relationship between the years of experience of the school librarian and attitudes toward differences between listening and reading a book?
- 1.4 Is there a relationship between the years of experience of the school librarian and the use of audiobooks with diverse student populations?

Measurement Tools

To ascertain the attitudes of school librarians in the state of Texas regarding audiobooks for youth, an electronic survey document containing thirty-nine questions was created. After making adjustments to the questions based on feedback from the pilot

survey, the following survey questions were loaded into PsychData as the host of the electronic survey.

- 1) Would you like to participate in the survey?
- 2) What's your age?
- 3) What is your gender?
- 4) Total years of experience as a school librarian:
- 5) Total years of experience as a teacher prior to becoming a librarian:
- 6) What professional degrees/certifications do you hold?
- 7) Were you introduced to audiobooks for children and young adults in your school training or coursework?
- 8) In which professional organizations related to library and media services, reading and literacy, and education technology do you hold membership?
- 9) Where is your school located?
- 10) How would you describe the educational constituency you serve?
- 11) Which best describes your school?
- 12) How many students do you serve?
- 13) Which of the following statements most closely describes your own experiences with audiobooks?
- 14) With which of the following audiobooks awards are you familiar?
- 15) What is your annual library budget?

- 16) What obstacles, if any, do you encounter in the acquisition of audiobooks for children and young adults in your library?
- 17) Which statement BEST describes your prior experience with audiobooks in your prior school library work experience?
- 18) In your opinion, how does experiencing a book in an audiobook format compare with experiencing the book in print format?
- 19) Based on your knowledge and experience, what types of books should students be permitted to experience in an audiobook format?
- 20) Based on your knowledge and experience, what types of students should have audiobooks made available to them?
- 21) Based on your knowledge and experience, what ages of students should have audiobooks made available to them?
- 22) To what extent do you agree with the following statement: "Reading a book in print is better for students than listening to it in an audiobook format."
- 23) To what extent do you agree with the following statement: "Listening to an audiobook is better for students than reading a book in print."
- 24) To what extent do you agree with the following statement: "Listening to an audiobook while following along with the text in print is a worthwhile experience for students."
- 25) Do you have an audiobook collection?

- 26) Approximately, how many audiobook titles do you hold in your collection?
- 27) Approximately how many print titles do you hold in your collection?
- 28) Approximately how much do you spend on audiobooks annually?
- 29) Which of the following types of literature are represented in your audiobook collection?
- 30) How would you describe the placement of your audiobook collection?
- 31) What are the formats of your current audiobook collection?
- 32) Is equipment available for checkout for students to listen to audiobook titles?
- 33) Which of the following audiobook resources or review sites, selection tools do you consult for information about audiobooks for young people?
- 34) Do you use audiobook awards to guide your audiobook purchases?
- 35) If you use audiobook awards to guide your audiobook purchases, which of the following do you use?
- 36) Which of the following digital audiobook services do your students have access to on your campus?
- 37) Do students at your school have access to any of the following digital audiobook services via other campuses?
- 38) In terms of the circulation of your audiobook collection, which of the following is true?

39) Please use the comment box below to share any thoughts and opinions about audiobooks:

A call for participation in the survey was sent out to school librarians throughout the state of Texas through state library listservs and other professional organizations' electronic mailing lists. The survey held an active status for thirty days. After two weeks, a reminder notification for participants was submitted in hopes of garnering more contributors. At the conclusion of thirty days, PsychData hosted 298 completed surveys from participants. After closing the survey, the raw data was extrapolated from PsychData and downloaded into SPSS for analysis.

This chapter offered a closer examination of the research methodology itself. Here, the theoretical framework and quantitative methodological approach was explained and a detailed look at the research questions guiding the study will be offered, including a focus of the collection and analysis of data, and the measurement tools employed in attempting to construct a picture of the attitudes of school librarians in Texas toward the role of audiobooks in the literacy landscape for children and young adults.

CHAPTER IV

RESULTS

The primary purpose of this study was to examine attitudes held by school librarians towards audiobooks. The research question that guided this study was:

How do school librarians in Texas perceive the value and use of audiobooks for children and young adults?

Specific sub questions that emerged from this general question included the following:

- 1.1 Is there a relationship between the size of a school library collection, the audiobook collection, and librarians' attitudes toward audiobook use?
- 1.2 Is there a relationship between the years of experience of the school librarian and positive attitudes toward audiobook use?
- 1.3 Is there a relationship between the years of experience of the school librarian and attitudes toward differences between listening and reading a book?
- 1.4 Is there a relationship between the years of experience of the school librarian and the use of audiobooks with diverse student populations?

Here we will discuss the findings based on a comprehensive survey conducted in the state of Texas.

Sample Descriptives

The final sample for this study consisted of 298 participants, including school librarians at both the elementary and secondary level. Frequencies and percentages of categorical demographic variables are presented in Table 1. The vast majority of participants were female ($n = 268$, 96%) compared to men ($n = 12$, 4%). Over half ($n = 200$, 67.1%) of the sample had a Master of Library Science degree as their highest level of education. The largest percentage of participants were from suburban communities ($n = 125$, 41.9%) followed by rural ($n = 93$, 31.2%) and urban ($n = 80$, 26.8%), and most participants worked in public schools ($n = 279$, 93.6%). A slight majority of participants ($n = 154$, 51.7%) worked in schools that serve between 501 and 1,000 students. The largest percentage ($n = 117$, 39.3%) of librarians reported working in schools with budgets of \$5,001 to \$10,000. Lastly, the largest percentage ($n = 100$, 45.0%) of participants reported spending greater than \$300 on audiobooks per year. Thus, your “typical” school librarian respondent in this study was female (96%), with an MLS (67%), working in a public school (94%) serving 500-1000 students (52%) in the suburbs (42%) with a budget of at least \$300 per year to spend on audiobooks (39%). This provides a snapshot of the “typical” school librarian participating in this study, setting the stage for examining their practices and attitudes.

Table 1. Frequencies and percentages for categorical demographic variables

	<i>n</i>	%
Gender		
Male	12	4
Female	286	96
Education Level		
Other	4	1.3
Bachelor's Degree	28	9.4
Master's Degree	62	20.8
M.L.S	200	67.1
Ph.D.	4	1.3
School Location		
Rural	93	31.2
Suburban	125	41.9
Urban	80	26.8
Type of School		
Public	279	93.6
Private (Parochial)	9	3
Private (Non-Parochial)	5	1.7
Charter	1	0.3
Other	4	1.3
Number of Students		
Up to 500	54	18.1
501–1000	154	51.7
1001+	90	30.2
Annual Budget		
\$0–\$5,000	77	25.8
\$5,001–\$10,000	117	39.3
\$10,001+	104	34.9
Spent on Audiobooks Annually		
\$0–\$150	66	29.7
\$151–\$300	56	25.2
\$301+	100	45.0

Note. Frequencies not summing to $N = 298$ and percentages not summing to 100 reflect missing data.

Means and standard deviations for continuous demographic variables are outlined in Table 2. Participants' ages ranged from 27 to 73 years old ($M = 48.8$, $SD = 9.46$). Years of experience as a school librarian ranged from less than one year to 36 years ($M = 11.00$, $SD = 7.71$). Years of experience as a teacher prior to becoming a school librarian ranged from less than one year to 33 years ($M = 8.94$, $SD = 6.70$). Lastly, the total number of obstacles in obtaining audiobooks ranged from no obstacles to six obstacles ($M = 1.33$, $SD = 1.06$).

Table 2. Means and standard deviations for continuous demographic variables

	<i>N</i>	<i>M</i>	<i>SD</i>	Min	Max
Age	297	48.88	9.46	27	73
Total Years as a School Librarian	298	11.00	7.71	0	36
Total Years as a Teacher	298	8.94	6.70	0	33
Number of Obstacles	298	1.33	1.06	0	6

Preliminary Analysis

To test relationships between the number of audiobooks in the school library and categorical demographics (e.g., school location, educational constituency, number of students served, exposure to audiobooks in training program, annual budget, amount of money spent on audiobooks per year), a series of crosstabulations with Pearson's chi square were conducted, see Table 3. There was a significant relationship between

number of audiobooks in the school library and annual budget, $\chi^2 (4) = 12.92, p = .012$, Cramer's $V = .170$. Of libraries with annual budgets greater than \$10,000, a greater proportion had more than 100 audiobooks in their library ($n = 46, 52.9\%$) compared to those with either 0-50 audiobooks ($n = 21, 27.6\%$) and those with 51-100 audiobooks ($n = 19, 31.1\%$). There was also a significant relationship between amount spent annually on audiobooks and the number of audiobooks in the school's library, $\chi^2 (4) = 33.65, p < .001$, Cramer's $V = .278$. No other significant relationships were found between categorical demographics and number of audiobooks in the school's library. Overall, it's probably not surprising to learn that schools with bigger library budgets were more likely to have more audiobooks in their collections; in particular, those with school budgets of \$10,000 were mostly likely to have 100 or more audiobooks.

In order to test for relationships between school location and categorical demographics, a series of crosstabulations with Pearson's chi square were conducted, see Table 4. There was a significant relationship between school location and number of students $\chi^2 (4) = 22.35, p < .001$, Cramer's $V = .194$. Of schools with up to 500 students, a greater proportion were in rural areas ($n = 31, 33.3\%$) compared to suburban ($n = 12, 9.6\%$) and urban ($n = 11, 13.8\%$). There were no other relationships between school location and the remaining categorical demographic variables. Again, it is to be expected that the majority of schools with larger populations were to be found in suburban and urban areas—90.4% and 86.3% respectively.

Table 3. Frequencies and percentages for school location, grade level, number of students served, exposed to audiobooks in coursework, annual budget, and audiobook budget by number of audiobooks

	0–50		51–100		101+		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%		
School Location							3.65	.456
Rural	18	23.7	23	37.7	30	34.5		
Suburban	37	48.7	25	41.0	36	41.4		
Urban	21	27.6	13	21.3	21	24.1		
Educational Constituency							4.42	.818
PK/Elementary	20	26.7	20	32.8	30	34.5		
Middle School/Junior High	21	28.0	16	26.2	23	26.4		
Lower School/K-8	11	14.7	7	11.5	7	8.0		
Upper School/High School	21	28.0	14	23.0	21	24.1		
K-12/All Levels	2	2.7	4	6.6	6	6.9		
Number of Students							5.22	.265
Up to 500	10	13.2	15	24.6	11	12.6		
501–1000	45	59.2	28	45.9	48	55.2		
1001+	21	27.6	18	29.5	28	32.2		
Audiobook Exposure							.31	.858
No	26	34.2	21	34.4	33	37.9		
Yes	50	65.8	40	65.6	54	62.1		
Annual Budget							12.92	.012
\$0–\$5,000	21	27.6	17	27.9	15	17.2		
\$5,001–\$10,000	34	44.7	25	41.0	26	29.9		
\$10,001+	21 ^a	27.6	19 ^a	31.1	46 ^b	52.9		
Spent on Audiobooks Annually							33.65	<.001
\$0–\$150	36 ^a	48.6	14 ^b	23.7	15 ^b	17.6		
\$151–\$300	24	32.4	15	25.4	17	20.0		
\$301+	14 ^a	18.9	30 ^b	50.8	53 ^b	62.4		

Note. Differing superscripts differed significantly, $p < .05$.

Table 4. Frequencies and percentages for grade level, number of students served, exposed to audiobooks in coursework, number of audiobooks, audiobooks in coursework, and audiobook budget by school location

	Rural		Suburban		Urban		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%		
Educational Constituency							14.79	.063
PK/Elementary	26	28.0	42	33.9	35	43.8		
Middle School/Junior High	19	20.4	33	26.6	19	23.8		
Lower School/K-8	8	8.6	15	12.1	8	10.0		
Upper School/High School	29	31.2	30	24.2	15	18.8		
K-12/All Levels	11	11.8	4	3.2	3	3.8		
Number of Students							22.35	< .001
Up to 500	31 ^a	33.3	12 ^b	9.6	11 ^b	13.8		
501–1000	42	45.2	70	56.0	42	52.5		
1001+	20	21.5	43	34.4	27	33.8		
Audiobook Exposure							.08	.962
No	35	37.6	45	36.0	30	37.5		
Yes	58	62.4	80	64.0	50	62.5		
Number of Audiobooks							3.65	.456
0-50	18	25.4	37	37.8	21	38.2		
51–100	23	32.4	25	25.5	13	23.6		
101+	30	42.3	36	36.7	21	38.2		
Annual Budget							8.59	.072
\$0–\$5,000	19	20.4	28	22.4	30	37.5		
\$5,001–\$10,000	39	41.9	54	43.2	24	30.0		
\$10,001+	35	37.6	43	34.4	26	32.5		
Spent on Audiobook Annually							7.20	.126
\$0–\$150	14	20.3	32	32.0	20	37.7		
\$151–\$300	24	34.8	22	22.0	10	18.8		
\$301+	31	44.9	46	46.0	23	43.4		

Note. Differing superscripts differed significantly, $p < .05$.

To test the relationships between educational constituency and categorical demographic variables, crosstabulations with Pearson's chi square were conducted, see Table 5. There was a significant relationship between educational constituency and number of students served, $\chi^2 (8) = 123.76, p < .001$, Cramer's $V = .456$. Of schools that served up to 500 students, the smallest proportion were in Middle School/Junior High ($n = 7, 9.9\%$). Of schools that served 500–1,000 students, the smallest proportion were in Upper School/High school ($n = 10, 13.5\%$). Of schools that served more than 1,000 students, the greatest proportion were from Upper School/High school ($n = 55, 74.3\%$). There was also a significant relationship between educational constituency and annual budget, $\chi^2 (8) = 82.93, p < .001$, Cramer's $V = .374$. Of schools with an annual budget of \$5,000 or less, the smallest proportion were in Upper School/High school ($n = 5, 6.8\%$). Of those with budgets of \$5,001–\$10,000 per year, the greatest proportion were from Pre-K/Elementary. Of those with annual budgets greater than \$10,000, the greatest proportion were from Upper Schools/High schools ($n = 53, 71.3\%$). Lastly, there was a significant relationship between education constituency and amount spent on audiobooks annually, $\chi^2 (8) = 18.02, p = .021$, Cramer's $V = .202$. Of schools that spent more than \$300 per year on audiobooks, the greatest proportion were from K-12/All Level schools ($n = 10, 83.3\%$). There were no other significant relationships between education constituency and categorical demographics. In conclusion, High Schools/Upper Schools have the largest populations and the largest library budgets; audiobooks are most likely to be purchased where high school students are part of the student population.

Table 5. Frequencies and percentages for school location, number of audiobooks, number of students served, exposed to Audiobooks in coursework audiobooks in coursework, and audiobook budget by grade level

	Pre-K/ Elementary		Middle School/ Junior High		Lower School/K-8		Upper School/High School		K-12/All Levels		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%		
School Location											14.79	.063
Rural	26 ^a	25.2	19 ^{ab}	26.8	8 ^{ab}	25.8	29 ^{ab}	39.2	11 ^b	61.1		
Suburban	42	40.8	33	46.5	15	48.4	30	40.5	4	22.2		
Urban	35	34.0	19	26.8	8	25.8	15	20.3	3	16.7		
Number of Students											123.76	< .001
Up to 500	22 ^{ab}	21.4	7 ^b	9.9	11 ^a	35.5	9 ^{ab}	12.2	4 ^{ab}	22.2		
501–1000	75 ^a	72.8	44 ^{ab}	62.0	20 ^{ab}	64.5	10 ^c	13.5	5 ^{bc}	27.8		
1001+	6 ^a	5.8	20 ^b	28.2	0 ^a	0.0	55 ^c	74.3	9 ^{bc}	50.0		
Audiobook Exposure											2.86	.581
No	32	31.1	29	40.8	11	35.5	30	40.5	8	44.4		
Yes	71	68.9	42	59.2	20	64.5	44	59.5	10	55.6		
Number of Audiobooks											4.42	.818
0–50	20	28.6	21	35.0	11	44.0	21	37.5	2	16.7		
51–100	20	28.6	16	26.7	7	28.0	14	25.0	4	33.3		
101+	30	42.9	23	38.3	7	28.0	21	37.5	6	50.0		

Table 5, continued

	Pre-K/ Elementary		Middle School/ Junior High		Lower School/K-8		Upper School/High School		K-12/All Levels		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%		
Annual Budget											82.93	< .001
\$0–\$5,000	37 ^a	35.9	16 ^{ab}	22.5	13 ^a	41.9	5 ^b	6.8	5 ^{ab}	27.8		
\$5,001–\$10,000	56 ^a	54.4	28 ^{ab}	39.4	13 ^{ab}	41.9	16 ^b	21.6	4 ^{ab}	22.2		
\$10,001+	10 ^a	9.7	27 ^b	38.0	5 ^{ab}	16.1	53 ^c	71.6	9 ^{bc}	50.0		
Spent on Audiobook Annually											18.02	.021
\$0–\$150	27	38.0	18	31.0	10	40.00	10	18.2	0 ^a	.0		
\$151–\$300	21	29.6	12	20.7	5	20.0	16	29.1	2 ^a	16.7		
\$301+	23 ^a	32.4	28 ^{ab}	48.3	10 ^{ab}	40.0	29 ^{ab}	52.7	10 ^b	83.3		

Note. Differing superscripts differed significantly, $p < .05$.

Relationships Among Categorical Demographics

A series of crosstabulations with Pearson's chi square were conducted to assess the simple relationships between the categorical variables. Cramer's V effect sizes are also presented as a measure of the strength of the relationship.

Students Served

As shown in Table 6, there was a significant relationship between number of students served and school location, $\chi^2(4) = 22.35, p < .001$, Cramer's $V = .194$. Of those in rural communities, a greater proportion had up to 500 students ($n = 31, 57.4\%$) compared to schools with 501-1,000 students ($n = 42, 27.36\%$) and schools with greater than 1,000 students ($n = 20, 22.2\%$). Of schools in suburban communities, there was a greater proportion of schools with either 501-1,000 students ($n = 70, 45.5\%$) or greater than 1,000 students ($n = 43, 47.8\%$) compared to schools with up to 500 students ($n = 12, 22.2\%$). There was also a significant relationship between number of students served and educational constituency, $\chi^2(8) = 123.76, p < .001$, Cramer's $V = .456$. Of Pre-K/Elementary schools, there was a greater proportion that served either up to 500 students ($n = 22, 41.5\%$) or 501-1,000 students ($n = 75, 75.0\%$) compared to those that served greater than 1,000 students ($n = 6, 6.7\%$). Among Lower School/K-8, there was a significant difference in the proportions between schools that serve up to 501 students or 501-1,000 students compared to schools that serve greater than 1,000 students; however, due to limited number of cases, this should be interpreted with some caution. Among Upper School/High schools, there was a greater proportion that served more than 1,000

students ($n = 55$, 61.1%) compared to schools that served either up to 500 students ($n = 9$, 17.0%) or schools that served 501-1,000 students ($n = 10$, 6.5%).

As also shown in Table 6, there was a significant relationship between number of students served and whether or not a participant was exposed to audiobooks in formal training, $\chi^2(2) = 6.55$, $p = .038$, Cramer's $V = .148$; however, post hoc analyses failed to detect any differences across groups. There was also a significant relationship between number of students served and annual budget, $\chi^2(4) = 49.05$, $p < .001$, Cramer's $V = .287$. For schools with budgets up to \$5,000 there was a greater proportion of schools that served either up to 500 students ($n = 21$, 38.9%) or 501-1,000 students ($n = 45$, 29.2%) compared to schools that serve more than 1,000 students ($n = 12$, 18.5%). For schools with budgets of \$5,001-10,000, there was a greater proportion of schools that served either up to 500 students ($n = 25$, 43.6%) or 501-1,000 students ($n = 70$, 45.5%) compared to schools that serve more than 1,000 students ($n = 24.4$, 24.4%). For schools with annual budgets greater than \$10,000, a greater proportion served more than 1,000 students ($n = 57$, 63.3%) compared to both schools that served up to 500 students ($n = 8$, 14.8%) as well as schools that served between 501-1,000 students ($n = 39$, 25.3%). There were no other significant relationships between number of students served and the remaining categorical demographics. Once again, schools with the largest student populations tend to be afforded the greatest budgetary opportunity to provide audiobook experiences for their students.

Table 6. Frequencies and percentages for school location, grade level, number of audiobook, exposed audiobooks in coursework, and audiobook budget to audiobooks in coursework by number of students served

	Up to 500		501–1000		1001+		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%		
School Location							22.35	< .001
Rural	31 ^a	57.4	42 ^b	27.3	20 ^b	22.2		
Suburban	12 ^a	22.2	70 ^b	45.5	43 ^b	47.8		
Urban	11	20.4	42	27.3	27	30.0		
Educational Constituency							123.76	< .001
PK/Elementary	22 ^a	41.5	75 ^a	48.7	6 ^b	6.7		
Middle School/Junior High	7	13.2	44	28.6	20	22.2		
Lower School/K-8	11 ^a	20.8	20 ^a	13.0	0 ^b	0.0		
Upper School/High School	9 ^a	17.0	10 ^a	6.5	55 ^b	61.1		
K-12/All Levels	4	7.5	5	3.2	9	10.0		
Audiobook Exposure							6.55	.038
No	17	31.5	50	32.5	43	47.8		
Yes	37	68.5	104	67.5	47	52.2		
Number of Audiobooks							5.22	.265
0–50	10	27.8	45	37.2	21	31.3		
51–100	15	41.7	28	23.1	18	26.9		
101+	11	30.6	48	39.7	28	41.8		
Annual Budget							49.05	< .001
\$0–\$5,000	21 ^a	38.9	45 ^a	29.2	11 ^b	12.2		
\$5,001–\$10,000	25 ^a	46.3	70 ^a	45.5	22 ^b	24.4		
\$10,001+	8 ^a	14.8	39 ^a	25.3	57 ^b	63.3		
Spent on Audiobooks Annually							8.96	.062
\$0–\$150	13	36.1	41	33.9	12	18.5		
\$151–\$300	12	33.3	28	23.1	16	24.6		
\$301+	11	30.6	52	43.0	37	56.99		

Note. Differing superscripts differed significantly, $p < .05$.

Librarians' Audiobook Training

To test for relationships between whether or not a librarian was exposed to audiobooks in training and categorical demographics, a series of crosstabulations with Pearson's chi square were conducted, see Table 7. There was a significant relationship between whether or not a librarian was exposed to audiobooks during training and number of students served, $\chi^2 (2) = 6.55, p = .038$, Cramer's $V = .148$. In schools that served more than 1,000 students, a greater proportion of librarians were not exposed to audiobooks in their training ($n = 43, 39.1\%$) compared to those who were exposed ($n = 47, 25.0\%$). There were no other significant relationships between being exposed to audiobooks during training and the remaining categorical demographics.

Table 7. Frequencies and percentages for school location, grade level, number of students served, number of audiobooks, and audiobook budget by exposed to audiobooks in coursework

	No		Yes		χ^2	p
	<i>n</i>	%	<i>n</i>	%		
School Location					.08	.962
Rural	35	31.8	58	30.9		
Suburban	45	40.9	80	42.6		
Urban	30	27.3	50	26.6		

Table 7, continued

	No		Yes		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%		
Educational Constituency					2.86	.581
PK/Elementary	32	29.1	71	38.0		
Middle School/Junior High	29	26.4	42	22.5		
Lower School/K-8	11	10.0	20	10.7		
Upper School/High School	30	27.3	44	23.5		
K-12/All Levels	8	7.3	10	5.3		
Number of Audiobooks					.31	.858
0–50	26	32.5	50	34.7		
51–100	21	26.3	40	27.8		
101+	33	41.3	54	37.5		
Number of Students					6.55	.038
Up to 500	17	15.5	37	19.7		
501–1000	50	45.5	104	55.3		
1001+	43 ^a	39.1	47 ^b	25.0		
Annual Budget					.22	.895
\$0–\$5,000	27	24.5	50	26.6		
\$5,001–\$10,000	43	39.1	74	39.4		
\$10,001+	40	36.4	64	34.0		
Spent on Audiobooks Annually					2.83	.243
\$0–\$150	18	22.8	48	33.6		
\$151–\$300	22	27.8	34	23.8		
\$301+	39	49.4	61	42.7		

Note. Differing superscripts differed significantly, $p < .05$.

In order to test for relationships between annual budget and categorical demographics, a series of crosstabulations with Pearson's chi square were conducted, see Table 8. There was a significant relationship between educational constituency and annual budget, $\chi^2 (8) = 82.93, p < .001$, Cramer's $V = .374$. Among Pre-K/Elementary schools, a greater proportion had annual budgets of either \$5,000 or less ($n = 37, 48.7\%$) or \$5,001-10,000 ($n = 56, 47.9\%$) compared to those with annual budgets greater than \$10,000 ($n = 10, 9.6\%$). Among those in Lower School/K-8, there was a greater proportion of libraries had an annual budget of \$5,000 or less ($n = 13, 17.1\%$) compared to those with budgets greater than \$10,000 ($n = 5, 4.8\%$). Among Upper School/High schools, a greater proportion of libraries had budgets greater than \$10,000 ($n = 53, 51.0\%$) compared to libraries with budgets of \$5,000 or less ($n = 5, 6.6\%$) as well as those libraries with budgets from \$5,001-10,000 ($n = 16, 13.7\%$). There was also a significant relationship between annual budget and number of audiobooks in the collection, $\chi^2 (4) = 12.92, p = .012$, Cramer's $V = .170$. Among libraries that had more than 100 audiobooks, a greater proportion had annual budgets greater than \$10,000 ($n = 46, 53.5\%$) compared to libraries with budgets of \$5,000 or less ($n = 15, 28.3\%$) as well as libraries with budgets of \$5,001-\$10,000 ($n = 26, 30.6\%$). Summarily, then, librarians serving high school populations tended to make audiobooks a greater proportion of their resources, though they might well lack formal training in their use.

Table 8. Frequencies and percentages for school location, grade level, number of students served, number of audiobooks, exposed to audiobooks in coursework, and audiobook budget by annual budget

	\$0–5,000		\$5,001– \$10,000		\$10,001+		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%		
School Location							8.59	.072
Rural	19	24.7	39	33.3	35	33.7		
Suburban	28	36.4	54	46.2	43	41.3		
Urban	30	39.0	24	20.5	26	25.0		
Educational Constituency							82.93	< .001
PK/Elementary	37 ^a	48.7	56 ^a	47.9	10 ^b	9.6		
Middle School/Junior	16	21.1	28	23.9	27	26.0		
Lower School/K-8	13 ^a	17.1	13 ^{a,b}	11.1	5 ^b	4.8		
Upper School/High	5 ^a	6.6	16 ^a	13.7	53 ^b	51.0		
K-12/ All Levels	5	6.6	4	3.4	9	8.7		
Audiobook Exposure							.22	.895
No	27	35.1	43	36.8	40	38.5		
Yes	50	64.9	74	63.2	64	61.5		
Number of Audiobooks							12.92	.012
0–50	2	39.6	34	40.0	21	24.4		
51–100	17	32.1	25	29.4	19	22.1		
101+	15 ^a	28.3	26 ^a	30.6	46 ^b	53.5		
Number of Students							49.05	< .001
Up to 500	21 ^a	27.3	25 ^a	21.4	8 ^b	7.7		
501–1000	45 ^a	58.4	70 ^a	59.8	39 ^b	37.5		
1001+	11 ^a	14.3	22 ^a	18.8	57 ^b	54.8		
Spent on Audiobooks							47.23	< .001
\$0–\$150	29 ^a	56.9	26 ^b	29.9	11 ^c	13.1		
\$151–\$300	14	27.5	28	32.2	14	16.7		
\$301+	8 ^a	15.7	33 ^b	37.9	59 ^c	70.2		

Note. Differing superscripts differed significantly, $p < .05$.

There was also a significant relationship between annual budget and number of students, $\chi^2(4) = 49.05, p < .001$, Cramer's $V = .287$, see Table 8. Among schools that serve up to 500 students, a greater proportion had annual budgets of either up to \$5,000 ($n = 21, 27.3\%$) or \$5,001-10,000 ($n = 25, 21.4\%$) compared to those with budgets greater than \$10,000 ($n = 8, 7.7\%$). Among schools that serve between 501 and 1,000 students, a greater proportion had budgets of either up to \$5,000 ($n = 45, 58.4\%$) or \$5,001-\$10,000 ($n = 70, 59.8\%$) compared to those with budgets greater than \$10,000 ($n = 39, 37.5\%$). Among schools that serve more than 1,000 students, a greater proportion had budgets greater than \$10,000 ($n = 57, 54.8\%$) compared to those with budgets of either up to \$5,000 ($n = 11, 14.3\%$) as well as those with budgets between \$5,001 and \$10,000 ($n = 22, 18.8\%$). Lastly, there was a significant relationship between annual budget and amount spent on audiobooks annually, $\chi^2(4) = 47.23, p < .001$, Cramer's $V = .326$. Of those who spend up to \$150 per year on audiobooks, there was a greater proportion with annual budgets up to \$5,000 ($n = 29, 56.9\%$) compared to those with budgets from \$5,001-10,000 ($n = 26, 29.9\%$) which was greater than those with budgets greater than \$10,000 ($n = 11, 13.1\%$). There were no other significant relationships between annual budget and the remaining categorical demographics. Thus, schools with limited budgets and smaller populations were likely to devote smaller percentages of their annual budget to audiobooks.

Educational Constituency and Audiobook Purchases

Crosstabulations were conducted to test the relationships between amount spent on audiobooks annually and categorical demographics, see Table 9. A significant relationship was found between amount spent on audiobooks annually and educational constituency, $\chi^2(8) = 18.02$, $p = .021$, Cramer's $V = .202$. Of Pre-K/Elementary schools, a greater proportion spent up to \$150 on audiobooks each year ($n = 27$, 41.5%) compared to those who spent more than \$300 ($n = 23$, 23.0%). A significant relationship was found between amount spent on audiobooks annually and number of audiobooks in the library, $\chi^2(4) = 33.64$, $p < .001$, Cramer's $V = .278$. Of libraries that had 50 or less audiobooks, a greater proportion spent either up to \$150 ($n = 36$, 55.4%) or \$151-300 ($n = 24$, 42.9%) on audiobooks each year compared to those who spent more than \$300 ($n = 14$, 14.4%). Of libraries with more than 100 audiobooks, a greater proportion spent more than \$300 each year on audiobooks ($n = 53$, 54.6%) compared to those who spent either up to \$150 ($n = 15$, 23.1%) or \$150-300 ($n = 17$, 30.4%). Lastly, there was a significant relationship between amount spent on audiobooks each year and annual budget, $\chi^2(4) = 47.23$, $p < .001$, Cramer's $V = .326$. Of those with annual budgets of \$5,000 or less, a greater proportion spent either up to \$150 ($n = 29$, 43.9%) or \$151-300 ($n = 14$, 25.0%) on audiobooks each year compared to those who spent more than \$300 ($n = 8$, 8.0%). There were no other significant relationships between amount spent on audiobooks each year and the remaining categorical demographics. Once again, educational constituency and annual budgets were both s to be statistically important in the acquisition of audiobooks.

Table 9. Frequencies and percentages for school location, grade level, number of students served, number of audiobooks, audiobook exposure, and annual budget by audiobook budget

	\$0–\$150		\$151–\$300		\$301+		χ^2	<i>p</i>
	<i>n</i>	%	<i>n</i>	%	<i>n</i>	%		
School Location							7.20	.126
Rural	14	21.2	24	42.9	31	31.0		
Suburban	32	48.5	22	39.3	46	46.0		
Urban	20	30.3	10	17.9	23	23.0		
Educational Constituency							18.01	.021
PK/Elementary	27 ^a	41.5	21 ^{ab}	37.5	23 ^b	23.0		
Middle School/Junior High	18	27.7	12	21.4	28	28.0		
Lower School/K-8	10	15.4	5	8.9	10	10.0		
Upper School/High School	10	15.4	16	28.6	29	29.0		
K-12/All Levels	0	0.0	2	3.6	10	10.0		
Audiobook Exposure							2.83	.243
No	18 ^a	27.3	22	39.3	39	39.0		
Yes	48 ^a	72.7	34	60.7	61	61.0		
Number of Audiobooks							33.65	<.001
0–50	36 ^a	55.4	24 ^a	42.9	14 ^b	14.4		
51–100	14	21.5	15	26.8	30	30.9		
101+	15 ^a	23.1	17 ^a	30.4	53 ^b	54.6		
Number of Students							8.96	.062
Up to 500	13	19.7	12	21.4	11	11.0		
501–1000	41	62.1	28	50.0	52	52.0		
1001+	12	18.2	16	28.6	37	37.0		
Annual Budget							47.23	<.001
\$0–\$5,000	29 ^a	43.9	14 ^a	25.0	8 ^b	8.0		
\$5,001–\$10,000	26	39.4	28	50.0	33	33.0		
\$10,001+	11 ^a	16.7	14 ^a	25.0	59 ^b	59.0		

Note. Differing superscripts differed significantly, $p < .05$.

Age of Librarians

In order to test for differences in librarian age across the categorical demographics, a series of one way Analysis of Variance (ANOVA) tests were conducted, see Table 10. There was a significant relationship between age and educational constituency, $F(4, 292) = 3.02, p = .018, \eta^2 = .040$; however, post hoc analyses failed to detect any statistically significant differences in age across educational constituency. There was also a significant relationship between age and number of students, $F(2, 294) = 3.08, p = .048, \eta^2 = .021$. Librarians from schools that serve more than 1,000 students were significantly older ($M = 50.86, SD = 9.32$) compared to those from schools that serve up to 500 students ($M = 47.30, SD = 9.86$) and those from schools that serve 501-1,000 students ($M = 48.26, SD = 9.26$). Lastly there was a significant relationship between age and whether or not a librarian was exposed to audiobooks as a part of his/her training, $F(1, 295) = 7.91, p = .005, \eta^2 = .026$. Those who were not exposed to audiobooks as a part of their training were significantly older ($M = 50.86, SD = 9.02$) compared to those who were exposed ($M = 47.71, SD = 9.53$). There were no other significant relationships between age and the remaining categorical demographics. This suggests that librarians who serve the largest school populations, and who, again, tend to have the largest budgets and spend more on audiobooks annually, also tend to be older and have had less formal training with audiobooks.

Table 10. Means and standard deviations for age by school location, grade level, number of students served, number of audiobooks, and exposed to audiobooks in coursework

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
School Location				.13	.881
Rural	93	49.22	9.52		
Suburban	124	48.87	9.58		
Urban	80	48.49	9.29		
Educational Constituency				3.02	.018
PK/Elementary	103	47.70	9.47		
Middle School/Junior High	71	49.66	7.85		
Lower School/K-8	31	45.06	8.92		
Upper School/High School	74	50.51	10.81		
K-12/All Levels	18	52.33	7.85		
Number of Audiobooks				.74	.477
0–50	75	49.81	9.85		
51–100	61	47.98	9.60		
101+	87	49.66	9.28		
Number of Students				3.08	.048
Up to 500	53	47.30 ^a	9.86		
501–1000	154	48.26 ^a	9.26		
1001+	90	50.86 ^b	9.32		
Audiobook Exposure				7.91	.005
No	110	50.86	9.02		
Yes	187	47.71	9.53		

Note. Differing superscripts differed significantly, $p < .05$.

In order to test for differences in years of experience as a school librarian across the categorical demographics, a series of one way ANOVAs was conducted, see Table 11. There was a significant relationship between years of experience as a school librarian and educational constituency, $F(4, 292) = 4.87, p < .001, \eta^2 = .063$. With regard to years of experience as a librarian, those who worked in Upper School/High school ($M = 13.72, SD = 8.49$) and K-12/All levels ($M = 14.39, SD = 8.54$) had significantly higher years of experience than those who worked in Lower School/K-8 ($M = 9.45, SD = 7.52$), Middle School/Junior High ($M = 10.35, SD = 5.58$), and Pre-K/Elementary schools ($M = 9.48, SD = 7.71$). There was also a significant relationship between years of experience as a librarian and number of audiobooks, $F(2, 221) = 4.42, p = .016, \eta^2 = .037$. Librarians from schools with more than 100 audiobooks had significantly more years of experience ($M = 13.07, SD = 8.45$) compared to those at schools with either up to 500 audiobooks ($M = 10.49, SD = 7.47$) or 51-100 audiobooks ($M = 9.49, SD = 7.47$). There was also a significant relationship between years of experience as a school librarian and number of students, $F(2, 295) = 7.70, p = .001, \eta^2 = .050$. Librarians in schools that server greater than 1,000 students had significantly more years of experience ($M = 13.53, SD = 7.95$) compared to those in schools that serve up to 500 students ($M = 9.09, SD = 7.24$) and those in schools that serve 501-1,000 students ($M = 10.19, SD = 7.40$). Lastly, there was a significant relationship between years of experience as a librarian and being exposed to audiobooks as a part of formal training, $F(1, 296) = 13.24, p < .001, \eta^2 = .043$. Librarians who were not exposed to audiobooks in their training had significantly higher

years of experience ($M = 13.08$, $SD = 8.44$) compared to those who were exposed to audiobooks ($M = 9.78$, $SD = 6.99$). There were no other significant relationships between years on experience and categorical demographics. Once again, librarians in the schools with the largest populations and with access to the largest library budgets had received the least formal training with audiobooks, but have the largest audio collections.

Table 11. Means and standard deviations for years of experience as librarian by school location, grade level, number of students served, number of audiobooks, and audiobook exposure

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
School Location				.15	.862
Rural	93	11.18	8.04		
Suburban	125	11.12	7.39		
Urban	80	10.60	7.89		
Educational Constituency				4.87	.001
PK/Elementary	103	9.48 ^a	7.71		
Middle School/Junior High	71	10.35 ^a	5.58		
Lower School/K-8	31	9.45 ^a	7.52		
Upper School/High School	74	13.72 ^b	8.49		
K-12/All Levels	18	14.39 ^b	8.54		
Number of Audiobooks				4.24	.016
0–50	76	10.49 ^a	7.47		
51–100	61	9.46 ^a	7.56		
101+	87	13.07 ^b	8.45		
Number of Students				7.70	.001
Up to 500	54	9.09 ^a	7.24		
501–1000	154	10.19 ^a	7.40		
1001+	90	13.53 ^b	7.95		
Exposure to Audiobooks				13.24	< .001
No	110	13.08	8.44		
Yes	188	9.78	6.99		

Note. Differing superscripts differed significantly, $p < .05$

Teaching Experience

In order to test the relationship between years of experience as a teacher and categorical demographic variables, a series of one way ANOVAs were conducted, see Table 12. Years of experience as a teacher prior to becoming a librarian did not have a significant relationship with any of the categorical demographics.

Obstacles in Obtaining Audiobooks

To test the relationships between number of obstacles in obtaining audiobooks and categorical demographics, a series of one way ANOVAs were conducted, see Table 13. There was a significant relationship between school location and number of obstacles, $F(2, 295) = 1.17, p = .047, \eta^2 = .020$. Librarians in urban areas reported a significantly higher number of obstacles ($M = 1.58, SD = 1.23$) compared to librarians from both rural ($M = 1.23, SD = 1.05$) and suburban ($M = 1.24, SD = .92$) areas. There was also a significant relationship between number of obstacles and number of students served, $F(2, 295) = 4.42, p = .013, \eta^2 = .029$. Librarians from schools that serve up to 500 students reported higher number of obstacles ($M = 1.69, SD = 1.24$) compared to schools that serve 501-1,000 students ($M = 1.30, SD = 1.00$) and schools that serve more than 1,000 students ($M = 1.16, SD = .99$). There were no other significant relationships between number of obstacles and the remaining categorical demographics. Thus, obstacles to audiobook implementation were greater for librarians in urban schools with relatively small student populations.

Table 12. Means and standard deviations for years of experiences as teacher by school location, grade level, number of students served, number of audiobooks, and exposed to audiobooks in coursework

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
School Location				.06	.942
Rural	93	8.86	7.00		
Suburban	125	8.86	6.68		
Urban	80	9.16	6.45		
Educational Constituency				.66	.618
PK/Elementary	103	9.77	6.95		
Middle School/Junior High	71	8.82	5.59		
Lower School/K-8	31	7.90	6.94		
Upper School/High School	74	8.50	7.27		
K-12/All Levels	18	8.78	6.55		
Number of Audiobooks				2.00	.138
0–50	76	9.67	7.10		
51–100	61	9.31	6.37		
101+	87	7.71	6.43		
Number of Students				.27	.763
Up to 500	54	8.83	7.55		
501–1000	154	9.20	6.43		
1001+	90	8.56	6.68		
Audiobooks for Children/Young Adults in School Training/Coursework				.01	.934
No	110	8.98	6.94		
Yes	188	8.91	6.58		

Table 13. Means and standard deviations for number of obstacles by school location, grade level, number of students served, number of audiobooks, and exposed to audiobooks in coursework

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
School Location				3.08	.047
Rural	93	1.23 ^a	1.05		
Suburban	125	1.24 ^a	.92		
Urban	80	1.58 ^b	1.23		
Educational Constituency				1.98	.098
PK/Elementary	103	1.50	1.07		
Middle School/Junior High	71	1.23	1.03		
Lower School/K-8	31	1.39	1.15		
Upper School/High School	74	1.11	1.01		
K-12/All Levels	18	1.61	.98		
Number of Audiobooks				1.49	.228
0-50	76	1.30	.99		
51-100	61	1.36	1.10		
101+	87	1.09	.98		
Number of Students				4.42	.013
Up to 500	54	1.69 ^a	1.24		
501-1000	154	1.30 ^b	1.00		
1001+	90	1.16 ^b	.99		
Training Exposure to Audiobooks				.13	.718
No	110	1.35	1.07		
Yes	188	1.31	1.05		

Note. Differing superscripts differed significantly, $p < .05$

Relationships Among Continuous Demographics

In order to examine the relationships between continuous demographics, Pearson's Product Moment correlations were calculated, see Table 14. Age was significantly related to both years of experience as a school librarian ($r = .593, p < .01$) and years of experience as a teacher ($r = .209, p < .01$), indicating that older individuals tended to have higher years of experiences as both librarian and teacher. Years as a teacher was significantly and negatively related to years of experience as a librarian ($r = -.279, p < .01$), indicating that those with higher years of experience as a teacher tended to have less experience as a librarian. Number of obstacles was not significantly related to any of the other continuous demographic variables. As such, the data surprisingly shows that more experienced librarians also tended to have less experience in classroom instruction, but that the gap between years of experience in those two instructional environments strongly favors that as a librarian.

Table 14. Pearson's Product-Moment correlations for continuous demographics

	Age	Years as a Librarian	Years as a Teacher
Years as a School Librarian	.593 **		
Years as a Teacher	.209 **	-.279 **	
Number of Obstacles	-.110	-.080	.016

Note. ** $p < .01$.

Existing School Library Audiobook Collections

Frequencies and percentages of whether or not a school has an audiobook collection are outlined in Table 15. The majority of participants in this study reported that their library did have an audiobook collection ($n = 244$, 81.9%). The remaining 54 (18.1%) participants reported that their library did not contain an audiobook library.

Table 15. Frequencies and percentages for categorical dependent variables

	<i>n</i>	%
Audiobook Collection		
No	54	18.1
Yes	244	81.9

Librarians' Attitudes Toward Audiobooks

While the preceding reported data focused on demographic information, budgets, audiobook collections, etc., we now shift to an examination of attitudes regarding reading and audiobooks held by school librarians. Means and standard deviations of continuous dependent variables are outlined in Table 16. Attitude towards audiobooks (e.g., reading is better than listening to an audiobook, listening to an audiobook is better than reading the book, reading the book while following with audio) all ranged from 1 to 5 with higher scores being indicative of a more favorable attitude. Types of audiobook formats (e.g., CDs, MP3s, Playaways) ranged from 0 to 6 with higher numbers indicating more

available in the library. Lastly audiobook types (e.g., fiction, non-fiction) ranged from 0 to 13 with higher scores indicating a higher amount of audiobook types available.

Table 16. Means and standard deviations for continuous dependent variables

	<i>N</i>	<i>M</i>	<i>SD</i>	Min	Max
Reading Better Than Audio	295	2.62	1.16	1	5
Audio Better Than Reading	297	2.13	.79	1	5
Follow with Audio	297	4.54	.78	1	5
Audiobook Formats	228	2.75	1.13	0	6
Audiobook Types	228	6.25	3.08	0	13

In order to test relationships between continuous dependent variables, Pearson's Product Moment correlations were calculated, see Table 17. More agreement with the statement that reading is better than audiobooks was significantly, positively related to audiobooks being better than reading the book ($r = .292, p < .01$), but negatively related to audiobook formats ($r = -1.38, p < .05$) and audiobook types ($r = -.200, p < .01$). Audiobook types and audiobook formats were positively and significantly related ($r = .352, p < .01$). From here, a closer examination of the sub questions will be offered.

Table 17. Pearson’s Product-Moment correlation among continuous dependent variables

	Reading Better Than Audio	Audio Better Than Reading	Follow With Audio	Audiobook Formats
Audio Better Than Reading	.292 **			
Follow with Audio	-.015	-.098		
Audiobook Formats	-.138 *	-.103	-.026	
Audiobook Types	-.200 **	-.122	-.114	.352 **

Note. * $p < .05$, ** $p < .01$.

Primary Analysis of Subquestions

Primary analyses were conducted to answer the research questions. Specifically, Pearson’s Product-Moment correlations, and ANOVAs were conducted.

Research Subquestion 1.1

Is there a relationship between the size of a school library collection, the audiobook collection, and librarians’ attitudes toward audiobook use?

To answer the first part of Research Subquestion 1.1, Pearson’s Product-Moment correlations were calculated between number of print books in library collections with librarian attitudes toward audiobook use, see Table 18. There was a significant negative relationship between number of print books in the collection and agreeing that audiobooks are better than reading the print book ($r = -.168, p < .05$), indicating librarians

from libraries with larger print collections tended to have less endorsement of audiobooks being superior to reading print books. Number of print books in the library collection was not significantly related to other librarian attitudes toward audiobook use.

Table 18. Pearson’s Product-Moment correlation between number of print books and attitudes

	Reading Better Than Audio	Audio Better Than Reading	Follow With Audio	Reading Better Than Audio
Number of Print Books in Collection	-.078	-.168*	.045	.247

Note. * $p < .05$.

In order to test the second part of Research Question 1.1, a series of one way ANOVAs were conducted to test for differences in attitudes by number of audiobooks, see Table 19. Number of audiobooks in the library’s collection was not significantly related to librarian attitudes towards audiobooks. Respondents essentially had the same regard for the value of audiobooks in relation to reading regardless of the size of their audio collections.

Table 19. Means and standard deviations for attitudes by number of audiobooks

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
Reading Better Than Audio				1.34	.265
0–50	74	2.65	1.18		
51–100	61	2.64	1.05		
101+	86	2.38	1.21		
Audio Better Than Reading				1.35	.262
0–50	75	2.24	.87		
51–100	61	2.16	.66		
101+	87	2.03	.84		
Follow With Audio				.39	.680
0–50	75	4.47	.81		
51–100	61	4.51	.81		
101+	87	4.57	.76		

Research Subquestions 1.2 and 1.3

Is there a relationship between the years of experience of the school librarian and positive attitudes toward audiobook use?; Is there a relationship between the years of experience of the school librarian and attitudes toward differences between listening and reading a book?

In order to answer Research Subquestions 1.2 and 1.3, Pearson’s Product Moment correlations were calculated between total years of experience and librarian attitudes towards audiobooks, see Table 20. There was a significant negative relationship between years as a school librarian and agreement that following with audio is worthwhile experience for students ($r = -.140, p < .05$), indicating that librarians with more years of

experience tended to have less agreement that following along with audiobooks was a worthwhile experience for students. Years of experience as a school librarian was not significantly related to any other attitudes towards audiobooks. Thus, librarians with extended experience found some value in audiobooks as a literacy resource, but did not feel that it lay in utilizing them in conjunction with reading the text.

Table 20. Pearson’s Product-Moment correlation between years of experience as librarian and attitudes

	Reading Better Than Audio	Audio Better Than Reading	Follow With Audio	Reading Better Than Audio
Total Years as a School Librarian	.009	-.006	-.140*	.875

Note. * $p < .05$.

Research Subquestion 1.4

Is there a relationship between the years of experience of the school librarian and the use of audiobooks with diverse student populations?

In order to answer Research Subquestion 1.4, a series of one way ANOVAs were conducted to test for differences years of experience as a school librarian by whether or not librarians endorsed audiobooks being made available for certain student populations (e.g., developmentally/emotionally/learning disabled, English language learners, visually impaired), see Table 21. There were no significant relationships between years of

experience as a librarian on whether or not the librarian endorsed audiobooks being made available for certain student populations. Whether having extended experience working with a variety of student populations or not, connecting the literacy needs of special populations with audiobook resources was not a condition in which that experience was a factor.

Table 21. Means and standard deviations for years of experience by student type and age

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
Developmentally/Emotionally/ Learning-Disabled				.55	.459
No	232	10.82	7.58		
Yes	66	11.62	8.17		
English Language				.86	.355
No	229	10.77	7.61		
Yes	69	11.75	8.03		
Gifted & Talented				.13	.715
No	242	10.92	7.60		
Yes	56	11.34	8.21		
Visually Impaired				.69	.406
No	236	10.81	7.56		
Yes	62	11.73	8.28		
Preschool				2.75	.098
No	56	9.46	7.50		
Yes	242	11.36	7.73		

Another aspect of this research sub question was to investigate which grade levels do librarians believe students should have access to audiobook by years of experience; however, due to problematic distribution, this could only be tested for Pre School aged children, also shown in Table 21. It is of interest to note, that across all remaining grade levels asked (e.g., elementary, middle school, high school, young adult, adults) the overwhelming majority of librarians noted that these students should have access to audiobooks.

Additional Analysis of Attitudes Toward Audiobooks

A series of one way ANOVAs were conducted to test for differences in librarian attitudes towards audiobooks by school location, grade level, and student body size, See Table 22. There was a significant relationship between school location and librarian endorsement of reading being better than audio, $F(2, 295) = 5.10, p = .007, \eta^2 = .034$. Librarians from urban communities had higher endorsement of reading being better than audiobooks ($M = 2.95, SD = 1.22$) compared to those in suburban communities ($M = 2.42, SD = 1.10$). There was also a significant relationship between number of students and librarian attitudes with regard to following a print book along with audio, $F(2, 294) = 3.82, p = .023, \eta^2 = .025$. Librarians who had higher agreement with following along with audiobooks as being worthwhile for students were from schools that served up to 500 students ($M = 4.72, SD = .50$) and schools that served 501-1,000 students ($M = 4.57, SD = .77$) compared to librarians from schools that served more than 1,000 students ($M = 4.37, SD = .88$). There were no other significant relationships in librarian attitudes

towards audiobooks by school location, grade level, and student body size. Correlating this information to the previous data, this indicates that rural and Pre-K/Elementary librarians see greater value for their students in following along with audio than librarians who serve older populations in larger schools.

Table 22. Means and standard deviations for librarian attitudes by school location, grade level, and student body size

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
Reading Better Than Audio					
School Location				5.10	.007
Rural	93	2.62 ^{a,b}	1.15		
Suburban	124	2.42 ^a	1.10		
Urban	78	2.95 ^b	1.22		
Educational Constituency				.80	.525
PK/Elementary	103	2.70	1.17		
Middle School/Junior High	69	2.74	1.22		
Lower School/K-8	31	2.35	1.17		
Upper School/High School	74	2.54	1.06		
K-12/All Levels	18	2.56	1.29		
Number of Students				.38	.684
Up to 500	53	2.53	1.23		
501-1000	152	2.68	1.14		
1001+	90	2.59	1.17		
Audio Better Than Reading					
School Location				.38	.681
Rural	93	2.14	.75		
Suburban	124	2.09	.73		
Urban	80	2.19	.93		

Table 22, continued

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
Educational Constituency				.48	.754
PK/Elementary	103	2.18	.79		
Middle School/Junior High	71	2.11	.85		
Lower School/K-8	31	2.23	.96		
Upper School/High School	74	2.07	.67		
K-12/All Levels	18	2.00	.77		
Number of Students				1.04	.356
Up to 500	53	2.08	.81		
501–1000	154	2.19	.81		
1001+	90	2.06	.75		
Follow With Audio					
School Location				1.75	.176
Rural	93	4.66	.62		
Suburban	124	4.50	.75		
Urban	80	4.45	.95		
Educational Constituency				1.93	.106
PK/Elementary	103	4.66	.71		
Middle School/Junior High	71	4.45	.89		
Lower School/K-8	31	4.55	.68		
Upper School/High School	74	4.53	.71		
K-12/All Levels	18	4.17	.99		
Number of Students				3.82	.023
Up to 500	53	4.72 ^a	.50		
501–1000	154	4.57 ^a	.77		
1001+	90	4.37 ^b	.88		

Note. Differing superscripts differed significantly, $p < .05$.

A series of one way ANOVAs were also conducted to tests for differences in the number of types of audiobooks by school location, grade level, and study body size, see Table 23. There was a significant relationship between types of audiobooks and educational constituency, $F(4, 222) = 6.50, p < .001, \eta^2 = .105$. Librarians from Pre-K/Elementary schools had significantly lower numbers of types of audiobooks ($M = 5.07, SD = 2.92$) compared to librarians from Middle School/Junior High ($M = 7.37, SD = 2.34$) and K-12/All Levels ($M = 7.92, SD = 3.28$). There was also a relationship between number of students and number of audiobook types, $F(2, 225) = 6.67, p = .002, \eta^2 = .056$. Librarians from schools with more than 1,000 students had significantly more types of audiobooks ($M = 7.37, SD = 3.00$) compared to librarians from schools with up to 500 students ($M = 5.86, SD = 2.93$) as well as those from schools with 501-1,000 students ($M = 5.76, SD = 3.03$). There was not a significant relationship between types of audiobooks and school location, $p > .05$. On the whole, librarians who serve older populations in larger schools tend to offer a greater variety of audiobook types to their students than librarians in smaller schools with younger students.

A series of one way ANOVAs were conducted to test for differences in audiobook formats by school location, grade level, and student body size, see Table 24. There was a significant relationship between educational constituency and number of audiobook formats, $F(4, 222) = 2.63, p = .035, \eta^2 = .045$. Librarians at K-12/All Level schools had significantly more audiobook formats ($M = 3.62, SD = 1.26$) compared to librarians from Pre-K/Elementary schools ($M = 2.58, SD = 1.06$). There were no other

significant relationships between audiobook formats by school location or number of students.

Table 23. Means and standard deviations for types of audiobooks by school location, grade level, and student body size

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
School Location				1.18	.308
Rural	72	6.01	3.07		
Suburban	101	6.60	3.19		
Urban	55	5.93	2.86		
Educational Constituency				6.50	<.001
PK/Elementary	72	5.07 ^a	2.92		
Middle School/Junior High	60	7.37 ^b	2.34		
Lower School/K-8	25	5.76 ^{a,b}	2.80		
Upper School/High School	57	6.53 ^{a,b}	3.39		
K-12/All Levels	13	7.92 ^b	3.28		
Number of Students				6.67	.002
Up to 500	37	5.86 ^a	2.93		
501–1000	123	5.76 ^a	3.03		
1001+	68	7.37 ^b	3.00		

Note. Means with differing superscripts varied significantly, $p < .05$.

Table 24. Means and standard deviations for audiobook formats by school location, grade level, and student body size

	<i>n</i>	<i>M</i>	<i>SD</i>	<i>F</i>	<i>p</i>
School Location				2.24	.109
Rural	72	2.96	1.05		
Suburban	101	2.70	1.15		
Urban	55	2.55	1.15		
Educational Constituency				2.63	.035
PK/Elementary	72	2.58 ^a	1.06		
Middle School/Junior High	60	2.83 ^{a,b}	1.06		
Lower School/K-8	25	2.84 ^{a,b}	1.25		
Upper School/High School	57	2.67 ^{a,b}	1.09		
K-12/All Levels	13	3.62 ^b	1.26		
Number of Students				1.04	.357
Up to 500	37	2.92	1.12		
501–1000	123	2.65	1.13		
1001+	68	2.82	1.13		

Note. Differing superscripts differed significantly, $p < .05$.

A binary logistic regression was conducted in an attempt to predict whether or not a library had an audiobook collection from number of obstacles and school location, see Table 25. The overall regression model was significant, $\chi^2(3) = 14.49, p = .002$, pseudo $R^2 = .078$. Furthermore, number of obstacles was a significant predictor of a library having an audiobook collection (*Odds Ratio*, $p = .008$). Higher levels of obstacles were associated with decreased odds of having an audiobook collection.

Table 25. Binary logistic regression predicting whether or not a library has an audiobook collection

	<i>B</i>	<i>SE</i>	<i>Wald</i>	<i>OR</i>	<i>p</i>
Number of Obstacles	-.381	.14	7.144	.68	.008
Rural Compared to Other	.416	.38	1.175	1.52	.278
Urban Compared to Other	.730	.38	3.712	2.08	.054

Note. Model Summary: $\chi^2(3) = 14.49, p = .002, \text{pseudo } R^2 = .078.$

In conclusion, preliminary analysis was conducted to test for relationships among the demographic variables. Primary analysis was conducted to test the specific research questions. Additionally analyses were conducted as appropriate for the data collection. To summarize, the results from this study identified the following key elements about librarian attitudes towards audiobooks, as well as other significant findings based on the research questions:

- *How do school librarians in Texas perceive the value and use of audiobooks for children and young adults?*
- *Is there a relationship between the size of a school library collection, the audiobook collection, and librarians' attitudes toward audiobook use?*
- *Is there a relationship between the years of experience of the school librarian and positive attitudes toward audiobook use?*

- *Is there a relationship between the years of experience of the school librarian and attitudes toward differences between listening and reading a book?*
- *Is there a relationship between the years of experience of the school librarian and the use of audiobooks with diverse student populations?*

Below the findings are summarized along with a listing of the tables where the data can be found. These results are discussed more fully in the next chapter.

- The “typical” school librarian respondent in this study was female, with an MLS, working in a public school, serving 500-1000 students in the suburbs, with a budget of at least \$300 per year to spend on audiobooks (See Tables 1 and 2).
- Schools with bigger library budgets were more likely to have more audiobooks in their collections; in particular, those with school budgets of \$10,000 were most likely to have 100 or more audiobooks (See Table 3).
- The majority of schools with larger populations were to be found in suburban and urban areas—90.4% and 86.3% respectively (See Table 4).
- High Schools/Upper Schools have the largest populations and the largest library budgets, and it appears that audiobooks are most likely to be purchased where high school students are part of the student population (See Table 5).

- Schools with the largest student populations tend to be afforded the greatest budgetary opportunity to provide audiobook experiences for their students (See Table 6).
- Librarians serving high school populations tended to make audiobooks a greater proportion of their resources, though they might well lack formal training in their use (See Table 8).
- Schools with limited budgets and smaller populations were likely to devote smaller percentages of their annual budget to audiobooks (See Table 8).
- Educational constituency and annual budgets were both proven to be statistically important in the acquisition of audiobooks (See Tables 9 and 10).
- Librarians who serve the largest school populations, and who, again, tend to have the largest budgets and spend more on audiobooks annually, also tend to be older and have had less formal training with audiobooks (See Table 11).
- Obstacles to audiobook implementation were greater for librarians in urban schools with relatively small student populations (See Table 13).

- More experienced librarians also tended to have less experience in classroom instruction, but that the gap between years of experience in those two instructional environments strongly favors that as a librarian (See Table 14).
- Respondents essentially had the same regard for the value of audiobooks in relation to reading regardless of the size of their audio collections (See Table 19).
- Librarians with extended experience found some value in audiobooks as a literacy resource, but did not feel that it lay in utilizing them in conjunction with reading the text (See Table 20).
- Librarians with more experience do not appear to be more likely to connect special populations with audiobooks (See Table 21).
- Rural and Pre-K/Elementary librarians see greater value for their students in following along with audio than librarians who serve older populations in larger schools (See Table 22).
- Librarians who serve older populations in larger schools tend to offer a greater variety of audiobook types to their students than librarians in smaller schools with younger students (See Table 23).
- The number of obstacles faced was a significant predictor of whether the library had an audiobook collection (See Tables 24 and 25).

- Across all grade levels asked (e.g., elementary, middle school, high school, young adult, adults) the overwhelming majority of librarians noted that these students should have access to audiobooks (See Table 21).

Next, we consider these results within the context of previous research and look ahead to what future research may be indicated.

CHAPTER V

DISCUSSION

Using a multiliteracies theoretical framework, this study employed a quantitative approach in attempting to build a picture of the attitudes of school librarians toward the role of audiobooks in the literacy landscape for children and young adults. An electronic online survey was conducted using the population of school librarians in the state of Texas at both the elementary and secondary levels. The thirty-nine question survey attempted to ascertain attitudes toward differences between listening and to reading a book, toward the addition of audiobooks to a school library collection, toward the use of audiobooks with diverse student populations, in addition to collecting general demographic information about librarian experience and correlating findings against this demographic data. Data from the survey was collected and analyzed using SPSS to look for significant relationships between variables. The study offered an examination of the perspectives of school librarians in Texas toward audiobooks. This, of course, represented a limited pool of the entire school librarian population as well as only one sub-set of those who serve youth and may have an interest in audiobook technology. The results found in Chapter IV will be explored further in this chapter as will the broader implications of this study and suggestions for future research.

Interpreting Results

The results of the survey in this study sought to delve more deeply into the attitudes regarding audiobooks held by school librarians in Texas. Why are audiobooks for children and young adults worthy of study? Given that audiobooks are used widely with sales figures reporting close to one billion dollars annually (Audio Publishers Association 2009), there has been no published research which offers an examination of the current attitudes held by librarians in regard to audiobooks and the role audiobooks play in developing literacy for young people. It can be argued that for many youth, school librarians, in particular, serve as the gatekeepers of audiobook collections. In most typical school settings, the role of the school librarian is one of authority over collection development decisions and ultimately, the choice to purchase audiobooks for the student patrons they serve lies exclusively in the hands of the professional librarian at the campus.

The multiliteracies theoretical framework that guided this study proposes that multiliteracies focus on the ways that technology and multimedia change how we communicate, and how text is combined with sounds and images. An understanding of this is essential to functioning as an informed citizen in society. Cope and Kalantzis (2006) suggest that modern learners are presented a range of ways to make meaning in their world, and that within the framework of literacy, there is a shift from the primary focus being on the written word to include a multimodality view of literacy which includes both spatial and auditory processes such as listening to construct meaning. For

this reason, as Wolfson (2008) suggests, audiobooks serve young people well as a tool in developing literacy.

The small body of existing audiobook research focused primarily on how audiobooks work as tools for literacy. Previous studies focused how audiobooks aid in reading comprehension (Moyer 2008; Stone-Harris 2008; Serafini 2004). Other audiobooks studies examined audiobook effectiveness with the learning disabled (Boyle, et. al. 2003; Esteves 2007; Evans 2010; Matvy 2000) and with struggling readers (Brown and Fisher 2006; Moyer 2008; Stone-Harris 2008; Serafini 2004; Wolfson 2008). In addition, audiobook effectiveness has also been studied with those acquiring English, particularly regarding their use in improving literacy skills of English Language Learners (Goldsmith 2002; Lopez 2005; Parsons 2005; Lesesne 2007; Goldsmith 2013). Beers (1998), Franklin (2006), Minkel (2004), Moyer (2008), and Wolfson (2008) examined the role audiobooks play in motivation. Avery, Avery, and Pace (1998), Bomar (2006), Brown (2002), Carstens (1996), Casbergue and Harris (1996), and Wolfson (2008) all assessed the role of audiobooks in the language arts classroom.

While many studies cited here explore how audiobooks impact literacy in a classroom setting, this study sought to focus on the school library setting, and particularly on the attitudes of librarians in regard to audiobooks. Given their responsibility as collection developers for school libraries, it was valuable to determine if the attitudes of librarians toward audiobooks impact the purchasing and building of audiobook collections for students in their school libraries. With that in mind, we will now take a

closer look and examine how each of the survey items was answered by the school librarians throughout the state of Texas.

Sample Demographics

The sample included 298 participants. The frequencies and percentages for gender and highest level of education are displayed in Table 26. Overall, a majority of the participants were females (96.0%) and had Master’s degrees. Just over two-thirds of the participants in the sample had a Master of Library Science degree (67.1%), followed by Master’s degree (in another discipline) (20.8%) and Bachelor’s degree (9.4%).

Table 26. Frequencies and percentages for gender and education level

	<i>n</i>	%
Gender		
Male	12	4.0
Female	286	96.0
Highest Education Level		
Other	4	1.3
Bachelor’s Degree	28	9.4
Master’s Degree	62	20.8
MLS	200	67.1
PhD	4	1.3

Note. Frequencies not summing to $N = 298$ and percentages not summing to 100 reflect missing data.

As seen in Table 27, the participants' ages ranged from 27 to 73 years with an average age of 49 years ($M = 48.88$, $SD = 9.45$). Total years of experience as a teacher prior to becoming a librarian ranged from 0 to 33 years with an average experience of 9 years ($M = 8.94$, $SD = 6.70$). The number of certifications held ranged from 0 to 4 with an average of 1 certification ($M = 1.22$, $SD = 1.02$). Finally, the number of professional memberships held by participants ranged from 0 to 5 with an average of 2 professional memberships held ($M = 1.65$, $SD = 0.92$). Thus, the "typical" librarian who participated in this study was female, age 49, serving 9 years as a teacher before becoming a librarian.

Table 27. Means and standard deviations for age, years of experience as a teacher, years of experience as a school librarian, number of certifications, and number of professional memberships

	<i>N</i>	<i>M</i>	<i>SD</i>	Min	Max
Age	297	48.88	9.46	27	73
Total Years of Experience as a Teacher Prior to Becoming a Librarian	298	8.94	6.70	0	33
Total Years of Experience as a School Librarian	298	11.00	7.71	0	36
Number of Certifications Held	298	1.22	1.02	0	4
Number of Professional Memberships	298	1.65	.92	0	5

Degrees/Certifications Held and Membership in Professional Organizations

Table 28 shows frequencies and percentages for professional degrees/certifications and membership in professional organizations. The participants were asked to indicate their response for each of the answer choices that apply. A majority of the participants had at least a bachelor's degree (89.6%) followed by more than two thirds that had a Master of Library Science degree (68.5%). About one third had School Librarian Certification (36.2%). When asked about memberships in professional organization, an impressive majority of the participants were members of Texas Library Association (92.6%) followed by a smaller proportion in the American Library Association (32.2%). The vast majority of research subjects held a baccalaureate degree and a Master of Library Science degree and were members of the Texas Library Association suggesting an impressive level of professionalism.

Schools

In Table 29, we note frequencies and percentages of the location and type of school and the number of students served by the research participants. Overall, about half of the participants worked in a school located in a suburban area (41.9%) and a large majority of schools were public (93.6%). About half of the participants served in a school with 500-1000 students (51.7%).

Table 28. Frequencies and percentages for professional degrees/certifications and membership in professional organizations

	<i>n</i>	%
What professional degrees/certifications do you hold?		
Bachelor's Degree (All Classifications)	267	89.6
Master's Degree (non-MLS)	94	31.5
M.L.S	204	68.5
Ph.D. (Doctor of Philosophy)	5	1.7
State Professional Educator Certificate	127	42.6
National Professional Educator Certificate	3	1.0
LRE (Learning Resources Endorsement)	71	23.8
SLC (School Librarian Certification)	108	36.2
Emergency/Alternative Teacher Certificate	12	4.0
Emergency/Alternative Library Certificate	5	1.7
Other	39	13.1
In which professional organizations related to library and media services, reading and literacy, and education technology do you hold membership?		
Texas Library Association	276	92.6
American Library Association	96	32.2
International Reading Association	17	5.7
National Council for Teachers of English	16	5.4
Texas Computer Education Association	65	21.8
Other	23	7.7

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Table 29. Frequencies and percentages for school location, school description, and students served

	<i>n</i>	%
Where is your school located?		
Rural Area	93	31.2
Suburban Area	125	41.9
Urban Area	80	26.8
Which of the following best describes your school?		
Public	279	93.6
Private (Parochial)	9	3.0
Private (non-Parochial)	5	1.7
Charter	1	.3
Other	4	1.3
How many students do you serve?		
Up to 500	54	18.1
501–1000	154	51.7
1001+	90	30.2

Note. Frequencies not summing to $N = 298$ and percentages not summing to 100 reflect missing data.

Table 30 shows frequencies and percentages for the educational constituency the participants serve. They were asked to indicate their response for each of the answer choices that apply. About one third of the participants said they serve primary school children (36.6%) and one fourth said they serve intermediate school children (25.2%). The same number indicated that they serve high school children (25.2%). A little less than one fourth of the participants said they serve middle school children (23.8%).

Overall, most of the survey respondents worked in public schools, but were relatively evenly distributed across grade levels, from preschool through high school.

Table 30. Frequencies and percentages for educational constituency

	<i>n</i>	%
How would you describe the educational constituency you serve?		
Early Childhood	65	21.8
Primary	109	36.6
Intermediate	75	25.2
Lower School	28	9.4
Middle School	71	23.8
Junior High School	23	7.7
High School	75	25.2
Upper School	1	.3
K-12/All levels	16	5.4
Other	17	5.7

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Librarian Background

This section includes data about librarians' audiobook backgrounds and knowledge. Table 31 shows the frequencies and percentages regarding the librarians' exposure to audiobooks in previous coursework and prior experiences with audiobooks. Most participants were introduced to audiobooks for children and young adults in their school training or coursework (63.1%). Most participants also reported that they have

listened to a few audiobook titles independently of the text in print but typically read print titles (74.8%). These librarians were readers!

Table 31. Frequencies and percentages for exposure to audiobooks in coursework and experiences with audiobooks

	<i>n</i>	%
Were you introduced to audiobooks for children and young adults in your school training or coursework?		
No	110	36.9
Yes	188	63.1
Which of the following statements most closely describes your own experiences with audiobooks?		
I have never listened to an audiobook.	9	3.0
I have listened to a few audiobook titles independently of the text in print but typically read print titles.	223	74.8
I listen to audiobooks as much as I read texts in print and often intermingle (i.e., go back and forth between the same titles in audiobook and print format).	48	16.1
I frequently listen to audiobooks independently but rarely read print titles.	4	1.3
I listen to audiobooks exclusively.	1	.3
Other	13	4.4

Note. Frequencies not summing to $N = 298$ and percentages not summing to 100 reflect missing data.

Table 32 shows the frequencies and percentages for participants' familiarity with audiobooks awards. The participants were asked to indicate their response for each of the answer choices that apply. About one third of the participants indicated that they were unaware of the audiobook awards (35.6%) and the same number indicated that they were familiar with YALSA audiobook and alternative media recordings award (35.6%). One third of the participants were also familiar with Odyssey award (33.2%) followed by those familiar with ALSC notable children's recordings award (30.5%). Clearly, there is room for improvement in familiarizing your average librarian with the major awards being given to audiobook literature.

Table 32. Frequencies and percentages for familiarity with audiobooks awards

	<i>n</i>	%
With which of the following audiobook awards are you familiar?		
Odyssey Award	99	33.2
YALSA Audiobook and Alternative Media Recordings	106	35.6
ALSC Notable Children's Recordings	91	30.5
Audie Awards	58	19.5
AudioFile Earphones Award	16	5.4
None	106	35.6
Other	6	2.0

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

In Table 33, we examine frequencies and percentages for prior experience with audiobooks as well as a comparison between experiencing a book in audiobook or print format. The participants were asked to describe their prior experience with audiobooks in their previous school library work experience. More than one third of participating librarians said that the audiobooks were held as a distinct section in the general collection in their schools (39.3%), followed by about one third that indicated that the audiobooks were held as part of a professional collection available to teachers only in their schools (28.2%). When the participants were asked to compare their experience in using a book in an audiobook format with using the book in print format, a majority of them reported that experiencing a book in either audiobook format or print format is valuable (57.7%). Less than one third reported that experiencing a book in both audiobook format and print format simultaneously is valuable (27.2%). These results seem to suggest that there is significant room for improvement here in valuing audiobook experiences equal with reading books in print form.

Access to Audiobooks

Table 34 identifies the frequencies and percentages for types of students who should have access to audiobooks. The participants were asked to indicate their response for each of the answer choices that apply. A majority of participants indicated that all learners should have access to audiobooks (94.6%) followed by about one fourth that indicated the same for English Language Learners (23.2%). When asked about what ages of students should have audiobooks made available to them, a majority said preschool

students (96.3%), followed by elementary and middle school students (95.0%). Here is one place where there is strong agreement: all learners should have access to audiobooks.

Table 33. Frequencies and percentages for prior experience with audiobooks and comparison between experiencing a book in audiobook or print format

	<i>n</i>	%
Which statement BEST describes your prior experience with audiobooks in your prior school library work experience?		
I have never worked in a school library that had audiobooks.	38	12.8
They were held as a distinct section in the general collection.	117	39.3
They were integrated with the print titles in the general collection.	22	7.4
They were held as part of a professional collection available to teachers.	84	28.2
They were held in rooms designated for literacy instruction or improvement.	15	5.0
They were dispersed to one or more classrooms in the building.	4	1.3
Other	18	6.0
In your opinion, how does experiencing a book in an audiobook format compare with experiencing the book in print format?		
There is more value in experiencing a book in audiobook format than in print format.	–	–
Experiencing a book in either audiobook format or print format is valuable.	172	57.7
There is more value in experiencing a book in print format than in an audiobook format.	14	4.7
Experiencing a book in both audiobook format and print format simultaneously is valuable.	81	27.2
Other	30	10.1

Note. Frequencies not summing to $N = 298$ and percentages not summing to 100 reflect missing data.

Table 34. Frequencies and percentages for type of students who should have access to audiobooks

	<i>n</i>	%
Based on your knowledge and experience, what types of students should have audiobooks made available to them?		
No students should have access to audiobooks.	–	–
Developmentally/Emotionally/Learning-Disabled Learners	66	22.1
English Language Learners (ESL/ELL)	69	23.2
Gifted and Talented Learners	56	18.8
Visually Impaired Learners	62	20.8
All Learners	282	94.6
Based on your knowledge and experience, what ages of students should have audiobooks made available to them?		
No students should have access to audiobooks.	–	–
Preschool	242	81.2
Elementary	287	96.3
Middle School	283	95.0
High School/Young Adult	283	95.0
Adults	267	89.6

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Which genres should students have access to in the audiobook format? Table 35 shows frequencies and percentages for the type of books that students should be permitted to experience in an audiobook format. The participants were asked to indicate their response for each of the answer choices that apply. A majority of the participants indicated that students should be permitted to experience Contemporary/Realistic Fiction (91.6%) followed by Fantasy/Science Fiction (91.3%) and Mystery/Suspense/Thriller

Fiction (91.3%) in audiobook format. Interesting that ALL genres were valued as librarians considered collecting books in audiobook format.

Table 35. Frequencies and percentages for type of books that students should be permitted to experience in an audiobook format

	<i>n</i>	%
Based on your knowledge and experience, what types of books should students be permitted to experience in an audiobook format?		
Students should not have the option to utilize audiobooks.	10	3.4
Picture Books	182	61.1
Non-Fiction, Including Biography/Autobiography/Memoirs	258	86.6
Classical Fiction	271	90.9
Contemporary/Realistic Fiction	273	91.6
Historical Fiction	270	90.6
Fantasy/Science Fiction	272	91.3
Mystery/Suspense/Thriller Fiction	272	91.3
Romance/Relationship Fiction	246	82.6
Sports Fiction	258	86.6
Poetry	254	85.2
Plays/Drama	232	77.9
Other	24	8.1

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Obstacles

Table 36 shows the frequencies and percentages for obstacles encountered in the acquisition of audiobooks. The participants were asked to indicate their response for each of the answer choices that apply. More than half of the participants indicated insufficient funding (52.0%) followed by about one fourth of the participants that indicated lack of interest among faculty (24.8%) as an obstacle, as was lack of interest among students (noted in comments). Audiobook format options presented an additional challenge as school librarians attempted to stay abreast of the rapid changes in technology.

Table 36. Frequencies and percentages for obstacles encountered in the acquisition of audiobooks

	<i>n</i>	%
What obstacles, if any, do you encounter in the acquisition of audiobooks for children and young adults in your library?		
None	71	23.8
Insufficient Funding	155	52.0
Lack of Administrative Support	19	6.4
Lack of Interest Among Faculty	74	24.8
Lack of Support From Parents	13	4.4
Format Restrictions	63	21.1
Other	71	23.8

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Audiobook Collections and Budgets

In Table 37, funding is closely examined as we assess the frequencies and percentages for audiobook collection, annual library budget, number of audiobooks, and money spent annually on audiobooks. Overall, a majority of the participants indicated that they have an audiobook collection (81.9%). That is something to celebrate as we consider the overall value of audiobooks in your average school library. However, a little more than one third of the participants indicated that their annual library budget is \$5,001–\$10,000. A little less than one third of the participants indicated that they have more than 100 audio books (29.2%). About one third of the participants indicated that they spend more than \$301 annually on audiobooks (33.6%).

As seen in Table 38, the amount spent on audiobooks annually ranged from \$0–\$6,000 with an average of \$600 ($M = 600.08$, $SD = 891.20$). Annual library budget ranged from \$0–\$225,000 with an average of \$12,000 ($M = 12470.13$, $SD = 18703.83$). Number of books in audio collection ranged from 0–1,000 with an average of 143 books ($M = 143.34$, $SD = 163.78$). Number of print books in collection ranged from 0–40,000 with an average of 14,000 books ($M = 14952.51$, $SD = 7267.37$). In summary, school libraries in Texas hold 143 audiobooks on average in their library collections; a good starting point for collection development.

Table 37. Frequencies and percentages for audiobook collection, annual library budget, number of audiobooks, and money spent annually on audiobooks

	<i>n</i>	%
Do you have an audiobook collection?		
No	54	18.1
Yes	244	81.9
What is your annual library budget?		
\$0–\$5,000	77	25.8
\$5,001–\$10,000	117	39.3
\$10,000+	104	34.9
Number of Audio Books		
0–50	76	25.5
51–100	61	20.5
101+	87	29.2
Approximately how much do you spend on audiobooks annually?		
\$0–\$150	66	22.1
\$151–\$300	56	18.8
\$301+	100	33.6

Note. Frequencies not summing to $N = 298$ and percentages not summing to 100 reflect missing data. The budget variable is skewed due to new facility growth.

Table 38. Means and standard deviations for amount spent on audiobooks annually, annual library budget, number of books in audio collection, and number of print books in collection

	<i>N</i>	<i>M</i>	<i>SD</i>	Min	Max
Approximately how much do you spend on audiobooks annually?	222	600.08	891.20	0	6000
What is your annual library budget?	298	12470.13	18703.83	0	225000
Number of Books in Audio Collection	224	143.34	163.78	0	1000
Number of Print Books in Collection	222	14952.51	7267.37	0	40000

In contrast, more discouraging results are presented in Table 39, which shows frequencies and percentages for placement and circulation of audiobook collections. Participants were asked to indicate their responses for each of the answer choices that apply. Unfortunately, one fourth said that their audiobooks are held as part of a professional collection available to teachers only (25.2%). In terms of the circulation of audiobooks, a little over one third of the participants indicated that audiobooks don't tend to circulate much. Only about one fifth of the participants indicated that all types of audiobooks in their collection tend to circulate well (19.1%).

Table 39. Frequencies and percentages for placement and circulation of audiobook collection

	<i>n</i>	%
How would you describe the placement of your audiobook collection?		
Held as a distinct section in the general collection.	139	46.6
Paired with the print title and circulated as a set.	52	17.4
Integrated with the print titles in the general collection.	18	6.0
Held as part of a professional collection available to teachers.	75	25.2
Held in rooms designated for literacy instruction or improvement.	3	1.0
Dispersed to one or more classrooms in the building.	11	3.7
Other	17	5.7
In terms of the circulation of your audiobook collection, which of the following is true?		
Though I have audiobook collection, it doesn't tend to circulate much.	111	37.2
Award winners tend to circulate well in an audiobook format.	9	3.0
Best sellers tend to circulate well in an audiobook format.	31	10.4
Audiobook titles of required classroom readings tend to circulate well.	41	13.8
All types of books in my audiobook collection tend to circulate well.	57	19.1
Other	37	12.4

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Types of Audiobooks and Formats

We consider the frequencies and percentages for literature represented in audiobook collections in Table 40. The participants were asked to indicate their responses for each of the answer choices that apply. The majority of the participants indicated that

they have contemporary/realistic fiction audiobooks (60.1%). More than half of the participants indicated that they have fantasy/science fiction audiobooks (56.0%). About half of the participants said that they have mystery/suspense/thriller fiction audiobooks (50.7%) and classical fiction audiobooks (49%). More than one third of the participants said that their collection includes audiobook kits (41.9%), non-fiction (34.9%), romance/relationship fiction (31.9%), and sport fiction audiobooks (31.9%). Though somewhat genre heavy, the audiobook collections held at schools still offer listeners a variety of materials.

Table 41 shows the frequencies and percentages for student access to digital audiobook services. The participants were asked to indicate their responses for each of the answer choices that apply. About one fourth of the participants indicated that their students had access to digital audiobooks on campus through other services (not included in the choices) (24.2%), followed by iTunes (15.1%), and OverDrive (11.1%). When asked about access services via other campuses, about half of the participants said they do not have any (41.3%), followed by OverDrive (8.7%), and iTunes (7.7%). It is encouraging to note that librarians are able to provide their students access to audiobooks through other resources, if they're not available on their own campuses.

Table 40. Frequencies and percentages for literature represented in audiobook collection

	<i>n</i>	%
Which of the following types of literature are represented in your audiobook collection?		
I do not have an audiobook collection.	–	–
Audiobook Kits (i.e., Book and Audiobook Paired Together)	125	41.9
Picture Books	81	27.2
Non-Fiction, Including Biography/Autobiography/Memoirs	104	34.9
Classical Fiction	146	49.0
Contemporary/Realistic Fiction	179	60.1
Historical Fiction	141	47.3
Fantasy/Science Fiction	167	56.0
Mystery/Suspense/Thriller Fiction	151	50.7
Romance/Relationship Fiction	95	31.9
Sports Fiction	95	31.9
Poetry	68	22.8
Plays/Drama	61	20.5
Other	13	4.4

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Table 41. Frequencies and percentages for student access to digital audiobook services

	<i>n</i>	%
Which of the following digital audiobook services do your students have access to on your campus?		
Audible.com	16	5.4
iTunes	45	15.1
Net Library	5	1.7
OverDrive	33	11.1
Other	72	24.2
Do students at your school have access to any of the following digital audiobook services via other campuses?		
Audible.com	8	2.7
iTunes	23	7.7
Net Library	4	1.3
OverDrive	26	8.7
None	123	41.3
Other	18	6.0

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

In Table 42, we examine the frequencies and percentages for formats available in the audiobook collection and equipment available for listening to audiobook titles. The participants were asked to indicate their response for each of the answer choices that apply. A majority of the participants indicated that their current audiobook collections are in CD format (62.1%), followed by Playaway format (46.6%), and Cassette Tape format (43.3%). More than one third of the participants said that their current audiobook collections are in audiobook kits format (35.6%). When asked about the equipment availability for student checkout, about half of the participants said their students can

check out Playaways (42.5%), followed by headphones (26.8%), CD players (13.8%), and cassette players (13.8%). One fourth of the participants said that they do not offer any equipment for students to listen to audiobook titles. Although the audiobook industry is moving quickly to downloadable formats and most companies offer only CDs (and no cassettes at all), many schools still rely on a variety of audio formats.

Table 42. Frequencies and percentages for formats available in the audiobook collection and equipment to listen to audiobook titles

	<i>n</i>	%
What are the formats of your current audiobook collection?		
Playaways	139	46.6
CDs	185	62.1
Digital Formats (e.g., .mp3, .mp4, .wma, etc.)	57	19.1
Cassette Tapes	128	43.0
Audiobook Kits (i.e., Book and Audiobook Paired Together)	106	35.6
Other	11	3.7
Is equipment available for checkout for students to listen to audiobook titles?		
I do not offer any equipment for students to listen to audiobook titles.	75	25.2
Playaways	126	42.3
CD Players	41	13.8
iPod/MP3 Players	23	7.7
iPad/Digital Tablets	4	1.3
Cassette Players	41	13.8
Headphones	80	26.8
Other	26	8.7

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Audiobook Selection Resources

Table 43 shows the frequencies and percentages for resources used to get information about audiobooks and regarding audiobook awards used to guide audiobook purchases. The participants were asked to indicate their response for each of the answer choices that apply. A majority of the participants indicated that they get more information about audiobooks for young people from *School Library Journal* (59.4%). More than one third of the participants said that they get the information from word of mouth (33.6%). About one fifth of the participants get relevant information from the Books on Tape/Listening Library website (21.5%) and Recorded Books website (20.1%).

About half of the participants reported that they do not use audiobook awards to guide their audiobook purchases (48%). For those using audiobook awards as a guide, about one fifth said they refer to the list of YALSA Audiobook and Alternative Media (17.8%), followed by the Odyssey Award (16.1%), and the list of ALSC Notable Children's Recordings (15.4%). Overall, these results suggest school librarians still need guidance in where to look for help in developing their audiobook collections.

Table 43. Frequencies and percentages for resources used to get information and audiobook awards used to guide audiobooks purchases

	<i>n</i>	%
Which of the following audiobook resources or review sites/selection tools do you consult for information about audiobooks for young people?		
School Library Journal	177	59.4
"Audiobook Blog" by Mary Burkey From <i>Booklist Magazine</i>	25	8.4
Books on Tape/Listening Library Website	64	21.5
Recorded Books Website	60	20.1
Word of Mouth	100	33.6
None	19	6.4
Other	49	16.4
Do you use audiobook awards to guide your audiobook purchases?		
Yes	85	28.5
No	143	48.0
If you use audiobook awards to guide your audiobook purchases, which of the following do you use?		
I do not use audiobook awards to guide my purchases.	95	31.9
I refer to the Odyssey Award.	48	16.1
I refer to the list of YALSA Audiobook and Alternative Media.	53	17.8
I refer to the list of ALSC Notable Children's Recordings.	46	15.4
I refer to the Audie Awards.	22	7.4
I refer to the AudioFile Earphones Award.	5	1.7
Other	7	2.3

Note. Frequencies may not sum to $N = 298$ and percentages may not sum to 100 due to the check-all-that-apply option.

Attitudes Toward Audiobooks

The attitudes held by school librarians toward audiobooks can best be examined through the following tables. As seen in Table 44, the participants were asked to indicate their responses for several opinion statements regarding the value of audiobooks. More than one third of the participants somewhat disagreed that reading a book in print is better for students than listening to it in an audiobook format (33.2%), while about one third of them somewhat agreed with the previous statement (30.9%). A majority of the participants somewhat disagreed that listening to an audiobook is better for students than reading a book in print (57.4%). And a majority of them strongly agreed that listening to an audiobook while following along with the text in print is a worthwhile experience for students (65.1%).

Clearly the data indicate several significant findings regarding librarians' attitudes toward audiobooks. Particularly compelling and encouraging to this researcher are the responses about the value of audiobooks as well as discovering that all librarians who participated in the survey believe that students should have audiobooks made available to them. Also, though more experienced school librarians didn't necessarily have exposure to audiobooks in their library coursework, the data indicates that they still understand and recognize the need and value of having audiobooks for school populations. This can likely be attributed to their thorough participation in professional development opportunities afforded to them through organizations such as the Texas Library Association.

Table 44. Frequencies and percentages for reading better than audio, audio better than reading, and follow with audio

	<i>n</i>	%
Reading Better Than Audio		
Strongly Disagree	57	19.1
Somewhat Disagree	99	33.2
No Opinion	42	14.1
Somewhat Agree	92	30.9
Strongly Agree	5	1.7
Audio Better Than Reading		
Strongly Disagree	54	18.1
Somewhat Disagree	171	57.4
No Opinion	52	17.4
Somewhat Agree	19	6.4
Strongly Agree	1	.3
Follow With Audio		
Strongly Disagree	3	1.0
Somewhat Disagree	8	2.7
No Opinion	10	3.4
Somewhat Agree	82	27.5
Strongly Agree	194	65.1

Note. Frequencies not summing to $N = 298$ and percentages not summing to 100 reflect missing data.

While there is much to be celebrated regarding these findings, unfortunately, there are still a number of obstacles that prevent many school librarians from having robust audiobook collections. Budgetary restrictions, format challenges, and perhaps some preference to print materials are hurdles that need to be addressed if diverse, title-rich

audiobook collections are to be developed. While there are challenges that need to be overcome, the research and the findings of this study indicate that audiobooks and their benefits are a vital component of literacy for all learners. As school librarian Mary Burkey reminds us, "Audiobooks build a literary community open to all, providing a common experience for conversation and intellectual exploration among English language learners, those with learning disabilities, gifted students, and reluctant readers" (2012, 16).

Limitations

Though this study offered a close examination of the perspectives of school librarians in Texas toward audiobooks, it still represented a limited pool of the entire school librarian population in Texas. In addition, school librarians only represent a limited subset of those who serve youth and may have an interest in audiobook technology. Also, the response sample was limited to those who are members of their professional associations and have access to email and their professional listserv sites since that is how subjects were gathered and invited to participate. Finally, the assessment of attitudes in a "self-report" is often a challenging exercise assuming honest and accurate reflection on the part of respondents.

Further Research

Though audiobooks have been investigated previously for their role in literacy, there are a number of future research opportunities within the context of audiobooks and libraries. As described in the data results of this study detailed in Chapter IV, though

school librarians in Texas have favorable attitudes toward audiobooks, there were a number of obstacles that hindered librarians from having extensive audiobook collections available in their libraries. Valuable future research may include identifying and targeting specific obstacles, such as funding at district or campus budget levels. Another obstacle offered in the comments section was the issue of audiobook formats; a potential worthwhile study and area of further audiobook exploration would be the issue of format preferences by librarians versus students. Given that this study focused on the attitudes held by school librarians towards audiobooks, it would be interesting to study the attitudes of public librarians toward audiobooks to compare and contrast. Audiobooks also provide a number of exciting opportunities for studies which involve students—learning more about their attitudes, audiobook interests, and audiobook formatting preferences-- would all be valuable as well.

Conclusion

In conclusion, it is important to note that while evaluating the attitudes of school librarians in Texas towards audiobooks, it would be easy to get entrenched in the numbers, figures, and tables of the seemingly endless data; however, what really is essential is that for those who serve as the “gatekeepers” of school library audiobook collections to recognize the opportunity presented to them—they should be called to advocate for the youth they serve, and help plant the seeds to develop a strong, diverse audiobook collection for all students. As one school librarian noted in the “Comments” portion of the survey, “I think that our audiobook collection is an integral part of our

library collection. They are used by many of our students on my campus. Audiobooks provide students who are reluctant to read in the traditional sense to be able to continue to have a relationship with books. Audiobooks also allow "readers" to develop a different set of skills that are important for comprehension. I always tell my students that listening to an audiobook "counts" as reading. Reading with your ears is just as important as reading with your eyes. I love our audiobook collection and look forward to helping it continue to grow."

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APPENDIX A

Study Survey

Audiobooks and Attitudes: An Examination of School Librarians' Perspectives

Consent to Participate in Research

Title: [Audiobooks and Attitudes: An Examination of School Librarians' Perspectives](#)

Investigator: Rose Brock Email: rbrock@coppehillz.com (817)366-3863

Purpose and Procedures: This study seeks to describe the current attitudes of a subset of school librarians toward the acquisition and use of audiobooks with young people. The goal of this research project is to provide meaningful understanding of the attitudes towards audiobooks by school librarians within the state of Texas.

Voluntariness: Participation in the survey constitutes your consent. As with all online content, there is a risk of loss of confidentiality. Every effort will be taken to assure anonymity.

Potential Risks and Benefits: There is a potential risk of loss of confidentiality in all downloading and internet transactions. The nature of any information requested via online in this study, however, will not be identifiable. Confidentiality will be protected to the extent that is allowed by law. After completion of the study, the participants' contact information will be permanently deleted from the database.

Confidentiality: Results of this study may be reported in academic journals; however, your name and no other identifying information will be included. Please do not provide any personal identifying information.

Questions: Should you have questions regarding your rights as a participant in this research study, please contact (817)366-3863

I am indicating that I have read and understand the information above, and I freely give my consent to participate.

*1) Please select one of the following:

YES, I would like to participate in the survey. [Value=1]

NO, I would NOT like to participate in the survey. [Value=2]

Question Logic

If [YES, I would like to participate in the survey...] is selected, then skip to question [No logic applied]

If [NO, I would NOT like to participate in the survey...] is selected, then skip to question [GO TO END OF SURVEY]

Page Break

*2) Age:

*3) What is your gender?

-Select-

- Male [Value=1]

- Female [Value=2]

*4) Total years of experience as a school librarian:

*5) Total years of experience as a teacher prior to becoming a librarian:

6) What professional degrees/certifications do you hold? (Check all that apply)

Bachelor's degree (all classifications) [Checked=1]

Master's degree (non-library science) [Checked=1]

M.L.B. (Master of Library Science) [Checked=1]

Ph.D. (Doctor of Philosophy) [Checked=1]

State professional educator certificate [Checked=1]

National professional educator certificate [Checked=1]

L.R.E. (Learning Resources Endorsement) [Checked=1]

S.L.C. (School Librarian Certification) [Checked=1]

Emergency/Alternative teacher certificate [Checked=1]

Emergency/Alternative library certificate [Checked=1]

Other (please specify) [Checked=1]

*7) Were you introduced to audiobooks for children and young adults in your school training or coursework?

- Not at all [Value=1]
- In teacher preparation [Value=2]
- In certification training [Value=3]
- In MLB program coursework [Value=4]
- By colleagues/fellow students [Value=5]
- Other (please specify) [Value=6]

8) In which professional organizations related to library and media services, reading and literacy, and education technology do you hold membership?

(Check all that apply)

- Texas Library Association [Checked=1]
- American Library Association [Checked=1]
- International Reading Association [Checked=1]
- National Council for Teachers of English [Checked=1]
- Texas Computer Education Association [Checked=1]
- Other (please specify) [Checked=1]

*9) Where is your school located?

- Rural area [Value=1]
- Small town [Value=2]
- Suburban area [Value=3]
- Urban area [Value=4]

10) How would you describe the educational constituency you serve? (Check all that apply)

- Early childhood [Checked=1]
- Primary [Checked=1]
- Intermediate [Checked=1]
- Lower School [Checked=1]
- Middle School [Checked=1]
- Junior High School [Checked=1]
- High School [Checked=1]
- Upper School [Checked=1]
- K-12/All levels [Checked=1]
- Other (please specify) [Checked=1]

*11) Which of the following best describes your school?

- Public [Value=1]
- Private (parochial) [Value=2]
- Private (non-parochial) [Value=3]
- Charter [Value=4]
- Other (please specify) [Value=5]

*12) How many students do you serve?

- Up to 500 [Value=1]
- 501-1000 [Value=2]
- 1001-1500 [Value=3]
- 1501-2000 [Value=4]
- 2001-2500 [Value=5]
- Over 2501 [Value=6]

13) Which of the following statements most closely describes your own experiences with audiobooks?

- I have never listened to an audiobook. [Value=1]
- I have listened to a few audiobook titles independently of the text in print, but typically read print titles. [Value=2]
- I listen to audiobooks as much as I read texts in print, and often intermingle (go back and forth between the same titles in audiobook and print format). [Value=3]
- I frequently listen to audiobooks independently, but rarely read print titles. [Value=4]
- I listen to audiobooks exclusively. [Value=5]
- Other (please specify) [Value=6]

14) With which of the following audiobook awards are you familiar? (Check all that apply)

- Odyssey Award [Checked=1]
- YALSA Audiobook and Alternative Media Recordings [Checked=1]
- ALBC Notable Children's Recordings [Checked=1]
- Audie Awards [Checked=1]
- AudioFile Earphones Award [Checked=1]
- None [Checked=1]
- Other (please specify) [Checked=1]

15) What is your annual library budget? (round to nearest \$1000)

16) What obstacles, if any, do you encounter in the acquisition of audiobooks for children and young adults in your library? (Check all that apply)

- None [Checked=1]
- Insufficient funding [Checked=1]
- Lack of administrative support [Checked=1]
- Lack of interest among faculty [Checked=1]
- Lack of support from parents [Checked=1]
- Format restrictions [Checked=1]
- Other (please specify) [Checked=1]

17) Which statement BEST describes your prior experience with audiobooks in your prior school library work experience?

- I have never worked in a school library that had audiobooks in the collection. [Value=1]
- They were held as a distinct section in the general collection. [Value=2]
- They were integrated with the print titles in the general collection. [Value=3]
- They were held as part of a professional collection available to teachers. [Value=4]
- They were held in rooms designated for literacy instruction or improvement. [Value=5]
- They were dispersed to one or more classrooms in the building. [Value=6]
- Other (please specify) [Value=6]

18) In your opinion, how does experiencing a book in an audiobook format compare with experiencing the book in print format?

- There is more value in experiencing a book in audiobook format than in print format. [Value=1]
- Experiencing a book in either audiobook format or print format is valuable. [Value=2]
- There is more value in experiencing a book in print format than in an audiobook format. [Value=3]
- Experiencing a book in both audiobook format and print format simultaneously is valuable. [Value=4]
- Other (please specify) [Value=5]

19) Based on your knowledge and experience, what types of books should students be permitted to experience in an audiobook format? (Check all that apply)

- Students should not have the option to utilize audiobooks [Checked=1]
- Picture books [Checked=1]
- Non-fiction including Biography/Autobiography/Memoirs [Checked=1]
- Classical fiction [Checked=1]
- Contemporary/realistic fiction [Checked=1]
- Historical fiction [Checked=1]
- Fantasy/Science Fiction [Checked=1]
- Mystery/Suspense/Thriller fiction [Checked=1]
- Romance/Relationship fiction [Checked=1]
- Sports fiction [Checked=1]
- Poetry [Checked=1]
- Plays/Drama [Checked=1]
- Other (please specify) [Checked=1]

20) Based on your knowledge and experience, what types of students should have audiobooks made available to them? (Check all that apply)

- No students should have access to audiobooks [Checked=1]
- Developmentally/Emotionally/Learning-disabled learners [Checked=1]
- English language learners (ESL/ELL) [Checked=1]
- Gifted & Talented learners [Checked=1]
- Visually Impaired learners [Checked=1]
- All learners [Checked=1]

21) Based on your knowledge and experience, what ages of students should have audiobooks made available to them? (Check all that apply)

- No students should have access to audiobooks [Checked=1]
- Preschool [Checked=1]
- Elementary [Checked=1]
- Middle school [Checked=1]
- High school/young adult [Checked=1]
- Adults [Checked=1]

22) To what extent do you agree with the following statement: "Reading a book in print is better for students than listening to it in an audiobook format."

- Strongly agree [Value=1]
- Somewhat agree [Value=2]
- No opinion [Value=3]
- Somewhat disagree [Value=4]
- Strongly disagree [Value=5]

23) To what extent do you agree with the following statement: "Listening to an audiobook is better for students than reading a book in print."

- Strongly agree [Value=1]
- Somewhat agree [Value=2]
- No opinion [Value=3]
- Somewhat disagree [Value=4]
- Strongly disagree [Value=5]

24) To what extent do you agree with the following statement: "Listening to an audiobook while following along with the text in print is a worthwhile experience for students."

- Strongly agree [Value=1]
- Somewhat agree [Value=2]
- No opinion [Value=3]
- Somewhat disagree [Value=4]
- Strongly disagree [Value=5]

25) Do you have an audiobook collection?

- Yes [Value=1]

26) No [Value=2]

Question Logic
If [Yes] is selected, then skip to question [No logic applied]
If [No] is selected, then skip to question [GO TO END OF SURVEY]

Page Break

26) Approximately how many audiobook titles do you have in your collection?

27) Approximately how many print titles do you hold in your collection?

28) Approximately how much do you spend on audiobooks annually?

29) Which of the following types of literature are represented in your audiobook collection? (Check all that apply)

- Audiobook kits (book and audiobook paired together) [Checked=1]
- Picture books [Checked=1]
- Non-fiction including Biography/Autobiography/Memoirs [Checked=1]
- Classical fiction [Checked=1]
- Contemporary/realistic fiction [Checked=1]
- Historical fiction [Checked=1]
- Fantasy/Science Fiction [Checked=1]
- Mystery/Suspense/Thriller fiction [Checked=1]
- Romance/Relationship fiction [Checked=1]
- Sports fiction [Checked=1]
- Poetry [Checked=1]
- Plays/Drama [Checked=1]
- Other (please specify) [Checked=1]

30) How would you describe the placement of your audiobook collection? (Check all that apply)

- Held as a distinct section in the general collection [Checked=1]
- Paired with the print title and circulated as a set [Checked=1]
- Integrated with the print titles in the general collection [Checked=1]
- Held as part of a professional collection available to teachers [Checked=1]
- Held in rooms designated for literacy instruction or improvement [Checked=1]
- Dispersed to one or more classrooms in the building [Checked=1]
- Other (please specify) [Checked=1]

31) What are the formats of your current audiobook collection? (Check all that apply)

- Playaways [Checked=1]
- CDs [Checked=1]
- Digital formats (.mp3, .mp4, .wma, etc.) [Checked=1]
- Cassette tapes [Checked=1]
- Audiobook kits (book and audiobook paired together) [Checked=1]
- Other (please specify) [Checked=1]

32) Is equipment available for checkout for students to listen to audiobook titles? (Check all that apply)

- I do not offer any equipment for students to listen to audiobook titles [Checked=1]
- Playaways [Checked=1]

- CD players [Checked=1]
- iPod/MP3 players [Checked=1]
- iPad/digital tablets [Checked=1]
- Cassette players [Checked=1]
- Headphones [Checked=1]
- Other (please specify) [Checked=1]

33) Which of the following audiobook resources or review sites, selection tools do you consult for information about audiobooks for young people?

(Check all that apply)

- School Library Journal [Checked=1]
- Audiobook blog by Mary Burkey from Booklist Magazine [Checked=1]
- Books on Tape/Listening Library website [Checked=1]
- Recorded Books website [Checked=1]
- Word of Mouth [Checked=1]
- None [Checked=1]
- Other (please specify) [Checked=1]

34) Do you use audiobook awards to guide your audiobook purchases?

Yes [Value=2]

No [Value=3]

35) If you use audiobook awards to guide your audiobook purchases, which of the following do you use? (Check all that apply)

- I do not use audiobook awards to guide my purchases [Checked=1]
- I refer to the Odyssey Award [Checked=1]
- I refer to the list of YALSA Audiobook and Alternative Media Recordings [Checked=1]
- I refer to the list of ALSC Notable Children's Recordings [Checked=1]
- I refer to the Audie Awards [Checked=1]
- I refer to the AudioFile Earphones Award [Checked=1]
- Other (please specify) [Checked=1]

36) Which of the following digital audiobook services do your students have access to on your campus? (Check all that apply)

- Audible.com [Checked=1]
- iTunes [Checked=1]
- Net Library [Checked=1]
- OverDrive [Checked=1]
- Other (please specify) [Checked=1]

37) Do students at your school have access to any of the following digital audiobook services v/a other campuses? (Check all that apply)

- Audible.com [Checked=1]
- iTunes [Checked=1]
- Net Library [Checked=1]
- OverDrive [Checked=1]
- None [Checked=1]
- Other (please specify) [Checked=1]

38) In terms of the circulation of your audiobook collection, which of the following is true? (Check all that apply)

- Though I have audiobook collection, it doesn't tend to circulate much [Checked=1]
- Award winners tend to circulate well in an audiobook format [Checked=1]

- Best sellers tend to circulate well in an audiobook format [Checked=1]
- Audiobook titles of required classroom readings tend to circulate well [Checked=1]
- All types of books in my audiobook collection tend to circulate well [Checked=1]
- Other (please specify) [Checked=1]

39) Is there anything else you would like to share about your own personal experience with audiobooks?

(1000 characters remaining)

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Audiobooks and Attitudes: An Examination of School Librarians' Perspectives

Thank you!

For maximum confidentiality, please close this window.

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APPENDIX B

Participants' Responses to Open-Ended Survey Questions

What professional degrees/certifications do you hold?

- Another bachelor's degree
- Certification in music education
- CLAD(Cultural Language Acquisition Development) California
- COUNTY LIBRARIAN
- Early Childhood Education, ELS
- Early Childhood; English as a Second Language
- Ed. D. in Reading, ESL certification, GT certification and endorsement, principal certification
- Endorsements: Reading, Language Arts; K-12
- ESL
- ESL certificate
- ESL Certificate
- ESL Endorsement
- ESL PK-12
- ESL, Early Childhood, and working towards Principal Certification
- Learning Resources Endorsement Grades PK-12
- Licensed Vocational Nurse
- Master of Learning Resources
- Master Technology Teacher Certification
- Master's degree in Library Media 1978 University of Colorado
- Master's Degree Learning Resources
- Master's degree--Education Media Specialist
- Mid - management, supervision, bilingual, reading, guidance and counseling
- Mid-management Certification
- MSLIS- Master of Science in Library and Information Science
- Post Master's Educational Administration
- Post-Masters certificate in medical librarianship
- Principal complete in May
- Reading 1-8 Endorsement receiving MLS in December - working on it now
- School Principal Texas certification
- Teacher's aide
- Texas Teaching Certification
- Will obtain MLS in August
- Youth Librarian Certificate; English as a Second Language
- Youth Librarianship Certification

Were you introduced to audiobooks for children and young adults in your school training or coursework?

- As a teacher
- Aware of their existence
- By other teachers once I started teaching but nothing in my classes
- By personal interest
- During coursework, but on my own in an attempt to get more reading completed.
- I bought them for my son as he was growing up.
- I discovered them myself at the public library long before becoming a librarian.
- I don't know how I found out about them. My daughter learned to read using audio books.
- I found them when I was attending college
- I like to listen to books, so I searched them out myself.
- I use them often, but I don't think they were in my MLS program coursework?
- I was introduced before I became a librarian when I was driving with my young sons.
- In both teacher training and MLS coursework
- LONG time ago, I think in coursework
- Only because they didn't have audio books back in the day!
- Personal pursuit
- Teacher Preparation and MLS coursework
- Through collection development of several Libraries and student/teacher survey
- through my local library
- Too long ago; I cannot remember
- Undergraduate work
- Use in public library
- Used with my daughter for many years due to dyslexia
- Via use in Public Library
- When I worked at a public library
- While working in a public library.
- Working with dyslexic students

In which professional organizations related to library and media services, reading and literacy, and education technology do you hold membership?

- AASL
- ADK
- Administrative organizations
- ALAN
- ASCD
- ATPE

- BookSpring/ RIF
- Catholic Library Association – Bishop Byrne Chapter
- HASL-Houston Association of School Librarians
- I need to renew my membership in ALA. Funds forbid right now.
- ISTE
- None
- Oklahoma Library Association
- REFORMA
- REFORMA, AASL
- Science Teachers Association of Texas
- TASL, DASL
- TCEA
- TCTA
- Texas Distance Learning Assoc. (TxDLA)
- Texas State Teacher's Association
- Texas state teachers Association

How would you describe the educational constituency you serve?

- 2-5
- Community library
- District Library
- Coordinator
- Fifth and Sixth Grade
- High School STEM, Early College Campus
- International students with limited English proficiency (newcomers)
- K-4
- K-6
- K-8
- Part time at the local college reference desk
- PK4-8th grade
- PreK through 5th grade
- PreK-5
- PREK-5TH
- PS-8
- Students come from rural, suburban and urban areas.

Which of the following best describes your school?

- Charter School changed to Public due to school goals/vision/mission changed
- Technical High School/Vocational

Which of the following statements most closely describes your own experiences with audiobooks?

- I have just joined Audible.com and look forward to listening to more audiobooks
- I have listened to quite a few audiobooks while traveling in the car or while exercising.
- I listen daily to audiobooks and also read print daily, but rarely intermingle the two.
- I listen to a lot of audio books when I am driving. Otherwise I read. So I read a terrific amount.
- I listen to as many audiobooks as I can get my hands on and read lots of print. I do not intermingle
- I listen to audio books when I travel, and read many books in print
- I listen to audiobooks frequently but do not intermingle titles.
- I listen to audiobooks regularly, but I do not shift formats in the same title.
- I listen to one title as I run and drive. I read another title in print for fun.
- I read many more books, but listen to audiobooks several times a week.
- I use audio and text nearly equally, but do NOT intermingle
- Listen for review and purchase purpose; for teachers prior to their use.
- Listen to audiobooks extensively, and read extensively, but usually not the same titles

With which of the following audiobook awards are you familiar?

- Classics, SLJ's recommendations, Books on Tape, etc.
- Didn't know this existed. interesting...
- I generally just browse @ the public library, and choose Texas Lone Star winners.
- Recently we have not have the funds to purchase as many as we need.
- YALSA Amazing Audiobooks

What obstacles, if any, do you encounter in the acquisition of audiobooks for children and young adults in your library?

- Audio books are expensive I usually buy the at 1/2 price books if they have some I like
- Audiobooks on CD are too expensive.
- Because of the cost, I'm reluctant to loan them straight to the students.
- Breaking constantly
- Changing format
- Children do not have equipment
- Cost of the audiobook
- Damage and replacement, plus theft of some items
- End user devices

- Even though I actively promote them with students, they seldom take me up on them.
- Expense of equipment, restrictions on use of electronic devices at school
- Hard to justify the cost
- Have not ordered or use
- High expense relational to the longevity of the product
- I have broad discretion at selection for my library
- I usually buy Playaways but they break all the time
- I would definitely buy more if they weren't so expensive. I recently paid \$75 for Hunger Games.
- I've purchased Playaways (Follett) and they haven't been very reliable. 12 are no longer working
- Incomplete transition from analog to digital equipment
- Lack of apparent interest
- Lack of cd players, batteries, headphones, etc.
- Lack of equipment for students
- Lack of interest among students
- Lack of interest among students
- Lack of interest among the students
- Lack of interest by all patrons. They did not want to spend the money to replace the batteries.
- Lack of interest by students
- Lack of interest from students; we also buy audiobooks thru Overdrive now.
- Lack of interest from students
- Lack of interest from students
- Lack of interest from students.
- Lack of readers/computers for low income students
- Lack of reviews to justify purchase
- Lack of time to prepare audiobooks for shelf readiness
- Lack of titles and cost of each
- More selection in titles available would be helpful. And some audios are a bit overpriced.
- Needing to update old acquisitions that are cassette to CD
- No equipment to use them
- No returning them so I cannot always replace them
- Not enough devices. Problem
- Not enough students are interested in them to justify the cost.
- Only a few students are interested in the audiobooks.
- Our district purchases them for the entire district with our input
- Playaways are expensive, so it would be nice to have larger library budget

- Playaways are too expensive for circulation. Also, I've had hardware issues.
- Playaways from Follett expensive \$40.00 plus
- Please note my job is at the district level, not school
- Price
- Price of audio subscription prohibitive for small district
- Quickly changing technology makes formats quickly obsolete.
- Some resistance among teachers regarding their value.
- Some titles not available on audio
- Student interest
- Students don't really show an interest
- Students not interested
- Students often lack equipment to listen...playaways are good
- Students tend to loose or break mechinisms
- Tape players are all very old. CD players don't connect to the headphone jacks. No \$ for mp3 players
- Teachers prefer listening centers and want a CD they can pop in while the kids read along.
- The constatin changing and improvment of audio book, from tapes to cds, playawa and then
- Downloadable
- The risk of losing a \$45 Playaway is a deterrent
- This material does not circulate and have difficulty spending money on a material that is not used
- Very expensive for parents in low SES school to replace when lost or damaged
- We have no AV budget and aren't allowed to spend book budget on audio.
- We would like to have downloads available not physical CD's or Playaways, we don't have Overdrive

Which statement BEST describes your prior experience with audiobooks in your prior school library work experience?

- Audio books used as educational resource – not available for students to check out
- Available for check-out/ Shelved in a separate area from print titles.
- I don't remember audio books when I was a teacher.
- I have an audiobook section in my library for anyone who chooses to listen w/ teacher permission
- I provide them to students who request them.
- In other schools where I was not the librarian, I do not know if the libraries had audiobooks.
- Online available in all classrooms and at home.

- Our audio books were on cassettes
- Ours are available for download or streaming so they aren't shelved at all.
- Part of the professional collection for teachers and specific area and titles for student use.
- Stored in media room with dummy cases on display for patrons
- Students could check out some titles, but they had to be requested and pulled from the backroom.
- They are held in the professional collection and some are available to students, all to teachers
- They were held in the separate AV room for teachers and students
- They were kept with the video tapes in a separate room.
- This has been my only school library position. I have introduced audiobooks here myself.
- This is my first school library work experience
- This is the only school I've worked in
- This position is my only school library work experience.

In your opinion, how does experiencing a book in an audiobook format compare with experiencing the book in print format?

- All forms are valuable. Which is more valuable to a person depends on that person's learning style and preference.
- Audio books are perfect for the student who cannot stay focused on print book
- Audio books can be extremely helpful for struggling readers and emerging readers of a second language. They can be very enjoyable to all readers.
- Audio books work well for certain students who have different learning styles and well as the ELL population
- Audio format can be a tool to support learning.
- Both experiences are valuable, but they are different, and students may benefit in different ways depending on needs and abilities.
- Depending on how the student learns best, the audio can be very valuable for them, especially if they can listen and read simultaneously.
- Depends on the book. Something such as Harry Potter with made up language, words, is difficult for me to read, so I prefer an audio book. Everything else I like to read for myself so I can go back when I lose my place in thought!
- For me, I do not like to listen I find I am not focused on the book.
- For pleasure reading, I like choice two; for instruction, I like choice four.
- For students with reading difficulties, they are essential.
- I believe audio and print formats are equally beneficial, however, I believe audiobooks help with vocabulary acquisition and pronunciation, especially when paired with the same print title.

- I believe that print format is valuable and I like audiobooks when they are accompanied by the print format for special education students
- I like listening to audio books in the car and on walks. It is much safer than reading while driving or walking.
- I prefer print without audio. However, I believe ESL students benefit greatly with the audio and the print.
- I see them as two totally separate experiences. Reading vs listening.
- I think it depends on the learning style of the reader. I am a visual learner. Audio is hard for me to follow. I lose the train of thought often. Most of my students do not want an audio book when I offer it to them. Only a few like to read them.
- I think there is value both ways, but I am such a big reader of 'print' that I had to train myself to pay attention to the spoken word. It was tough at first!
- I think this depends on the person. I have a very difficult time concentrating on audio books, but I know many people who prefer them, so they are very valuable to some.
- It depends on learning style. Those with learning disabilities benefit from audiobooks. I prefer print format.
- It depends on the book and the quality of the audiobook.
- It depends on the reader. For my challenged readers I suggest reading and listening concurrently and find it to be more valuable, for all others the experience is equally valuable.
- It depends on the recording. With print, the reader can interpret freely. With audio, there is a limitation. The narrators can highly influence the reader's enjoyment or lack thereof.
- It depends on the topic of the book and the reader himself.
- Pros and cons to both. The narration voice may influence the meaning (less creativity for the reader).
- Reading a book in both formats is very helpful to students with reading difficulties. Otherwise it depends on the book and the individual and if reading is needing to be practiced by a student.
- Some titles are better suited to audio format, while others clearly have more difficulty in the format transfer and lose a certain quality.
- The value should be determined by the readers' preference
- There are advantages to both. I enjoy using the print & audio simultaneously. I listen while driving & read while not, getting through the books faster & having more titles to recommend to my students.
- Value depends on the purpose of reading. Often students remember information better when they see the words and can easily reread a section. Stories are often more enjoyable by listening.
- Wanted to check #3 but clarify it. The brain is exercising the neurons more when reading words.

- The mind has to decode those symbols on the page, attach meaning to them, and visualize what's being read. The advantage to an audio book is that the listener can be doing other things (driving, exercising, walking, etc.) while listening, and multiple people can listen to one audio book, but it's also easier for the mind to be distracted. But to dyslexic students, audio and print combined is a huge help.

Based on your knowledge and experience, what types of books should students be permitted to experience in an audiobook format?

- All
- All books can be worthy if well done
- All books should be included.
- All forms of literature
- All genres
- All genres and kinds
- All types of books should be allowed in audio format
- Any and all books that can support the audio with taking away from the text
- Any available
- Any type available if it will help the student with comprehension
- Anything
- Anything but picture books - they need to communicate through images, too.
- Ideally all types of books should be available. Practically it depends on patrons' interests.
- In any type of book
- In other languages
- It is advantageous to take advantage of both audio and print, especially together
- No restrictions
- Picture books need print format.
- Pictures books on audio alone would probably 'lose something in the translation!'
- Students should be "permitted" to use any type of audiobook they choose
- Textbooks
- You need to define audio book. May it have images or audio only?

How would you describe the placement of your audiobook collection?

- Audiobooks cases are displayed so all students see and have access to them.
- Available to students and teachers but needs to be requested.
- Available for download or streaming
- Available too students, but held in locked closet
- Displayed with like print titles
- Displayed with print, but checked out independently
- Held behind the circ desk to prevent theft but advertised at circ desk.

- Held in a separate AV room access limited to library professionals and teachers
- Held in mp3 format and given to students who bring in mp3 player and request them.
- I also offer them for check out to parents
- It is held separately but some of the audio books are only for teachers
- Juvenile audiobooks - separate from print but close to them. Jr High+ -
- Integrated with print title.
- Located in a Media Room available to teachers and staff
- Majority of titles are available to students with a select few for teachers only.
- Mostly in a section in library, but some in the back in bagged kits, some in rooms on ipods
- Some are on the computer for download, others are play a ways
- There are audiobooks that are part of the library collection and audiobooks stay in rooms

What are the formats of your current audiobook collection?

- 56 cassettes, 3 playaways, 3 CDs
- Audio on Nooks
- Books on CD-ROM to be played on the computer or saved on a shared drive
- BR Book Reading
- CDs are checked out by staff only
- District just purchased Overdrive Spring 2012.
- Downloadable from Follett Shelf
- Online
- The bulk are mp3/4 from audible.com and growing a playaway collection
- Very few CD's
- We have just subscribed to Overdrive.

Is equipment available for checkout for students to listen to audiobook titles?

- Batteries
- CD player can be used in library but not checked out
- CDs will play on any computer in the school
- Children are allowed to check out materials
- Earbuds can be purchased for \$1.00. This is for hygenic reasons
- Equipment is available for school use only
- I am working on providing digital recordings and equipment
- I did offer players, but students stole the batteries and tore up the headphones.
- If listening in the Library or classroom
- Many of our CD/Cassettes players are kaput; no \$ to replace.
- Overdrive titles can be downloaded to student owned smart phones.

- Rechargeable batteries
- Students may use library machines in school, but must use own machines outside.
- Students provide their own mp3 players.
- T's check out iPods, Kits & students use them in the CR; Dys and Visually Imp st can check out
- Teachers can check out equipment for classroom use
- Teachers can check out, but students don't
- Teachers check out what classes need.
- Teachers check them out for students to listen during center time
- Teachers have a boom box in their classroom to use as a listening center for CDs and tapes
- Teachers have CD players and cassette players in their rooms.
- The equipment is usually for classroom use, but some exceptions are made.
- The teachers usually check out the audiobooks for the students to listen in class
- They use their own or district-owned equipment.
- Tried playaways at another school – the students did not really care for them.
- We sell earbuds to avoid any hygiene issues

Which of the following audiobook resources or review sites, selection tools do you consult for information about audiobooks for young people?

- ALA best audiobooks list
- Audible.com
- Audible.com
- Awards websites
- Book List Magazine
- Booklist
- Companion CD's for the current popular titles
- Compiled reviews supplied on vendor sites
- Follet titlewise
- Follett
- Follett catalist
- Follett Library Resources--Vendor
- Follett Titlewave
- Follett
- I buy recordings of top rated fiction; reviews are of the print title.
- I buy titles of books that are very popular
- I look at reviews posted by Follett in the items description.
- I look for the audio version of popular print titles.
- I use the reviews that are included on vendor's websites

- I voraciously listen to audiobooks myself from the public library before making purchases.
- If I like a book, I can check to see if it has an audiobook
- Large chapter books on the Bluebonnet reading list; popular chapter books
- Listening Library
- Listening to them personally
- Local book stores
- Often purchase audio based on the review of the print book
- Overdrive website
- Parents-choice.org
- Popular titles in my collection
- Popularity of a print title helps me decide to purchase the audiobook to go with it.
- Public library titles available
- Recorded books catalog; Follett
- Regular Book Vendor=Follett
- Reviews
- Reviews from some of the above sources via the Follett website
- Student Requests
- Teacher recommendation/request
- Teacher request
- Teri Lesesne, Professor
- Nana Blog
- Titlewave
- Usually pick up something "on sale" at TLA
- Various vendors catalogs, reviews, popular print titles, classics
- Vendor catalogs and online
- Voya
- VOYA
- YALSA Amazing Audiobooks list and Audiofile magazine

If you use audiobook awards to guide your audiobook purchases, which of the following do you use?

- Audible.com's best list.
- Follet titlewise
- I will use these in future, though!
- Teacher requests, student requests
- YALSA Amazing Audiobooks Top Ten

Which of the following digital audiobook services do your students have access to on your campus?

- Audible no longer approved vendor so we have not bought any through there in a few years
- AudioBookCloud and TumbleBooks.com
- Catalist
- Discovery Education and Power Media Plus
- eSebco Books
- Follett Catalist Digital
- Follett e-books
- Follett ebook shelf
- Follett product
- Follett reader
- Follett Shelf
- Follett shelf, tumble books
- Follett's Catalist
- In the process of acquiring OverDrive.
- Internet
- Just Playaways and CD's
- Just submitted a PO to Overdrive
- Myon.com
- N/a
- Na
- No digital format
- None
- None
- None at this time, but investigating for future.
- None of these
- None that I know of.
- None. Have audible.com but only available through library
- Not applicatble
- One Click - Listening
- Library
- One click audio
- OneClick
- OneClickDigital
- Real alternative
- Through their own devices
- Tumblebooks
- Tumblebooks
- TumbleBooks

- Tumblebooks.com
- Tumbleboooks
- TumbleReaders
- Use of any of our online sources - World Book and SAFARI Montage
- We are in the process of adding downloadable books, both print and audio

Do students at your school have access to any of the following digital audiobook services via other campuses?

- ...whatever is available to them from various public libraries in our area.
- AudioBookCloud and TumbleBooks.com
- District collection of audiobooks from OneClickDigital
- Don't know
- I do not know
- Just submitted a PO for OverDRive
- No
- None
- Overdrive is available through the public library and they can look their if they want.
- OverDrive through the public library
- Public library
- Public Library Consortium
- Real alternative
- They have access through the public library to OverDrive
- Tumblebooks
- We do have interlibrary loan, but most of the time the titles we need are in use.

In terms of the circulation of your audiobook collection, which of the following is true?

- A few students frequently checkout audiobooks of all types
- Audio books are for faculty use only
- audio books circulate some - we are working to increase student awareness of the format availability
- Audio books that go with class sets of fiction circulate well.
- Books on CD don't circulate much. I expect downloads from Overdrive to be very popular.
- Books related to classroom curriculum tend to circulate well
- Depends on the needs of my teachers and time of year.
- Early childhood teachers check out the audio kits for centers regularly.
- Format & collection location are most likely why they don't circulate much.

- I see a very strong interest in the beginning of the year, but it tends to decline as the year goes on
- I use those in my collection more than the teachers. The teachers use tumblebooks a lot.
- Kids are preferring Playaways in JH. HS kids don't check out many; neither do the elementary kids.
- Mostly reluctant readers and students with reading impairments.
- My audiobook collection is brand new, and none have yet circulated.
- Only the play a ways circulate, but they have their own issues
- Our audiobook collection is pretty new and we therefore do not have many usage stats yet.
- Our digital books is district wide so I don't know the circulation of them.
- Playaways are available to 3rd and 4th graders only with a permission slip
- Playaways are popular here--any title
- Playaways circulate especially well in my junior high
- Playaways circulate more than CD's
- Playaways circulate well and books being used in Literature Circles
- Playways
- Playways circulate better than cassette tapes (I'm phasing them out.)
- RAL sets circulate often in the lower grades
- Students are very excited about audiobooks
- Teachers check out books for their listening stations
- Teachers only
- Teachers use audiobooks for classroom lessons.
- Teachers use audiobooks in classroom centers.
- Teachers use them frequently for their classrooms.
- The audiobooks are checked out by teachers for whole class sharing.
- The collection is limited to teacher use
- The Playaways and earbuds don't work well, so most are not checked out.
- They circulate mainly to dyslexia and resource students
- Works best here with struggling students

Is there anything else you would like to share about your own personal experience with audiobooks?

- 3rd graders are my target audience when buying audiobooks. They are ready for meatier content but many do not have the stamina nor skillset to complete a 200+ page book. These are the types of books I purchase in audiobook format.
- As an elementary campus with limited funds for purchasing every needed resource, unfortunately teachers are only allowed to check out audiobooks for

classroom use so they can keep track of them and make sure they are used in an appropriate manner to ensure long life.

- Audiobooks have opened up the world of literature to me in such a broad way. Because I am a slow and distracted reader, audiobooks allow me to 'read' so many more titles than I may have been able to read otherwise. It also has increased my vocabulary of unfamiliar words and phrases. I am an avid audiobook listener now!
- Audiobooks help our struggling readers
- Audiobooks make a big difference in keeping struggling students tuned in to reading. It provides them with a sense of success while improving their reading skills.
- Audios are a valuable resource EVERY school should have.

Is there anything else you would like to share about your own personal experience with audiobooks?

- Audiobooks tend to get lost or come back to the library broken. Therefore, as far as purchasing audio books for our library becomes very expensive and purchases are made by request only. No equipment is made available to listen to audiotapes as we have replaced many tape recorders by the hundreds.
- Converting from Playaways to other digital formats since they don't hold up as well for MS.
- Finding both students and teachers surprisingly resistant. Personally love and purchase most of these titles myself
- Here are some comments based on my experience. Playaways break easily and are stolen easily. I lose about 50% of the ones I buy every year. And after one year, if they break you're out of luck -- replacement policy has ended. CDs scratch and get lost, and unless you use Recorded Books, you can't get replacements. Recorded Books is prohibitively expensive and doesn't have contracts with many K-12 schools. CDs and Cassettes are practically obsolete, anyway. I LOVE librivox and other online public domain audiobook sharing sites, and recommend/use them. I LOVE downloading books for my personal use, but many of my students don't have computer access to download or listen. I'm waiting for the technology to become more common & less expensive before I get too deeply entrenched in another format/device.
- I am new at this school. Our library budget was cut to \$0.00 this year. I see updating my audiobooks as a priority once our funding is restored, as our books with tapes are all OLD.
- I am still trying to overcome our English teachers feeling that hearing a book does not count as reading. We do use a lot of audiobooks with our English Language Learners and special population students. We have had a large sum of bond money this year, so have had the luxury of building our audiobook collection. We

have also encouraged our AP students to use audiobooks for exposure to the many classics reference on these texts.

- I am trying to move us toward an Ovedrive subscription service that will include audiobooks. I refer our students to the public library Overdrive account now. I've had some problems with Playaways so I'm trying not to purchase those anymore. I've also purchased MP3-CD audiobooks thinking students would like them but they don't seem interested in those.
- I can't do without them in my car!!!
- I do want to include more audio books and players in my collection for my student to have access to. I am in my first year in the library and do plan to make more changes.
- I enjoy listening to audio books when I am strapped for time. Also, my son learns better by hearing, so he enjoys listening to audio books rather than just reading. I like making audio books available for those students who learn better by hearing and for those who have Dyslexia, are labeled LD or ESL.
- I feel that audiobooks paired with the book in print is very important in early literacy development.
- I first used audio books in my library as an intervention with my ELL and 504 students. They were a successful intervention would recomend
- I had playaways at the middle school I used to work at. The students were responsible for providing their own batteries and earphones. They were required to check out the book with the playaway. They circulated well.
- I have a long commute and have found that the audiobook experience not only makes the drive more bearable, but I get through many more titles than I would just in print
- I have all audio books paired with a paperback title to read. The student can then follow along with the audio book.
- I have have found that having Playaways in my collection has encouraged the reluctant reader, especially if I have the book that goes along with the Playaway.
- I have listened to audio books in the car on road trips and back and forth from work/home. I enjoy listening because I hear inflection in the narrators voice I might not have used and/or
- Pronunciations I may not have used. I also listened to Thirteen Reasons Why by Jay Asher on audio and it had two narrators. One for the male and one for the female character. I have recommended it to students because I found I enjoyed it more than I would have if I had just read the print version.
- I have seen it be very successful with struggling readers when the audio is paired with the print.
- I have seen the combination of Playaways and books really help out the struggling readers. Students are required to get the book that goes with the Playaway.

- I have used playaways when I was working at the public library. I have some books on CD that I listen to at home, but for the most part this library's audio section is used solely with the teachers and they in turn use them in the classroom with the students.
- I have very limited experience with audiobooks.
- I just started my collection last year with a gift from a donor who specified books for boys who don't like to read, although I don't limit circulation.
- I know they are powerful for all readers, but especially for those students with different learning styles. I also feel that I need to do more to publicize and emphasize our audiobooks.
- I like to use the tumblebook format with my students. I also like to go to the greedy hippo website and starfall.
- I love audiobooks and subscribe to Audible. I listen via the app on my phone.
- I love listening to audio books and I am trying to encourage it. I think listening to audio books helps develop student listening skills.
- I love listening to books and have ordered 3 playaways. I have some CDs as well. They don't circulate. I think it's really my fault--I don't think I market them well. Due to theft, I keep them in the back. The second reason I have such a pitiful collection is because of my budget. Each costs so much more than a print book; I can often get 2 or 3 copies of a book for the price of one audio book.
- I love listening to books. For students that have difficulty reading, audiobooks allow them the same opportunity as others to create the pictures in their mind. I do not feel that audiobooks are better or worse than print books, just another form that should be appreciated on its own.
- I love them, & I talk them up with my students often, as well as my colleagues. I think they enhance the reading experience. Who doesn't love being read to as a child, with someone acting out the characters with different voices. Audio books enrich the printed text. They can assist the reader, enhance the printed book, or replace it in some cases.
- I need more professional development in this area since formatting is changing so rapidly.
- I personally LOVED them when I was a child. My own preschool and toddler-aged boys love them, too. I found, when I was a teacher, that my students loved reading along in the book while listening to the audiobook. I often used the audio from the textbook if I knew a sub would be in my classroom, because they sometimes have strange accents or aren't the greatest oral readers. Also, simply listening to audiobooks without reading-along allows for a different type of brain stimulation and development than reading. Both formats are very valuable in education.

- I primarily check audio books out to the English department for use with their class novels. They seem to like to start out their classes listening to the book on audio. It usually hooks the reader at the beginning of their lesson.
- I say they don't circulate well -- I circulate about 2 a week, but I have a population of 2750 students.
- I think audio books serve a specific purpose in enhancing the reading experience for struggling students on an elementary level. For older learners/prolific readers the idea of having a book available all the time is a draw towards audio books. I love promoting them, using them as instructional tools when classes are reading a novel, and for self use.
- I think Playaways cost too much to buy on a regular basis.
- I think students would prefer Playaways and other smaller listening devices, but because of budget and personnel cuts, we have not enlarged the collection or pushed audiobooks.
- I think that our audio book collection is an integral part of our library collection. They are used by many of our students on my campus .Audio books provide students who are reluctant to read in the traditional sense to be able to continue to have a relationship with books. Audio books also allow "readers" to develop a different set of skills that are important for comprehension. I always tell my students that listening to an audio book "counts" as reading. Reading with your ears is just as important as reading with your eyes. I love our audiobook collection and look forward to helping it continue to grow.
- I think the audiobook collection in my library just needs to be promoted more. This campus opened in January, and the collection was never available to them before. Though the kids have been told of its existence during orientation, they won't usually go into the audiobook section unless they are reminded of it when a print copy is currently checked out.
- I think this is a valuable resource especially for reluctant readers & ELL students.
- I thought the price of audiobooks for recreational reading was too expensive for a school library, esp. after the invention of mp3s and ipods. I did purchase audiobooks to match required reading lists. I use audiobooks in my car to read young adult fiction, but I get them from the public library.
- I truly enjoy audiobooks and highly recommend it to the teachers at my school and my family members, but unfortunately, I do not see much enthusiasm from teachers.
- I worked with an English teacher on a grant to use audiobooks in the classroom, and we received funding to purchase a classroom set of mp3 players and some sets of print books to accompany the audiobooks. Although the teacher is gone, the department is still using the equipment and some additional audiobooks. Our administration has so many restrictions on the use of electronic devices by students that it is not practical to loan out the mp3 players to individual students.

- Although I am an avid listener to audiobooks, I do have some concern about whether the use of audiobooks without pairing them with print books might have an adverse effect on student development of reading ability in the middle school years.
- I would have more audiobooks but the formats change so quickly there is not funding to switch the formats. Our technology department doesn't support some of the other online audiobook resources.
- I'm just getting started with audiobooks. This is my first year in this library, and I purchased several. I can't keep them on the shelves.
- I'm only starting my audiobook collection. That's why I have comparatively few audiobooks versus books on tape. I keep on hand CDs and old cassettes mostly for ELA teachers who need audio versions of the Shakespeare plays they're teaching.
- If I'm on the treadmill, the earphones fall out. If I'm driving, the words are too fast and I can't back up the tape, nor concentrate on driving. I'd rather read. However, my husband enjoys listening while driving.
- If the students are following along in print while the story is being read to them it helps with fluency and vocabulary skills as well as make for an enjoyable read.
- It has only been this school year that I have had enough money to buy playaways for the next school year.
- It has opened the world of reading to many students who struggled. They have actually become readers and enjoyed the experience with the assistance of audiobooks. We "require" that students listen and follow along.
- It is hard to get a parent to pay for a damaged audio book...since many of my students using audio books are poor readers and many times come from low socio-economic backgrounds. If a student loses or tears up an audio book...they lose the privilege to check out anymore audio books, if they don't pay for the loss or damage.
- It's my experience with the students in my school that those in 4th grade or higher take better care and responsibility of audiobooks and headphones.
- Just to let you know budget has been zeroed out due to budget constraints. Price is the largest issue.
- Many of the Special Ed. students prefer to listen to the audiobooks simultaneously with the print copy. I would buy Playaways paired with paperbacks if they were available.
- My audio collection is held separate and not paired with books because of my own preferences as an audiobook listener.
- My background is public libraries. I see audiobooks as very valuable. My family listens to audio books on vacation. I use them as centers in my library. Four students at a time can listen. The audiobooks I have are in such high demand with the teachers that I don't feel I can put them out for the students yet.

- My dyslexic daughter benefited greatly from audiobooks, as did my daughter who prefers not to read.
- My Dyslexic son loves to listen to and read a book at the same time. He tackled books that were "too hard" for him and didn't know he was not supposed to enjoy them. Students love audiobooks. I love having options to get stories. Listening to and reading a book at the same time can be great for some students, but it isn't for everyone. Some people do not like listening to books. I think it's because they can't "see" the pictures.
- My friend got me hooked on audiobooks personally; since then I have made more effort to get our audiobooks out to the kids. Our HS kids have 1: 1 laptops and prefer to listen to music; our junior high kids really like the Playaways, but the Playaways don't last very long.
- My husband and I use audiobooks as we travel. We usually listen to 4 to 6 hour books on each trip.
- My school has not come around to audio titles yet.
- My students love Playaways. Keeping the batteries working was difficult- so I went to rechargeable.
- My students love using audiobooks. I have first graders using audiobooks while following along with print book. They are able to perform at higher levels. They love them.
- OneClickDigital requires a user to download a Manager to a computer, then use specific instructions to download the book to their device. It seems convoluted and I'm not sure if they've been used at all. Playaways circulate more I think but there just isn't much interest. CD's only circulate to staff. Rarely do students check them out. The format is becoming obsolete.
- Only classroom required readings are checked out regularly.
- Our district acquired Overdrive 2 years ago, and those purchases do not come out of my budget. I have since reduced the amount that I spend on Playaways because of titles that are now available through Overdrive. The number "60" in question 26 refers to physical copies, rather than those available through Overdrive, since they are not owned by my school, but available through the district.
- Our district is exploring the possibility of adding ebooks to our collection using the Follett Shelf.
- Our school district is planning on purchasing a district-wide Follett Shelf, so I'm not purchasing any audiobooks in digital format until we have our shelf. I plan on purchasing more audiobooks in the future once the district contributes to our funding.
- Our school is a 1 to 1 school, so I will not be buying anymore physical audiobooks. We will instead be circulating digital downloads acquired through Follett's new Catalist.

- Our subscription to Myon. com has done more than anything else to motivate our students to read. Our ELL and at-risk students especially benefit from the books presented. The nonfiction books follow state and national standards and I use them to teach concepts students need to understand.
- Perfect for road trips!
- Playaways are very popular with our students, but I hear the appeal drops off once they get to high school. Also, I have a dyslexic student who relies on our collection heavily where she will pair the text with the audio.
- Playaways/audio books have proven to be very useful in boosting fluency and reading levels in struggling students. I've observed increases in motivation to read among reluctant male struggling readers. Good luck!
- Popularity of audiobooks waxes and wanes. If a student is seen listening to a Playaway, soon other students check out Playaways. Otherwise, unless I do active marketing, the Playaways sit on the shelf, despite their being shelved in a conspicuous spot with clear labeling: "Playaway recorded books." One student found the Playaway took too much time to listen to, so he just turned it in and read the print copy. Other than Playaways, we don't usually check out CD audiobooks to students; they are in the professional collection. Of course we make exceptions.
- Seems to be an area that has been in flux for a long time. It is hard to find a method that works for circulation of materials and teachers are typically not supportive of audio books, except when the books are part of a required list and the student has identified reading problems or issues.
- Since there are so many more audiobooks available now, we're going to try again to include titles the students like. It's taken a while to get popular titles on audiobooks. If the cost wasn't so prohibitive, we would purchase more.
- Some students say they don't like to read so they get the audio books. I love the printed book as well as audio. It is hard to get the students to make good choices when it comes to audio books, but it is a challenge that is worth it. It is important to find audio books read by good speakers.
- Students just don't seem to ask for them.
- Students will try audio books but always go back to what they enjoy. Either print or audio. They decide.
- Teachers don't seem to be enthusiastic or interested in checking out audiobooks for classroom use. This is my first year as the librarian at this campus and we have a very small collection of audiobooks, and since only 1 teacher has checked out audiobooks this year (out of about 50 teachers at our campus), I haven't ordered many new ones. If there was interest I would try to spend more, but the focus seems to be on books.
- Teachers don't use their listening stations as much as they used to.

- The cost is more prohibitive than anything. My campus has a high mobility rate; I already lost 2 Playaways when kids moved and didn't return them. That was almost \$95 dollars lost with two items. Replacements won't be purchased. Battery cost must be factored in as well. Most of my kids admit to just having the Playaway on while they are doing others things and don't really listen to the story; it is just background noise. We will start pairing the Playaway with the traditional book for future checkouts.
- The issues with kids returning all components of play a ways is difficult. They are not returned, or in pieces, broken, etc. We do NOT have MP3 players to circulate, but teachers and students who ask may check out books downloaded to their personal MP3 players, or flash drives to play on their computers. Some of our audio books are from nonprofessional sources, so they are not as interesting as professional sources.
- The state mandated test is taking time away from the teachers' creativity and time to read more books in class. Homework is frowned upon so they don't seem to be able to extend the students' reading in that way. We use audio books mainly for the reluctant and low achieving reader.
- The various formats poses a problem. I just submitted a PO for OverDrive so hopefully, that will help with the formatting issues.
- They do not appeal to students as well as I thought they would.
- This is my first year on this campus. There were no playaways available to students until this year. The cost of playaways is definitely an issue. I would love to have more audiobooks! I am hoping that next year our campus will have Overdrive.
- This is the first year I have had Playaways in my library. I first offered them to the dyslexic students and their teacher to see how circulation would go. It was successful, but they rarely check them out. Now I am offering them to the general population, but they seem to be forgotten much of the time. I have a huge selection of cassette tapes and CDs with books that teachers can check out, but did not include those in the "audiobook" category when taking this survey. They are more like "listening centers" for classroom use.
- This year, I borrowed several audiobooks from the public library and invited the students to use the library computers as listening stations. They loved reading the print books simultaneously with listening to the audio versions. Almost all of the students were English as a Second Language Learners. The students themselves thought that their reading abilities were growing significantly. One boy, after listening to Coraline for about 1 hour, asked to stop the audio, because he wanted to read faster than the audio read.
- We always have problems with malfunctioning playaways. Students also lose pieces of kits (lanyards, cds, battery covers) that we then have to preplace.

- We bought a lot of Playaways with grant money, but this year we have such a small budget, we can't afford the batteries for the Playaways, so I'm considering donating them to the Dyslexia classroom.
- We definitely have a core group of students AND teachers who love audiobooks. In fact, they circulate more with teachers than students. I think audiobooks are a personal preference. I don't like them at all personally, but think they are an extremely valuable and important part of our collection.
- We have many students that love our audiobooks. They often check them out with the print book.
- We just got Overdrive, so I haven't been able to evaluate how it affects audiobook use.
- We just got Overdrive, so most of the students do not use this yet. My audiobooks that are circulated are on Playaways. They used to not circulate very well, but over the last two years circulate pretty frequently, mostly by a few students who really like them. The good thing about Playaways is that students are allowed to have them out during the school day (unlike, say, an iPod). Teachers can be confident that students are listening to a book. The bad thing is that they break all the time. It's a huge problem. I also finally started buying rechargeable batteries. My campus reading teacher & I bought a number of Playaway/print book pairs that she uses with her dyslexic and ESL students ALL the time. It is extremely successful in helping them to read above their current level, and they love it. I wish sites like B&N and Follett made it easier to search for audiobook/print pairs.
- We spend most of our library budget on books and magazines, subscriptions for online research resources, supplies, and maintenance contracts. With budget cuts, we spend very little on audiovisual. I have spent nothing on audio this year. Students may bring their own technology (Smartphone, iPads, iPads). Discovery Education and Power Media Plus is available online. There is one school in our district that has access to OverDrive. Funding came from an affluent PTA. Our students are encouraged to use audio resources from our local public library.
- We use Bookshare extensively to provide audiobook options to our dyslexia/resource students. The quality isn't as good as a real person reading, but it has met a huge need as we try to get more funds each year to buy more audiobooks. We create about 10 titles a week with Bookshare.
- When I was little, I had a copy of Alice in Wonderland on a vinyl record. I learned to read before starting school because I continually listened to the audiobook and followed along in the book. These are a valuable resource for every student and teacher alike. The use needs to depend on the purpose. At home, we use them when traveling for entertainment--just the audiobooks. At school, many kids would benefit from pairing audio with print.

- When teachers check out audio, the students tend to follow. It goes in stages, sometimes they are checking out like crazy and then not at all.
- While I personally prefer books in print, I realize that there are many learning styles and feel it's important to have materials that fit everyone's learning style.