

Holly N. Roper. Representing the Romance: Diversity and Inclusion in the Romance Collections of Public Libraries. A Master's Paper for the M.S. in L.S degree. May 2020. 62 pages. Advisor: Sandra Hughes-Hassell

The romance genre is the only section of literature that ensures love and happy endings for its characters. It is for this reason that novels with diverse authors and main characters are crucial in library collections as every person should see themselves represented and as deserving of love. The intention of this paper is to research to what extent the romance collections of large public library systems are diverse and inclusive. This will be determined by title searching for thirty-five popular romance novels with diverse main characters in the online catalogs of the ten public library systems with the largest service populations in a southern state of the United States. If a system has at least 50 percent of the novels on the list then its collection will be evaluated as being minimally inclusive and possibly developed for diversity.

Headings:

Romance fiction

Collection development in public libraries

African Americans & libraries

Asian Americans & libraries

Hispanic Americans & libraries

Libraries & LGBT people

Libraries & people with disabilities

REPRESENTING THE ROMANCE: DIVERSITY AND INCLUSION IN THE  
ROMANCE COLLECTIONS OF PUBLIC LIBRARIES

by

Holly N. Roper

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

Chapel Hill, North Carolina

May 2020

Approved by

---

Sandra Hughes-Hassell

## Table of Contents

<b>Introduction</b>	<b>5</b>
<b>Literature Review</b>	<b>7</b>
The History of Romance Novels	7
Diversity and Inclusion in the Romance Genre	11
Romance Novels in Public Libraries	17
Similar Research & Methodology	18
<b>Methodology</b>	<b>20</b>
<b>County Demographics</b>	<b>20</b>
Data Collection	23
Finding Diverse Romance Novels	24
Data Analysis	26
<b>Findings</b>	<b>30</b>
Inclusivity of Romance Collections	30
Diversity of Romance Collections	31
Achievements and Shortcomings	36
<b>Conclusion</b>	<b>40</b>
Suggestions for Further Study	41
<b>References</b>	<b>42</b>
<b>Appendix A. Diverse Romance Novels</b>	<b>50</b>
<b>Appendix B. Romance Blogs and Websites</b>	<b>51</b>
<b>Appendix C. Library System 1 Data</b>	<b>52</b>
<b>Appendix D. Library System 2 Data</b>	<b>53</b>
<b>Appendix E. Library System 3 Data</b>	<b>54</b>
<b>Appendix F. Library System 4 Data</b>	<b>55</b>
<b>Appendix G. Library System 5 Data</b>	<b>56</b>
<b>Appendix H. Library System 6 Data</b>	<b>57</b>

<b>Appendix I. Library System 7 Data</b>	<b>58</b>
<b>Appendix J. Library System 8 Data</b>	<b>59</b>
<b>Appendix K. Library System 9 Data</b>	<b>60</b>
<b>Appendix L. Library System 10 Data</b>	<b>61</b>

## List of Tables

Table 1. Library System 1 Demographics.....	21
Table 2. Library System 2 Demographics.....	21
Table 3. Library System 3 Demographics.....	21
Table 4. Library System 4 Demographics.....	21
Table 5. Library System 5 Demographics.....	21
Table 6. Library System 6 Demographics.....	21
Table 7. Library System 7 Demographics.....	21
Table 8. Library System 8 Demographics.....	21
Table 9. Library System 9 Demographics.....	22
Table 10. Library System 10 Demographics.....	22
Table 11. State Demographics.....	22
Table 12. Diverse Romance Novels with Listed Identities.....	28
Table 13. Overall Number of Diverse Romance Novels.....	30
Table 14. Library System 1 Diversity in Romance Collection.....	32
Table 15. Library System 2 Diversity in Romance Collection.....	32
Table 16. Library System 3 Diversity in Romance Collection.....	33
Table 17. Library System 4 Diversity in Romance Collection.....	33
Table 18. Library System 5 Diversity in Romance Collection.....	34
Table 19. Library System 6 Diversity in Romance Collection.....	34
Table 20. Library System 7 Diversity in Romance Collection.....	34
Table 21. Library System 8 Diversity in Romance Collection.....	35
Table 22. Library System 9 Diversity in Romance Collection.....	35
Table 23. Library System 10 Diversity in Romance Collection.....	36
Table 24. Diverse Romance Novels in Systems.....	39

## Introduction

Romance novels are the most popular genre of fiction in the United States with the genre making up 34 percent of fiction sold, outselling all other categories with an annual \$1.4 billion in sales per year, and 35 percent of romance readers reporting buying more than one romance novel per month (Rodale, 2015). Why are these statistics important? The Romance Writers of America reports that readers of romance novels get their books in the following places, no particular order: borrow from a library; purchase in brick-and-mortar bookstores; acquire them from friends/relatives; purchase in print via an online store; and purchase them as an e-book via an online store (2017). The genre's popularity maintains that its collections should be well-developed in a public library.

A romance novel operates within the boundaries of two distinct rules of the genre as established by the Romance Writers of America, the largest non-profit trade association for romance writers: "a central love story and an emotionally satisfying and optimistic ending". Essentially, this means that the focus of the novel must be on the romantic relationship between the main characters and that it must end with a Happily Ever After (HEA) or a Happily For Now (HFN). Romance novels are manifestations of hope, not tragedy, and therefore the ending must not involve the death of the protagonists. It is for this reason that the term "love stories" is not used within this paper, as books described as love stories do not always abide by the two main tenets of romance novels.

Romance is the genre of hope and love, and the collections of public libraries should reflect the ability of every person to have a happy ending. If only white, non-disabled, heterosexual couples are depicted in the romance section then the library system is not serving all of its patrons and is not representing them in the collections. In an interview romance author Beverly Jenkins recounted the positive reactions of fans who finally saw themselves represented when she published a novel about a dark-skinned black woman in 1996 (Beckett, 2019). Cat Sebastian, author of romance novels with main characters of various sexualities and gender identities, stressed the importance of representation in romance:

Romance novels show us that we are also deserving of love, respect, and happy endings despite what we might think of as our least endearing qualities... For a reader who might share a character's marginalization, this experience can be hugely affirming and reassuring. (2018)

The emphasis on diversity and inclusion in romance novels is not a trend, but rather a reflection of the reality millions of people experience each day. Every region of the United States has people of color, members of the LGBTQIA+ community, and people with disabilities. To deny their representation in the romance novel collections of public libraries is to attempt to rewrite their very existence. It is for this reason that this paper will undertake an examination of the ten public library systems with the largest service populations in a southern state of the U.S. to determine the levels of diversity and inclusion in their romance novel collections.

## Literature Review

### The History of Romance Novels

The history of romance novels is well documented through the work of various academics, but the most seminal examination of the genre's development is Pamela Regis's 2003 work *A Natural History of the Romance Novel*. Regis traced the inception of the romance novel to the courtship novels of the late eighteenth and early nineteenth centuries which reflected changing social norms concerning marriage, images of the self, and English property law:

The romance novel steps forward as a dominant genre in English letters at a time of changing values and practices concerning courtship and marriage. This change brought about conflict, which is reflected in the pages of the romance novels... As a result of this change in values, three broad social trends meet and clash on the pages of the romance novel: the rise of affective individualism, the importance of companionate marriage, and English law as it applied to married women. Authors of the romance novel confronted all of these issues as they told the story of the courtship and betrothal of their heroines. (Regis, 2003, p. 55-56)

The first work to address these issues and shape the narrative of courtship novels was Samuel Richardson's *Pamela; or Virtue Rewarded*, published in 1740. Regis noted the book's significant contributions to the genre, remarking that with its focus on the heroine's perspective Richardson did not simply shape the romance novel "He made it



famous” (p. 63). *A Natural History of the Romance Novel* proceeds to follow the development of romance novel structures, tropes, and its evolution into the most popular genre of fiction at the end of the twentieth century (p. 110-111).

Despite this popularity—or perhaps because of it—romance novels face scorn and are derided by critics and scholars as “cheap, trashy books” (Rodale, 2015, p. 52). Regis examined the root of this disdain for the genre, noting that with the rise of the novel in the late eighteenth and early nineteenth centuries “the romance novel, the most female of forms, was dismissed as an accidental choice. Overlooked with the genre itself was its power to convey ideas and issues essential to the heroines who were put at its center” (p. 53). She asserted that due to its focus on emotions and the internal wants and desires of the heroine, rather than the traditional hero—a subversion of patriarchal standards—early critics of the romance novel marginalized the form and its popularity as being aberrant and antithetical to the types of literature people should read (Regis, 2003, p. 207). This dismissal continued into the twentieth century study of the romance genre, as exemplified by Janice Radway’s 1984 study *Reading the Romance*. Regis addressed how Radway’s examination of the romance genre epitomized the approach of modern critiques:

Radway is widely quoted as the expert on romance novels, yet her book focuses on one narrow segment of the twentieth-century market, the sensual long historical, and then she examines only twenty of those titles identified as ‘ideal’ by these group of readers she chose to study...yet these critics make conclusions about the romance genre as a whole or about an unacceptably broad section of it. (Regis, 2003, p. 6)

While consistently cited by romance academics, it is for this reason that Radway's work will not be used as a source within this paper.

Additional work on the history of the romance novel is found within the community of romance writers. In 2015, romance novelist Maya Rodale published an analysis of the genre's history and stigmas in her book *Dangerous Books for Girls: The Bad Reputation of Romance Novels Explained*. The basis of the book was a 2014 study conducted by Rodale in which she asked romance readers and non-romance readers to complete a survey on their perceptions of romance novels. Rodale used the results to examine the root of the "bad reputation" of romance novels, beginning with the early history of the novel in the late eighteenth century.

Similar to Regis, in her book Rodale noted the impact of social movements upon the history of the romance novel, placing it within the context of great social and political change:

The eighteenth and nineteenth centuries were rife with revolutions—the American, the French, the Industrial—and it was understood that they were fueled by widespread reading. Who was reading and what they were reading was particularly concerning.... Stories of personal transformation and social change presented a powerful image of how the social norm could be altered for greater happiness. (Rodale, 2015, p. 16-17)

Rodale noted that in response to this surge in popularity novels and the ideas within them were deemed dangerous to the English government, resulting in the passage of a series of taxes on paper. In particular, there was concern over the impact these books would have

on women and their perception of their roles in society. To discourage consumption of books that focused on the agency of a heroine, critics denigrated the romance novel “as formulaic and unrealistic and its audience for being stupid was a way to minimize the impact of the ideas within” (Rodale, 2015, p. 18). Going a step further than Regis, Rodale connected the modern rejection of romance novels as respected literature to the primary writers and readers of the genre: women. In her study, Rodale observed that “when asked why romance had a bad reputation, 69 percent of survey respondents said, ‘Because women write it and read it’” (p. 73). The intensely focused disparagement of what Regis (2003) describes as “the most female of popular genres” (p. xii) is not coincidental and Rodale asserted that the perception of romance novels as “senseless fluff” has as much to do with society’s attitude towards the feminine as it does with the history of the novel.

Modern romance novels continue the work of nineteenth-century courtship novels by reflecting the social, political, and economic challenges in society. In a December 2016 article for the news website *Jezebel*, writer Kelly Faircloth assessed how the sexual revolution of the 1970s changed the romance genre. “The Sweet, Savage Sexual Revolution That Set the Romance Novel Free” detailed how the contemporary iteration of the romance novel can be traced back to 1972 with the release of Kathleen Woodiwiss’s historical romance *The Flame and the Flower*. Revolutionary for its time, the novel broke with the traditional convention of chaste kisses and closed-door intimacy by showing explicit sex scenes between the heroine and hero (Faircloth, 2016). Faircloth placed this momentous shift within a larger social context, noting that *The Flame and the Flower* was published “just as the second wave of the feminist movement was cresting.

As *Roe v. Wade* came before the Supreme Court, and Congress sent the ERA to state legislatures for ratification, the old sexual mores were unraveling faster and faster” (2016). Faircloth’s article analyzed how the cultural shifts of the seventies, eighties, and nineties paved the way for romance writers of the 2000s to address current issues of consent in relationships, and ultimately the push for greater inclusivity and diversity within the genre.

### Diversity and Inclusion in the Romance Genre

Like many institutions in American society, the romance genre has much room for improvement when it comes to the representation of marginalized groups. While progress has been made—and more diverse romances are easier to find in 2019 than they were in 1999—most romance novels are not representative of American demographics and still center characters who are white, heterosexual, and non-disabled. It was not until this year that a black woman—Kennedy Ryan for her novel *Long Shot*—won a RITA, the highest award in romance fiction given by the Romance Writers of America, which has been bestowing the honor since 1982 (Mahoney, 2019). This paper examines the diversity of representation and levels of inclusion in public library systems, but it is first important to know the condition of these issues in the context of the romance genre.

The Ripped Bodice—located in Culver City, California—was the first romance bookstore in North America when it was opened in 2016. Since then owners Bea and Leah Koch have carried out a yearly study to examine how many books by people of color and indigenous people are released by the top 20 publishers of romance novels. The results show the stark reality of opportunities for minoritized peoples. In 2016 the report

stated that “out of 20 publishers surveyed, only 3 had at least 10 percent of their books written by people of color” (Ripped Bodice, 2017); in 2017 “10 out of 20 publishers had the same or fewer books written by authors of color in 2017 than in 2016” (Ripped Bodice, 2018); and in 2018 “out of 20 publishers only one improved from both 2016 to 2017 and 2017 to 2018” (Ripped Bodice, 2019). *The New York Times* reported on the results in 2017:

Seven of the 10 best-selling novels from the time of the store’s opening in March 2016 through the end of that year were written by nonwhite women. So why was the overall percentage of books that were written by nonwhite women and released by the major romance publishing imprints, like Avon Romance, at HarperCollins, and Berkley, at Penguin Random House, so low? (Rosman, 2017)

The article featured interviews with several popular authors of color including Beverly Jenkins, Sonali Dev, and Courtney Milan about their experiences with publishing houses, and each recounted times where their possible success was questioned due to the race of their novel’s characters (Rosman, 2017). With these results it is inconceivable to deny that despite the accomplishments of authors of color and indigenous authors there is extensive gatekeeping happening within romance publishing.

Romance authors who write about characters with diverse sexualities and genders face similar publishing roadblocks. The history of LGBTQIA+ romance novels is largely based in self-publishing or small publishing houses that specifically distributed works by

queer<sup>1</sup> authors due to overt discrimination by large publishing companies (Barot, 2016, p. 393). Romance writer and publisher Len Barot—who writes under the pseudonym Radclyffe—remarked on the current state of queer romance novels:

As evidenced by our sales figures and those of other publishers specializing in queer romance, the market for queer romance is alive and growing... Queer romance has grown from a handful of titles published by struggling presses existing far from the mainstream publishing network to dozens of new titles a month in every genre produced by publishers recognized by the Romance Writers of America. (Barot, 2016, p. 402)

Even with this market success, Barot noted that chain bookstores and grocery stores typically do not carry romance novels with queer main characters, leading to reader reliance on ebooks, which are “the predominant content form in queer publishing” (p. 401). With the problematic literary history of portraying queer love stories as tragedies it is crucial to have romance narratives and collections that focalize the perspectives of those within the LGBTQIA+ community and show that everyone is deserving of a happily ever after (Barot, 2016, p. 389).

Representations of disability in romance have a complicated history. As in other forms of media, the stereotype of the person who “overcomes” their disability in order to find happiness has been used in romance novels—usually as part of the hero’s recovery narrative with the love and assistance of the non-disabled heroine (Schalk, 2016, p.

---

<sup>1</sup> It is understood that this term is not accepted by all members of the LGBTQIA+ community. The term “queer” is used within this paper to reflect the usage of the term within an academic context, as seen in Barot, L. (2016). *Queer Romance in Twentieth and Twenty-First-Century America: Snapshot of a Revolution*. In *New approaches to popular romance fiction : critical essays*. Jefferson, NC: McFarland & Co.

1244). Sandra Schwab comments that “in romance novels the hero ‘is often physically impaired,’ while ‘impaired heroines tend to be much rarer’ (276)” (Cheyne, 2013, p. 42). Positive depictions of disabled characters are becoming more frequent, as are own voices<sup>2</sup> novels where the author shares the main character’s disability (Alter, 2018). This representation is important, as Cheyne (2013) articulated:

The status of the romance genre as a mass-market popular form and the importance of fulfilling sexual relationships as an element of the HEA [happily ever after] mean that romances featuring disabled heroes or heroines are uniquely positioned to challenge public perceptions of disabled people as asexual. More broadly, the depiction of disabled characters achieving the HEA is significant in a society still dominated by tragedy-model perspectives and thus ambivalent about whether disabled people are worthy or desiring of love. (p. 40)

Disability representation in romance novels acts as a counter narrative<sup>3</sup> to the harmful stereotypes surrounding those with a disability. It enables the reader to see stories that center the lives of disabled peoples and has the power to validate the lived experiences of disabled readers.

People from minoritized groups have a long history in romance novels and romance organizations. In an effort to address concerns over diversity at the 2019 RITA awards, the Romance Writers of America created a website dedicated to showcasing the work of “the early authors and books that have been left out of the spotlight during the

---

<sup>2</sup> See Duyvis, C. for more information about #OwnVoices.

<sup>3</sup> For more on counter narratives see Solórzano, D. G., & Yosso, T. J. (2002). Critical Race Methodology: Counter-Storytelling as an Analytical Framework for Education Research. *Qualitative Inquiry*, 8(1), 23–44

nearly fifty years of the modern American romance genre” (RWA Trailblazers). The romance novels featured on the page follow the modern history of the romance novel from 1970 to 2019 and are noted with distinctions such as “first biracial lesbian romance”, “first own voices Latinx romance”, and “first own voices transgender romance” (RWA Trailblazers). Change and progress are resisted by institutions that have a history of white supremacy, however, and in December of 2019 a covert decision by RWA leadership threw the romance community into turmoil.

On December 23, 2019 the Romance Writers of America board made “the controversial decision to censure, suspend, and ban author Courtney Milan from ever holding national office in the organization again”. Milan had an ethics complaint filed against her by two members of RWA in August when she criticized a novel written by Kathryn Lynn Davis for its stereotypical portrayal of its Chinese protagonist. *Jezebel* writer Kelly Faircloth reported on the root of the complaint in January of 2020:

The ruling was based on two ethics complaints, filed by members Suzan Tisdale and Kathryn Lynn Davis. Tisdale, an author of historical romance, was in the process of launching her own indie digital publishing house, Glenfinnan Publishing. But one of her acquiring editors was a woman named Sue Grimshaw, who had become a source of controversy in August of 2019, when another new indie publisher, Jack’s House Publishing, announced her as a new hire. A discussion ensued about Grimshaw’s very right-wing likes on Twitter....which she promptly deleted....



This discovery grew into a widespread Twitter discussion about the important institutional role that Grimshaw had played as the romance buyer for Borders, at a time when Borders commonly shelved all African American authors in a separate section together, away from specific genres, like romance. It raised questions about how she'd made her decisions in such an important gatekeeping role, and whether she had given African American writers a fair shot at prominent placement....

Jack's House dropped Grimshaw, but Glenfinnan didn't. Tisdale posted a long video to her Facebook defending her: "Sue's not a racist, and she is not a bigot. She's a really nice lady, and I've talked to her lots of times," Tisdale insisted. Meanwhile, Milan—who is herself half Chinese—did a Twitter thread about *Somewhere Lies the Moon*, a book by Kathryn Lynn Davis, another of Tisdale's acquiring editors.... In response to Milan's critique, Davis filed an ethics complaint with RWA, as did Tisdale, who wrote that Davis had "immersed herself into the Chinese culture for six years before she even began to write the aforementioned novel." (Faircloth, 2020)

In response to the actions of RWA—which, it should be noted, was founded by a Black woman in 1980—dozens of romance authors ended their membership with the organization. The fallout continued to build and RWA made the decision to cancel their annual conference and RITA awards for 2020. Many authors of color felt betrayed by an organization they had spent years on trying to make more equitable and socially just. The

controversy is ongoing and has left the romance community to reckon with the reality of gatekeeping and white supremacy in the genre.<sup>4</sup>

## Romance Novels in Public Libraries

The relationship between romance readers and libraries has at times been contentious. In their study of the romance collection development practices of American public libraries Adkins et al. (2008) observed that,

As both romance readers and librarians, the authors of this article each have vivid and different experiences with the collection of romance novels in public libraries, from outright refusal to purchase romance novels to a wholesale acceptance of the genre based purely on motives of increasing circulation. (p. 59)

This is to say, there is a large amount of variation in how romance novels are treated by libraries and librarians, and most collection development is dependent upon the views of individual librarians. Adkins et al. (2008) went on to state that “these intentions and beliefs are shaped by gender, identity, peer pressure, institutional culture and what is acceptable within that institutional culture” (p. 65).

In 2013 Adkins et al. produced another study that looked at romance promotion practices within public libraries. They found that most libraries rely on readers’ advisory interactions to promote their romance collections to patrons, followed by displays featuring romance novels. Adkins et al. (2013) reference Kristin Ramsdell’s advice in *Romance Fiction: A Guide to the Genre* (1999) to encourage circulation of romance

---

<sup>4</sup> The situation is complex and involves more information than could be included. For more information on the actions taken against Courtney Milan and the politics of RWA read Faircloth, K. (2020, January 15). *Inside the Spectacular Implosion at the Romance Writers of America*. Jezebel. <https://jezebel.com/inside-the-spectacular-implosion-at-the-romance-writers-1841002358>

novels by “becoming a visibly ‘romance-friendly’ librarian in the community” (p. 24). They assert that observations concerning collection development and promotion can be made by examining the romance novel collections of libraries (Adkins et al, 2013).

### Similar Research & Methodology

While several studies concerning collection development and diversity have been completed, none were found to look at the romance novel collections of public libraries. Ciszek & Young (2010) researched how academic libraries assessed their collections for diversity, and Mortensen (2019) outlined their process for carrying out a diversity audit at the Skokie Public Library, but these studies investigated the entirety of their libraries' collections. Other research scrutinized the presence of LGBT materials in youth sections at school and public libraries, but did not assess materials within their adult collections (Moss, 2008; Williams & Deyoe, 2015). Schrader (2009) took a broad approach and examined LGBT services and collections in three types of libraries: public, school, and post-secondary. These studies, while related to parts of this paper's research, have a wider scope than what can be accomplished within this five month timeframe.

The research with the most applicable methodology and subject is from Hughes-Hassell, Overberg, & Harris's 2013 study “Lesbian, Gay, Bisexual, Transgender, and Questioning (LGBTQ)-Themed Literature for Teens: Are School Libraries Providing Adequate Collections?”. Within this study Hughes-Hassell et al. examine the collections of 125 high schools “for the inclusion of LGBTQ-themed fiction, nonfiction, and biographies, including a core collection of 21 recommended titles” (2013, p. 1). The method of searching for a core collection of recommended books is the approach that was

taken in this paper as it allows for an analysis of a library system's holdings within a short timeframe. It enabled further scrutiny of possible romance novel collection development practices as the chosen books were deemed popular, recently published within the past ten years, and have been widely discussed in various romance media.

## Methodology

This study will analyze and discuss the levels of inclusion and diversity in the romance novel collections of the ten public library systems with the largest service populations in a state in the southern United States. The study will focus on the following research question: How diverse and inclusive are romance novel collections in large public library systems in the state?

### County Demographics

The library systems were selected for this study as they are the ten most populous counties within the chosen state. The state examined has an estimated population of 10,488,000 across 100 counties and, according to 2018 US Census Bureau estimates, the library systems have the following approximate service populations:

- Library System 1: 259,000
- Library System 2: 332,000
- Library System 3: 317,000
- Library System 4: 339,00
- Library System 5: 223,000
- Library System 6: 534,000
- Library System 7: 1,093,000
- Library System 8: 232,000
- Library System 9: 236,000
- Library System 10: 1,092,000

In total, the ten systems in this study serve approximately 4,657,000 people across ten counties and provide services to 44 percent of the state's population (US Census Bureau, 2018). The counties span across the state and each either contain or are located within 30

miles of a metropolitan area. The demographics of these individual counties (see Tables 1 through 10) reflect the diverse racial and ethnic composition of the state (see Table 11).

Table 1. Library System 1 Demographics

Race/Ethnicity	Percentage
White	89.5
Black	6.4
American Indian	0.5
Asian	1.4
Pacific Islander	0.2
Two or More Races	2.1
Hispanic/Latino of Any Race	6.6

Table 2. Library System 2 Demographics

Race/Ethnicity	Percentage
White	51.5
Black	38.6
American Indian	1.8
Asian	2.8
Pacific Islander	0.4
Two or More Races	4.6
Hispanic/Latino of Any Race	11.6

Table 3. Library System 3 Demographics

Race/Ethnicity	Percentage
White	53.7
Black	37.3
American Indian	0.9
Asian	5.5
Pacific Islander	0.1
Two or More Races	2.5
Hispanic/Latino of Any Race	13.7

Table 4. Library System 4 Demographics

Race/Ethnicity	Percentage
White	66.7
Black	27.5
American Indian	0.9
Asian	2.6
Pacific Islander	0.1
Two or More Races	2.3
Hispanic/Latino of Any Race	13.0

Table 5. Library System 5 Demographics

Race/Ethnicity	Percentage
White	78.0
Black	17.6
American Indian	0.6
Asian	1.6
Pacific Islander	0.1
Two or More Races	2.1
Hispanic/Latino of Any Race	7.3

Table 6. Library System 6 Demographics

Race/Ethnicity	Percentage
White	56.2
Black	35.1
American Indian	0.8
Asian	5.4
Pacific Islander	0.1
Two or More Races	2.4
Hispanic/Latino of Any Race	8.2

Table 7. Library System 7 Demographics

Race/Ethnicity	Percentage
White	57.5
Black	32.9
American Indian	0.8
Asian	6.4
Pacific Islander	0.1
Two or More Races	2.4
Hispanic/Latino of Any Race	13.6

Table 8. Library System 8 Demographics

Race/Ethnicity	Percentage
White	81.9
Black	13.7
American Indian	0.6
Asian	1.6
Pacific Islander	0.1
Two or More Races	2.1
Hispanic/Latino of Any Race	5.6

Table 9. Library System 9 Demographics

Race/Ethnicity	Percentage
White	81.6
Black	12.3
American Indian	0.6
Asian	3.4
Pacific Islander	0.1
Two or More Races	2.0
Hispanic/Latino of Any Race	11.4

Table 10. Library System 10 Demographics

Race/Ethnicity	Percentage
White	68.1
Black	21.0
American Indian	0.8
Asian	7.5
Pacific Islander	0.1
Two or More Races	2.5
Hispanic/Latino of Any Race	10.3

Table 11. State Demographics

Race/Ethnicity	Percentage
White	70.6
Black	22.2
American Indian	1.6
Asian	3.2
Pacific Islander	0.1
Two or More Races	2.3
Hispanic/Latino of Any Race	9.6

All counties have majority White populations, but those of Library Systems 2, 3, 4, 6, and 7 have higher populations of persons who identify as Black than the state population of 22 percent; the counties of Library Systems 3, 6, 7, 9, and 10 have higher populations of people who identify as Asian than the state's reported 3.2 percent; and the counties of Library Systems 2, 3, 4, 7, 9, and 10 all have more persons who identify as Hispanic or Latino than the state population of 9.6 percent. The outliers of this data are Library Systems 1 and 5, which are in counties with majority White populations that do not exceed the state rates of non-White residents (see Table 1 and Table 5).

These ten systems serve the ten most populous counties across the state and—with two exceptions—report higher than average numbers of non-White residents. Due to these higher rates of racial and ethnic diversity these library systems have a

significant incentive to curate diverse and inclusive collections. The American Library Association emphasize that diverse collections are a tenet of the Library Bill of Rights, which states in Article 1 that:

Books and other library resources should be provided for the interest, information, and enlightenment of all people of the community the library serves. Materials should not be excluded because of the origin, background, or views of those contributing to their creation. (2006)

ALA affirms that “library workers have an obligation to select, maintain, and support access to content on subjects by diverse authors and creators that meets—as closely as possible—the needs, interests, and abilities of all the people the library serves” (2019). It is the duty of these library systems to meet the needs of their patrons and represent their residents in all aspects of their collections, but especially in books that assert the universality of the desire to be loved.

## Data Collection

This study used the data collection method of title searching to determine if the romance collections of the ten library systems were: 1) inclusive of diverse protagonists and authors, and 2) diverse in the variety of races, ethnicities, gender identities, sexualities, and abilities represented in the books present within their holdings. The methodology of Hughes-Hassell, Overberg, and Harris’s 2013 study “Lesbian, Gay, Bisexual, Transgender, and Questioning (LGBTQ)-Themed Literature for Teens: Are School Libraries Providing Adequate Collections?” was adapted and used to find titles and determine the diversity of a library’s romance collection. The process of title



searching samples the contents of the library systems using a list of specific novels and allows for a large collection to be reviewed for specific traits through a selection of its titles rather than an examination of each item in its holdings. To note each diverse book within the romance novel collections of the ten library systems would take more time and resources than was feasible for this study. The method of title searching was evaluated to be more practical, timely, and able to highlight notable books that should be present if intentional collection development is being done for the romance genre in a public library system. Using this method, the online catalogs of the systems were searched for these titles and, once retrieved, the data was recorded in a spreadsheet to track and compare the presence of titles within the ten collections. Items were marked as present in the affirmative or negative, then a tally of the total number of books in a system's romance collection was created. Books in all formats—physical copies, ebooks, and audiobooks—were included in the data.

### Finding Diverse Romance Novels

To evaluate the romance novel collections of the library systems a list of thirty-five romance novels (see Appendix A) was created to search for in their online library catalogs. These novels follow three main guidelines: 1) they are published within the past ten years; 2) they fall within the guidelines of being a romance novel as defined by the Romance Writers of America<sup>5</sup>; and 3) they are described as being diverse and

---

<sup>5</sup> Romance Writers of America defines a romance novel as follows: “Two basic elements comprise every romance novel: a central love story and an emotionally satisfying and optimistic ending. A Central Love Story: The main plot centers around individuals falling in love and struggling to make the relationship work. A writer can include as many subplots as he/she wants as long as the love story is the main focus of the novel. An Emotionally Satisfying and Optimistic Ending: In a romance, the lovers who risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love” (2019).

inclusive in respect to the race, ethnicity, sexuality, and ability of the main characters per the recommendation of romance readers, writers, and reviewers on various online media. The ten year publication window was chosen with consideration for the process of weeding that takes place in public library collection development practices. Books are removed from library collections due to a variety of reasons, most predominantly age and condition (Chant, 2015). By setting a ten-year publication range the study did not hold libraries to an impossible standard of keeping older materials that may have been damaged, especially as romance novels typically come in mass market paperback format which is notorious for being more fragile than hardcover books.

The limitations for this sample method lie in the selection of diverse and inclusive romance novels. The desired traits may be found in other titles that are not on the sample list, and therefore the entirety of the collection cannot be fully represented. Additionally, there is no defined way of tracking the top selling romance novels within the United States. Bookstores do not consistently report their sales to an organization and best sellers lists are based on only the data of stores who choose to participate. Further, romance novels are not consistently included in these lists due to literary stigma and their predominant mass market format. For this reason, the social media sites and recommendations of readers, writers, and reviewers of the romance genre were utilized to determine the titles used in this study (see Appendix B).

It should be noted that this is not a definitive list of the most popular or notable diverse romance novels. This list was compiled through the examination of romance blogs, review websites, and the social media of notable romance authors, with a

preference for #OwnVoices narratives in which the author and the book's main characters share a marginalized identity.<sup>6</sup> Some books were included due to their recognition through romance-specific awards, which in the cases of *Long Shot* by Kennedy Ryan, *Take the Lead* by Alexis Daria, *The Saint* by Tiffany Reisz, and *Bad Blood* by M. Malone was the Romance Writers of America RITA award. The list is not comprehensive and the exclusion of titles is not a reflection of their merit or inclusivity.

### Data Analysis

The thirty-five romance novels chosen for this study represent a diverse array of identities in both the novels' main characters and the authors. To break down the types of identities in relation to race, ethnicity, gender identity, sexuality, and disability within a library system's collection facts about the main characters and authors of the books must be known. This information was found and compiled in Table 12 (see below) for greater analysis of the inclusion and diversity of the systems' holdings. The labels for main characters are designated as "MC" with the abbreviated identity preceding, and the labels for authors are noted as "A" with the abbreviated identity also preceding. While there are numerous racial and ethnic identities, for this study five categories were used: Asian, Black, Indigenous, Latinx, and White<sup>7</sup>. It is much the same for gender and sexuality, but for the novel protagonists and authors the following identities were self-identified and used in the study: Bisexual, Gay, Lesbian, Non-Binary, and Transexual/Transgender. Disability is also a wide spectrum of conditions and is not confined to only the physical.

---

<sup>6</sup> See Duyvis, C. for more information about #OwnVoices.

<sup>7</sup> The descriptor of White is used to dismantle the presumption of whiteness as being racially neutral and the default for authors and literary protagonists.

The disabilities that appeared in the selected books fell into the following categories:  
Amputee, Autistic, Blind, Chronically Ill, Deaf, Wheelchair User.

For the novels' main characters, race, ethnicity, gender identity, sexuality, and disability were explicitly mentioned on the consulted review sites. The race and ethnicity of authors was generally easily identified—either by the author or in a review—but the status of one's gender identity, sexuality, and disability are sometimes deeply sensitive topics. For this reason these labels were only applied if the author explicitly self-identified in these areas. Additionally, it should be recognized that people are made up of multitudes and cannot be viewed as being either one identity or another. As Crenshaw (1989) explained when she coined the term intersectionality, to do so “sets for a problematic consequence of the tendency to treat race and gender as mutually exclusive categories of experience and analysis”. The experiences of a Black Latinx woman will be different than those of a White woman, an Asian woman, and a Black woman even though they share the identity of being a woman. These books and their authors cannot be placed into the restrictive categories of being diverse in terms of only race or ethnicity or gender identity or sexuality or ability, and this study does not attempt to do so.

Table 12. Diverse Romance Novels with Listed Identities

Key			
A = Author MC(s) = Main Character(s)	Race/Ethnicity	Gender/Sexuality	Disability
	A = Asian B = Black I = Indigenous L = Latinx W = White	Bi = Bisexual G = Gay Les = Lesbian NB = Non-Binary T = Transexual/Transgender	Am = Amputee Au = Autistic Bli = Blind CI = Chronically Ill D = Deaf WU = Wheelchair User

Title	Author	Identities
<i>A Duke in Disguise</i>	Cat Sebastian	W-MCs/Bi-MC/Bi-A/W-A
<i>A Notorious Vow</i>	Joanna Shupe	W-MCs/D-MC/W-A
<i>A Princess in Theory</i>	Alyssa Cole	B-MCs/B-A
<i>American Dreamer</i>	Adriana Herrera	BL-MC/G-MCs/BL-A
<i>An Extraordinary Union</i>	Alyssa Cole	B-MC/W-MC/B-A
<i>Ayesha at Last</i>	Uzma Jalaluddin	A-MCs/A-A
<i>Bad Blood</i>	M. Malone	W-MCs/B-A
<i>Bollywood Affair</i>	Sonali Dev	A-MCs/A-A
<i>Can't Escape Love</i>	Alyssa Cole	B-MC/A-MC/WU-MC/Au-MC/B-A
<i>Crashing Into Her</i>	Mia Sosa	B-MC/L-MC/BL-A
<i>Darling Rogue</i>	Elizabeth Hoyt	W-MCs/Bli-MC/W-A
<i>Forbidden</i>	Beverly Jenkins	B-MCs/B-A
<i>Fumbled</i>	Alex Martin	B-MCs/B-A
<i>Get a Life, Chloe Brown</i>	Talia Hibbert	CI-MC/B-MC/W-MC/BA/CI-A
<i>Hate to Want You</i>	Alisha Rai	A-MC/W-MC/A-A
<i>Heartbeat Braves</i>	Pamela Sanderson	I-MC/I-A
<i>Hold Me</i>	Courtney Milan	L-MC/A-MC/T-MC/Bi-MC/A-A
<i>Hot Head</i>	Damon Suede	W-MCs/Bi-MCs/G-A/W-A
<i>Lady's Guide to Celestial Mechanics</i>	Olivia Waite	W-MCs/L-MC/Bi-MC/Bi-A
<i>Long Shot</i>	Kennedy Ryan	B-MCs/B-A
<i>My Beautiful Enemy</i>	Sherry Thomas	A-MC/W-MC/A-A
<i>Pride, Prejudice, and Other Flavors</i>	Sonali Dev	A-MCs/A-A
<i>Rebel</i>	Beverly Jenkins	B-MCs/B-A
<i>Red, White, and Royal Blue</i>	Casey McQuiston	L-MC/W-MC/Bi-MC/G-MC/NB-A/Bi-A/W-A
<i>Roller Girl</i>	Vanessa North	W-MCs/T-MC/Les-MCs/Bi-A
<i>Sated</i>	Rebekah Weatherspoon	B-MC/Am-MC/B-A
<i>Slave to Sensation</i>	Nalini Singh	A-MC/A-A
<i>Take the Lead</i>	Alexis Daria	L-MC/L-A
<i>The Bride Test</i>	Helen Hoang	A-MCs/Au-MC/Au-A/A-A
<i>The Kiss Quotient</i>	Helen Hoang	A-MC/W-MC/Au-MC/Au-A/A-A
<i>The Saint</i>	Tiffany Reisz	W-MC/Bi-MC/W-A/Bi-A
<i>The Wedding Date</i>	Jasmine Guillory	B-MC/W-MC/B-A
<i>Their Perfect Melody</i>	Priscilla Oliveras	L-MC/L-A
<i>Three Nights with a Scoundrel</i>	Tessa Dare	W-MCs/D-MC/W-A
<i>Unmasked by the Marquess</i>	Cat Sebastian	W-MCs/NB-MC/Bi-MC/W-A/Bi-A

Each library system was evaluated for inclusivity by determining how many novels from the diverse romance novels list (see Appendix A) are in their romance collections. The library system's collection was deemed minimally inclusive if it had 50 percent or more of the sample titles. The contents of those collections were then evaluated for diversity by examining the variety of ethnicities, sexualities, races, and ability levels of the main characters represented in the present books. It was hypothesized that the library systems of the state would not be able to be deemed diverse and inclusive and, on average, would not have 50 percent of the listed titles in their collections.

## Findings

### Inclusivity of Romance Collections

After collecting and reviewing the data it was found that 9 of the 10 library systems met the lowest threshold of inclusivity—at least 50% of titles from the list—in their romance collections. The nine minimally inclusive systems had an average of 22 of the 35 books, with Library System 8 having a low of 18 books and Library System 3 having a high of 29. Library System 9, the system that did not meet the minimum, had only 15 of the 35 books (see Table 13). The results of this study disproved the initial hypothesis that the majority of library systems would not be able to meet the 50 percent minimum for inclusivity and diversity in their romance collections.

Table 13. Overall Number of Diverse Romance Novels

<b>Library System</b>	<b>Number of Novels out of 35</b>
Library System 1	19
Library System 2	20
Library System 3	29
Library System 4	19
Library System 5	23
Library System 6	26
Library System 7	24
Library System 8	18
Library System 9	15
Library System 10	23

## Diversity of Romance Collections

To determine if the collections—while minimally inclusive—are diverse, the breakdown of represented groups was analyzed. For each library system the categories of race/ethnicity, LGBTQ+, and disability were evaluated and the number of books with those portrayals in their main characters were tallied. In terms of race and ethnicity, there were 25 books with protagonists who are Black, Indigenous, or People of Color<sup>8</sup> (BIPOC); 8 books with LGBTQ+ protagonists; and 8 books with disabled protagonists. This method of analysis further examines the groups that are present in the library systems' romance novels to ascertain the level of diversity in the collections.

Library System 1 was found to have 19 of the 35 diverse romance novels in their holdings, meeting the lower criteria of inclusivity (see Appendix C). When examined for the diversity of those books it was found that 15 had a protagonist who was a BIPOC, 2 had LGBTQ+ protagonists, and 5 had disabled protagonists (Table 14). Although Library System 1 was deemed inclusive, its collection of romance novels only had 2 books with LGBTQ+ main characters from the sample list. In terms of including BIPOC and disability the system can be designated as marginally diverse, but its dearth of LGBTQ-led romance novels is a glaring gap in diverse representation. Similar to Library System 1, Library System 2 had the majority of BIPOC-led books and books with disabled main characters but faltered in LGBTQ+ representation. This system 2 had 20 of

---

<sup>8</sup> This term is used over the term People of Color to combat the erasure of Black and Indigenous peoples. More can be read about the term BIPOC at The BIPOC Project: A Black, Indigenous, & People of Color Movement. <https://www.thebipocproject.org/>



the 35 romance novels (see Appendix D), which had 17 BIPOC protagonists, 1 LGBTQ+ protagonist, and 6 disabled protagonists (Table 15).

Table 14. Library System 1 Diversity in Romance Collection

<b>Library System 1</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	15	25
LGBTQ+	2	8
Disability	5	8

Table 15. Library System 2 Diversity in Romance Collection

<b>Library System 2</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	17	25
LGBTQ+	1	8
Disability	6	8

Library System 3 had 29 of the 35 romance novels, which was the highest of the ten systems (see Appendix F). Of these books 21 had BIPOC protagonists, 7 with LGBTQ+ protagonists, and 7 with disabled protagonists (Table 16). This system had the highest number of books from the diverse romance novels list and the highest number of books with BIPOC, LGBTQ+, and disability representation. Based on these numbers and the sample method the romance collection of Library System 3 can be designated as being the most inclusive and diverse of the ten systems.

Table 16. Library System 3 Diversity in Romance Collection

<b>Library System 3</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	21	25
LGBTQ+	7	8
Disability	7	8

Library System 4 was found to have 19 out of 35 of the books and was on the lower end of being inclusive (see Appendix F). Of these books 16 had BIPOC protagonists, 2 had LGBTQ+ protagonists, and 3 had disabled protagonists (Table 17). While the collection of this system had 16 of 25 books with BIPOC protagonists, it severely lacked diversity in terms of LGBTQ+ and disability representation. Library System 5's representation disparity was much less severe, but also has issues with LGBTQ-led books. Library System 5 had 23 of the 35 books (see Appendix H) with 17 having BIPOC protagonists, 3 with LGBTQ+ protagonists, and 6 with disabled protagonists (Table 18). Its number of novels with disabled protagonists, however, is laudable with 6 out of 8 possible books.

Table 17. Library System 4 Diversity in Romance Collection

<b>Library System 4</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	16	25
LGBTQ+	2	8
Disability	3	8

Table 18. Library System 5 Diversity in Romance Collection

<b>Library System 5</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	17	25
LGBTQ+	3	8
Disability	6	8

Library System 6 had 26 of the 35 romance novels (see Appendix H), 19 of which had BIPOC protagonists, 6 with LGBTQ+ protagonists, and 6 with disabled protagonists (Table 19). This system had the second highest number of books from the diverse romance novels list and had the second highest number of books with BIPOC, LGBTQ+, and disabled protagonists. Following closely after was Library System 7, which had 24 of the 35 books (see Appendix J) with 19 having BIPOC protagonists, 4 with LGBTQ+ protagonists, and 5 with disabled protagonists (Table 20).

Table 19. Library System 6 Diversity in Romance Collection

<b>Library System 6</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	19	25
LGBTQ+	6	8
Disability	6	8

Table 20. Library System 7 Diversity in Romance Collection

<b>Library System 7</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	19	25
LGBTQ+	4	8
Disability	5	8

Library System 8 was found to have 18 of the 35 diverse romance novels in their holdings and met the lowest criteria of inclusivity (see Appendix J). In terms of representation, the system scraped by having just half of the books with BIPOC, LGBTQ+, and disabled protagonists (Table 21). Library System 9 was found to have 15 of the 35 diverse romance novels in their holdings and did not meet the lowest criteria of inclusivity (see Appendix K). Similarly, this system barely met the standard of having diverse representation of LGBTQ+ and disabled protagonists, and only had 10 of the 25 books with BIPOC main characters (Table 22). Lastly, Library System 10 had 23 of the 35 books (see Appendix L) with 17 having BIPOC protagonists, 4 with LGBTQ+ protagonists, and 5 with disabled protagonists (Table 23).

Table 21. Library System 8 Diversity in Romance Collection

<b>Library System 8</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	13	25
LGBTQ+	4	8
Disability	4	8

Table 22. Library System 9 Diversity in Romance Collection

<b>Library System 9</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	10	25
LGBTQ+	4	8
Disability	4	8

Table 23. Library System 10 Diversity in Romance Collection

<b>Library System 10</b>		
	<i>Have</i>	<i>Possible</i>
BIPOC	17	25
LGBTQ+	4	8
Disability	5	8

## Achievements and Shortcomings

Surprisingly, of the 35 books on the sample list 10 were found within the collections of every library system:

- *A Bollywood Affair* by Sonali Dev
- *A Princess in Theory* by Alyssa Cole
- *An Extraordinary Union* by Alyssa Cole
- *Ayesha at Last* by Uzma Jalaluddin
- *Forbidden* by Beverly Jenkins
- *Fumbled* by Alexa Martin
- *Red, White, and Royal Blue* by Casey McQuiston
- *The Bride Test* by Helen Hoang
- *The Kiss Quotient* by Helen Hoang
- *The Wedding Date* by Jasmine Guillory

The reason these books are in each system is not known, but some factors could be publisher marketing campaigns and their type of format. Berkley is the publisher for five of the books and released them in trade paperback format, as did Kensington—a publisher of two of the books on the list. Further study of publisher marketing and library paperback format preference would need to be done to determine if there is a link. The analysis of diversity within the collections offered similarly positive results, but showed the shortfalls of which marginalized groups are represented. Books with LGBTQ+ protagonists were the least likely to be present in a system, followed by those with

disabled protagonists. Interestingly, the three novels that did not appear in any system were written by Black and Indigenous women, but of the 10 novels that were present in every system, 9 were written by Black women and Women of Color.

After reviewing the data there are some obvious gaps in the diversity of these collections. LGBTQ+ representation was the area most absent in the ten library systems with four systems—Library Systems 1, 2, 4, and 5—having fewer than half of the eight romance novels with queer main characters and one system having only one of the books. BIPOC and disabled protagonists were also found to be in low numbers in at least two systems, with Library System 9 having only 10 books with BIPOC main characters and Library System 4 having only three books with disabled main characters. Only five systems—Library Systems 3, 6, 7, 8, and 10—had at least half of the books in all three categories and met the minimum of being diverse in regards to the number of books with BIPOC, LGBTQ+, and/or disabled protagonists from the sample list.

Furthermore, three of the books from the diverse romance novels list did not appear in any of the library systems (see Table 24). *Heartbeat Braves* by Pamela Sanderson is an own voices Indigenous romance novel, the only that was included on the list<sup>9</sup>, and was not found in any format in the system catalogs. Another book that was absent from all systems was *Sated* by Rebekah Weatherspoon, a novel featuring a protagonist who is an amputee. One surprising omission was *Bad Blood* by M. Malone, which won the 2019 RITA Award for Romance Novella. M. Malone made RWA history

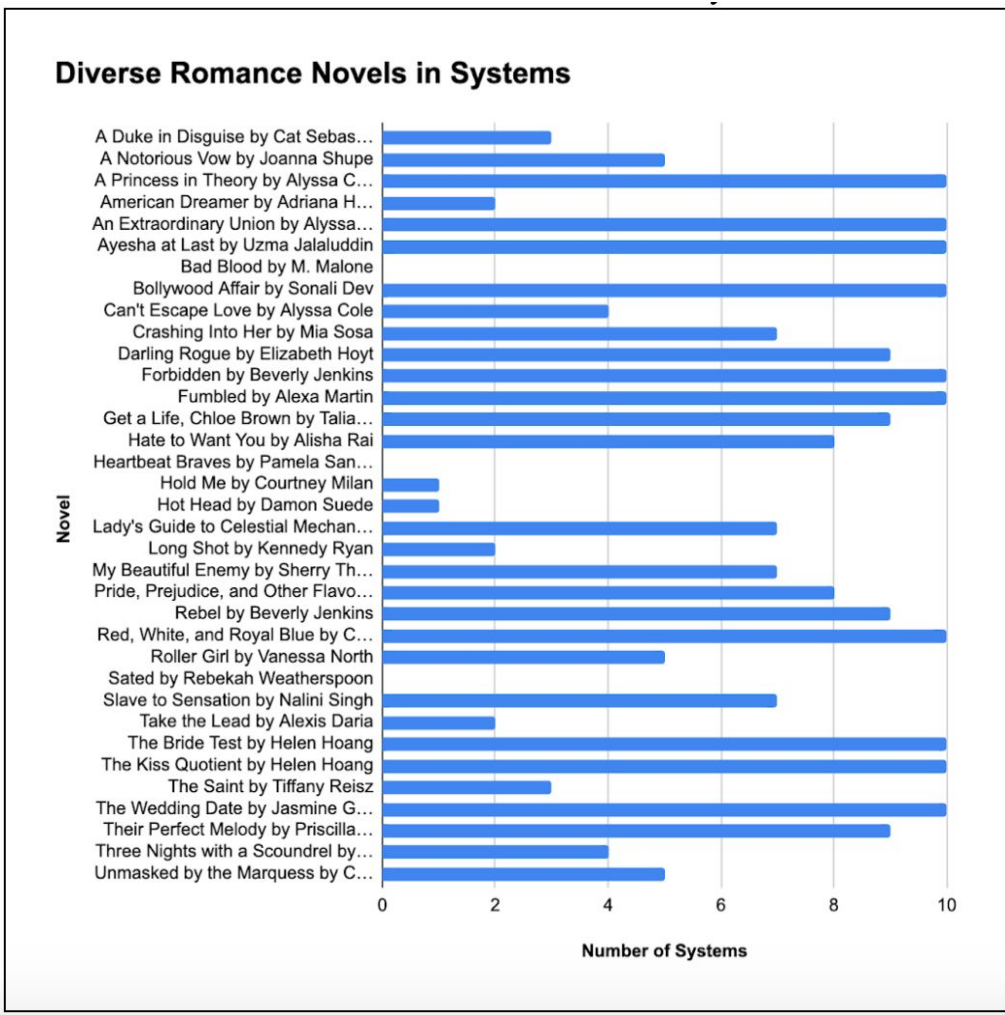
---

<sup>9</sup> The romance genre has a long and problematic history with Native American portrayals by white authors. Own voices Indigenous romance novels that would be available for libraries to purchase were sought for with minimal success. For more on romance novels written by Indigenous authors see Smart Bitches, Trashy Books. (2019, January 24). *The Rec League: Native American Romance*. Smart Bitches, Trashy Books. <https://smartbitchestrashybooks.com/2019/01/the-rec-league-native-american-romance/>

by being one of two—together with Kennedy Ryan for *Long Shot*—of the first African-American women to win a RITA Award. Kennedy Ryan’s 2019 RITA-winning novel *Long Shot* was only found to be in the collections of two systems.

Other books only appeared in one to two collections. *Hold Me* by Courtney Milan, whose protagonists are a trans Latinx woman and a bisexual Asian-American man, was only found in Library System 3. Another book, *Hot Head* by Damon Suede—whose protagonists are two bisexual men—could only be found in the collection of Library System 9. *American Dreamer* by Adriana Herrera, a novel with a gay Afro-Latinx main character, was found in only Library System 3 and Library System 6; *Long Shot* by Kennedy Ryan, whose protagonists are a Black woman and a Black man appeared in Library System 7 and Library System 10; and Alexis Daria’s 2018 RITA winner for Best First Book *Take the Lead*—whose main character is a Latinx woman—was found in Library System 3 and Library System 6.

Table 24. Diverse Romance Novels in Systems





## Conclusion

This study set out to examine to what extent the romance collections of ten large public library systems are diverse and inclusive of works by and about people of color, Black and Indigenous peoples, LGBTQ+ populations, and those with disabilities. As a whole, the results disproved the initial hypothesis that the majority of library systems would not be able to meet the 50 percent minimum for inclusivity and diversity in their romance collections. Nine out of ten systems held at least 50 percent of the books from the sample list, and therefore were deemed as having minimally inclusive romance collections. Additionally,

Romance is the genre of hope and happy endings, yet some library collections fell short of being diverse in the representation of diverse protagonists in romance novels. Several systems excelled in representation for BIPOC but floundered with romance novels with LGBTQ+ or disabled protagonists. Others were strong in both depictions of BIPOC and LGBTQ+ members, but lagged in disability representation. In missing these thresholds, the library systems are not portraying the possibility of love and acceptance for those belonging to marginalized groups, and perpetuate the perception that romance novels are only for white, heterosexual, non-disabled readers.

It should be observed that while most of the systems hold at least half of the books on the curated list this is only a selection of thirty-five books in collections of thousands. Further analysis of these collections for all romance novels written by or with

protagonists who are BIPOC, members of the LGBTQ+ community, or disabled would provide a more accurate understanding of their diversity. Sweeping generalizations about the overall diversity and inclusion of romance collections should not be made from this study as it is only based on a small sample of library holdings.

### Suggestions for Further Study

Follow up studies could be conducted to examine collection development practices for the library systems that have at least 50 percent of the titles on the inclusive and diverse romance novels list. This would be a way for libraries to determine which practices are effective and should therefore be adopted to have representative collections for their patrons. Additionally, the scope of representation could be widened to include other marginalized identities such as body size, religion, and immigration status. As this study was conducted using the title searching method, it only sampled thirty-five books from an entire system's collections. Further research could be done on the diversity of all romance novels in library systems, which would show the true levels of inclusion and representation in public library romance collections.

## References

- Adkins, Denice, Esser, L., Velasquez, D., & Hill, H. L. (2008). Romance novels in American public libraries. *Library Collections, Acquisitions, & Technical Services*, 32(2), 59–67. <https://doi.org/10.1080/14649055.2008.10766196>
- Adkins, Denice, Esser, L., & Velasquez, D. L. (2006). *Relations between librarians and romance readers: A Missouri survey*. Retrieved from <https://mospace.umsystem.edu/xmlui/handle/10355/46220>
- Adkins, Denise, Esser, L., & Velasquez, D. (2013). Promoting Romance Novels in American Public Libraries » Public Libraries Online. Retrieved September 16, 2019, from <http://publiclibrariesonline.org/2013/05/promoting-romance-novels-in-american-public-libraries/>
- Ailworth, E. (2018, June 8). *Mirrors and Windows: Romance Publishing 2018*. Retrieved October 18, 2019, from PublishersWeekly.com website: <https://www.publishersweekly.com/pw/by-topic/new-titles/adult-announcements/article/77210-mirrors-and-windows-romance-publishing-2018.html>
- Alter, A. (2018, July 7). The Changing Face of Romance Novels. *The New York Times*. Retrieved from <https://www.nytimes.com/2018/07/07/books/romance-novels-diversity.html>
- American Library Association. (2019, June 25). *Diverse Collections: An Interpretation of the Library Bill of Rights*. Retrieved from Advocacy, Legislation & Issues website: <http://www.ala.org/advocacy/intfreedom/librarybill/interpretations/diversecollections>
- American Library Association. (2006, June 30). *Library Bill of Rights*. American Library Association. Retrieved from <http://www.ala.org/advocacy/intfreedom/librarybill>
- Barot, L. (2016). Queer Romance in Twentieth and Twenty-First-Century America: Snapshot of a Revolution. In *New approaches to popular romance fiction : critical essays*. Jefferson, NC: McFarland & Co.
- Beckett, L. (2019, April 4). Fifty shades of white: The long fight against racism in romance novels. *The Guardian*. Retrieved from <https://www.theguardian.com/books/2019/apr/04/fifty-shades-of-white-romance-novels-racism-ritas-rwa>

- Brockmann, S. (2018, July 18). That RWA LTA Speech (News from Suz). Retrieved October 21, 2019, from TinyLetter website:  
<http://tinyletter.com/SuzanneBrockmann/letters/that-rwa-lta-speech-news-from-suz>
- Brown, J., Ferretti, J. A., Leung, S., & Méndez-Brady, M. L. (2018). We Here: Speaking Our Truth. *Library Trends*, 67(1), 163–181.
- Brown, T. (2019, July 10). *50 Must-Read Romances Published in the 2010s*. Book Riot. <https://bookriot.com/2019/07/10/backlist-romances/>
- Bryson, M. (2004, May). Public Library Services to the Romance Reader: An Online Survey of Romance Readers. Retrieved November 28, 2018, from <https://cdr.lib.unc.edu/record/uuid:4d4c4385-52ef-44da-9c71-abe0bf7c4727>
- Bump, P. (2014, January 16). The Most Likely Person to Read a Book? A College-Educated Black Woman. *The Atlantic*. Retrieved September 9, 2019, from The Atlantic website:  
<https://www.theatlantic.com/entertainment/archive/2014/01/most-likely-person-read-book-college-educated-black-woman/357091/>
- Carpenter, J. (2019, June 25). *Romance Novelists Write About Sex and Pleasure. Online, That Makes Them Targets*. Retrieved September 9, 2019, from Glamour website:  
<https://www.glamour.com/story/romance-novelists-online-harassment-social-media>
- Chant, I. (2015, June 23). The Art of Weeding. *Library Journal*.  
<https://www.libraryjournal.com/?detailStory=the-art-of-weeding-collection-management>
- Charles, R. (2017, August 7). Perspective | Stop dissing romance novels already. *Washington Post*. Retrieved from [https://www.washingtonpost.com/entertainment/books/stop-dissing-romance-novels-already/2017/08/07/960e8bda-7abe-11e7-83c7-5bd5460f0d7e\\_story.html](https://www.washingtonpost.com/entertainment/books/stop-dissing-romance-novels-already/2017/08/07/960e8bda-7abe-11e7-83c7-5bd5460f0d7e_story.html)
- Cheyne, R. (2013). Disability Studies Reads the Romance. *Journal of Literary & Cultural Disability Studies; Liverpool*, 7(1), 37-52,119.  
<https://www.muse.jhu.edu/article/503713>
- Cheyne, R. (2019). *Project Resources*. Retrieved from #DisRom: The Disability and Romance Project website: <https://disrom.com/>
- Cheyne, R. (2019, June 17). *Disability and the Romance Novel*. Retrieved from Public Books website: <http://www.publicbooks.org/disability-and-the-romance-novel/>
- Ciszek, M. P., & Young, C. L. (2010). Diversity collection assessment in large academic libraries. *Collection Building*. <https://doi.org/10.1108/01604951011088899>

- Crenshaw, K. (1989) "Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics," *University of Chicago Legal Forum*: Vol. 1989 , Article 8.
- Crenshaw, K. W. (2011, July). Twenty Years of Critical Race Theory: Looking Back To Move Forward. *Connecticut Law Review*, 43(5), 1255-1346.
- Delgado, R. (1989). Storytelling for Oppositionists and Others: A Plea for Narrative. *Michigan Law Review*, 87(8), 2411–2441. <https://doi.org/10.2307/1289308>
- Disabled Romance – UNSUITABLE. (n.d.). Retrieved September 16, 2019, from <https://sites.duke.edu/unsuitable/disabled-romance/>
- Duyvis, C. (n.d.). #ownvoices. Retrieved September 23, 2019, from Corinne Duyvis website: <http://www.corinneduyvis.net/ownvoices/>
- Ellis, D. (2017, April 21). *The Problem With #OwnVoices LGBTQ Lit*. Retrieved September 23, 2019, from BOOK RIOT website: <https://bookriot.com/2017/04/21/the-problem-with-ownvoices-lgbtq-lit/>
- Faircloth, K. (2019, February 14). *Fabio and the History of Romance Novel Covers*. Retrieved September 16, 2019, from <https://pictorial.jezebel.com/the-steamy-throbbing-history-of-romance-novel-covers-1832430711>
- Faircloth, K. (2020, January 15). *Inside the Spectacular Implosion at the Romance Writers of America*. Jezebel. <https://jezebel.com/inside-the-spectacular-implosion-at-the-romance-writers-1841002358>
- Faircloth, K. (2018, February 14). *The Romance Novelist's Guide to Hot Consent*. Retrieved September 16, 2019, from Jezebel website: <https://jezebel.com/the-romance-novelists-guide-to-hot-consent-1822991922>
- Faircloth, K. (2016, December 6). *The Sweet, Savage Sexual Revolution That Set the Romance Novel Free*. Retrieved September 16, 2019, from Pictorial website: <https://pictorial.jezebel.com/the-sweet-savage-sexual-revolution-that-set-the-romance-1789687801>
- Francesca. (2018, October 1). *Heroines With Disabilities Take The Lead In These Six Romance Recs From UnderTheCovers*. (2018, October 1). Retrieved September 16, 2019, from Frolic website: <https://frolic.media/heroines-with-disabilities-six-romance-recs/>
- Frantz, S. S. G., & Selinger, E. M. (2016). *New approaches to popular romance fiction : critical essays*. Jefferson, N.C.: McFarland & Co.

- Frierson, S. J. (2019, March 28). *On "Relatability" and #RitasSoWhite*. Retrieved September 16, 2019, from Medium website:  
<https://medium.com/@sjfbooks/on-relatability-and-ritassowhite-534262c4a654>
- Gerhart, B. M. (2011, April). Placement of current popular fiction in academic library collections. Retrieved November 28, 2018, from  
<https://cdr.lib.unc.edu/record/uuid:e7aaaf9c-31fa-4b2f-8aa5-ee69e575bac4>
- Green, J. (2018, January 29). *Who Gets A Happily Ever After In 2018?* Retrieved October 21, 2019, from BuzzFeed News website:  
<https://www.buzzfeednews.com/article/jaimegreen/who-gets-a-happily-ever-after-in-2018-romance-novels>
- Hall, C. (2018, August 27). *The Consolation of Genre: On Reading Romance Novels*. Retrieved September 9, 2019, from Los Angeles Review of Books website:  
<https://lareviewofbooks.org/article/consolation-genre-reading-romance-novels/>
- Herrera, A. (2019, August 30). *Afro-Latinx Authors in Romance: The Challenge of Needing to Be Seen Twice*. Retrieved September 30, 2019, from Remezcla website:  
<https://remezcla.com/features/culture/romance-genre-afro-latinx-authors-challenges/>
- Hughes-Hassell, S., Overberg, E., & Harris, S. (2013). Lesbian, Gay, Bisexual, Transgender, and Questioning (LGBTQ)-Themed Literature for Teens: Are School Libraries Providing Adequate Collections? *School Library Research*, 16. Retrieved from <https://eric.ed.gov/?id=EJ1012828>
- Hughes-Hassell, S. (2013). Multicultural Young Adult Literature as a Form of Counter-Storytelling. *The Library Quarterly*, 83(3), 212–228.  
<https://doi.org/10.1086/670696>
- Ishizuka, K. (2018, October 21). *Can Diverse Books Save Us? In a divided world, librarians are on a mission*. Retrieved September 16, 2019, from School Library Journal website: <https://www.slj.com?detailStory=can-diverse-books-save-us>
- Jones, M. M. (2015, June 5). *Finding Love In All the Right Places: Romance 2015*. Retrieved October 18, 2019, from PublishersWeekly.com website:  
<https://www.publishersweekly.com/pw/by-topic/new-titles/adult-announcements/article/67040-finding-love-in-all-the-right-places-romance-2015.html>
- Koch, B., & Koch, L. (2019). The State of Racial Diversity in Romance Publishing Report. Retrieved from The Ripped Bodice: A Romantic Bookstore website:  
<https://www.therippedbodicela.com/sites/therippedbodicela.d7.indiebound.com/files/2018%20diversity%20study.pdf>
- MacLean, S. (2016, September 29). *Why Bashing Romance Novels Is Slut-Shaming*. Retrieved September 16, 2019, from Bustle website:

<https://www.bustle.com/articles/186881-sarah-maclean-bashing-romance-novels-is-just-another-form-of-slut-shaming>

MacLean, S., & Prokop, J. (2020, January). [Podcast]. In *Fated Mates: A Romance Novel Podcast with Sarah MacLean and Jen Prokop*. <https://fatedmates.net/>

Mahoney, A. (2019, August 8). *Novelist Kennedy Ryan breaks down barriers with prize*. *The Charlotte Post*. Retrieved from <http://www.thecharlottepost.com/news/2019/08/08/arts-and-entertainment/novelist-kennedy-ryan-breaks-down-barriers-with-prize/>

Malesky, K. (n.d.). The Journey From “Colored” To “Minorities” To “People Of Color”: Code Switch: NPR. Retrieved September 23, 2019, from <https://www.npr.org/sections/codeswitch/2014/03/30/295931070/the-journey-from-colored-to-minorities-to-people-of-color>

Mortensen, A. (2019). *Measuring Diversity in the Collection*. Retrieved September 16, 2019, from Library Journal website: <https://www.libraryjournal.com?detailStory=Measuring-Diversity-in-the-Collection>

Moss, E. (2008). An inductive evaluation of a public library GLBT collection. *Collection Building*. <https://doi.org/10.1108/01604950810913715>

Pagan, A. (2019, February 15). *A Brief History of the Romance Novel*. Retrieved October 14, 2019, from The New York Public Library website: <https://www.nypl.org/blog/2019/02/15/brief-history-romance-novel-recommendations>

POC Queer Romance Authors Community. (2018, March). *Author List by Name*. POC Queer Romance Authors Community Page. <https://sites.google.com/view/pocqueerromanceauthorscommunit/author-list-by-name>

Prokop, J. (2019, July 25). *Blog*. So You Want to Read a Romance? <https://www.jenreadsromance.com/blog>

Rainbow Romance Writers: Professional Authors of LGBT Romance, Special Interest Chapter of the Romance Writers of America. Retrieved from Rainbow Romance Writers website: <https://www.rainbowromancewriters.com/>

Regis, P. (2003). *A Natural History of the Romance Novel*. Philadelphia, Pennsylvania: University of Pennsylvania Press.

The Ripped Bodice. (2020, January). *Bookseller Picks, Best of 2019*. The Ripped Bodice: A Romantic Bookstore. <https://www.therippedbodice.com/bookseller-picks-best-2019>

- Rockett, D. (2019, April 17). A milk maid can marry a duke, but a sex worker can't? Romance novelists are shaking up the status quo. *Chicago Tribune*. Retrieved September 9, 2019, from Chicago Tribune website:  
<https://www.chicagotribune.com/entertainment/books/ct-books-romance-novels-inclusion-20190417-story.html>
- Rodale, M. (2015). *Dangerous Books for Girls: The Bad Reputation of Romance Novels, Explained*. Maya Rodale.
- Romance Sparks Joy! (2019, December). *Book List*. Romance Sparks Joy! .  
<http://www.romancesparksjoy.com/book-list/>
- Romance Sparks Joy! (n.d.). *Recommendations with Representation*. Romance Sparks Joy! Retrieved December 10, 2019, from  
<http://www.romancesparksjoy.com/recs-with-rep/>
- Romance Writers of America (n.d.). *About the Romance Genre*. Retrieved October 17, 2019, from Romance Writers of America website:  
[https://www.rwa.org/Online/Romance\\_Genre/About\\_Romance\\_Genre.aspx](https://www.rwa.org/Online/Romance_Genre/About_Romance_Genre.aspx)
- Romance Writers of America. (2019). *Romance Trailblazers*. Retrieved from Romance Writers of America website: <https://www.rwa.org/trailblazers>
- Rosman, K. (2017, October 10). In Love With Romance Novels, but Not Their Lack of Diversity. *The New York Times*. Retrieved from  
<https://www.nytimes.com/2017/10/10/style/romance-novels-diversity.html>
- Schadt, E. M. (2017). Racial Equity in the Library, Part Two: Diverse Collections, Programming, Resources. Retrieved September 16, 2019, from WebJunction website:  
<https://www.webjunction.org/news/webjunction/racial-equity-parttwo.html>
- Schalk, S. (2016). Happily Ever After for Whom? Blackness and Disability in Romance Narratives. *The Journal of Popular Culture*, 49(6), 1241–1260.  
<https://doi.org/10.1111/jpcu.12491>
- Schrader, A. M. (2009). Challenging Silence, Challenging Censorship, Building Resilience: LGBTQ Services and Collections in Public, School and Post-Secondary Libraries. *Feliciter*, 55(3), 107–109.
- Sebastian, C. (2018, August 29). *Romance, Compassion, and Inclusivity (Or: How Romance Will Save the World)*. Retrieved September 9, 2019, from Los Angeles Review of Books website:  
<https://lareviewofbooks.org/article/romance-compassion-inclusivity-romance-will-save-world/>



- Smart Bitches, Trashy Books. (2020, January). *ARCHETYPE: CHARACTER WITH A DISABILITY*. Smart Bitches, Trashy Books.  
<https://smartbitchestrashybooks.com/archetype/character-disability/>
- Smart Bitches, Trashy Books. (2020, January). *ARCHETYPE: DIVERSE PROTAGONISTS*. Smart Bitches, Trashy Books.  
<https://smartbitchestrashybooks.com/archetype/diverse-protagonists/>
- Smart Bitches, Trashy Books. (2020, January). *GENRE: LGBTQIA*. Smart Bitches, Trashy Books. <https://smartbitchestrashybooks.com/genre/lgbtqia/>
- Smart Bitches, Trashy Books. (2019, June 9). *TAG ARCHIVES: WE NEED DIVERSE ROMANCE*. Smart Bitches, Trashy Books.  
<https://smartbitchestrashybooks.com/tag/we-need-diverse-romance/>
- Solórzano, D. G., & Yosso, T. J. (2002). Critical Race Methodology: Counter-Storytelling as an Analytical Framework for Education Research. *Qualitative Inquiry*, 8(1), 23–44. <https://doi.org/10.1177/107780040200800103>
- Thomas, M. L. (2012). Disruption and Disintermediation: A Review of the Collection Development and Management Literature, 2009-10. *Library Resources & Technical Services; Chicago*, 56(3), 183–198.
- Tjoumas, R. (1993). Native American literature for young people: A survey of collection development methods in public libraries. *Library Trends*, 41(3), 493–523.
- United States Census Bureau. (2018). *Quick Facts: North Carolina*. United States Census Bureau. <https://www.census.gov/quickfacts/fact/table/NC,US/PST045219>
- United States Census Bureau. (2018). *Quick Facts: Buncombe County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/buncombecountynorthcarolina,NC/PST045218>
- United States Census Bureau. (2018). *Quick Facts: Cumberland County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/cumberlandcountynorthcarolina,NC/PST045218>
- United States Census Bureau. (2018). *Quick Facts: Durham County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/durhamcountynorthcarolina,NC/PST045218>
- United States Census Bureau. (2018). *Quick Facts: Forsyth County, North Carolina*. United States Census Bureau.

<https://www.census.gov/quickfacts/fact/table/forsythcountynorthcarolina,NC/PST045218>

United States Census Bureau. (2018). *Quick Facts: Gaston County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/gastoncountynorthcarolina,NC/PST045218>

United States Census Bureau. (2018). *Quick Facts: Guilford County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/guilfordcountynorthcarolina,NC/PST045218>

United States Census Bureau. (2018). *Quick Facts: Mecklenburg County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/mecklenburgcountynorthcarolina,NC/PST045218>

United States Census Bureau. (2018). *Quick Facts: New Hanover County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/newhanovercountynorthcarolina,NC/PST045218>

United States Census Bureau. (2018). *Quick Facts: Union County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/unioncountynorthcarolina,NC/PST045218>

United States Census Bureau. (2018). *Quick Facts: Wake County, North Carolina*. United States Census Bureau.  
<https://www.census.gov/quickfacts/fact/table/wakecountynorthcarolina,NC/PST045218>

Velasco, P. (2018, May 11). *Everybody falls in love: Diversity in the romance industry*. Retrieved September 9, 2019, from Marketplace website:  
<https://www.marketplace.org/2018/05/11/diversity-name-game-romance/>

Wendell, S., & Tan, C. (2009). *Beyond Heaving Bosoms: The Smart Bitches' Guide to Romance Novels*. Touchstone.

Wickham, M. E., & Sweeney, M. E. (2018). Are We Still Transmitting Whiteness? A Case Study of a Southern, Rural Library's Youth Collections. *Library Trends*, 67(1), 89–106. <https://doi.org/10.1353/lib.2018.0027>

Williams, V. K., & Deyoe, N. (2015). Controversy and Diversity: LGBTQ Titles in Academic Library Youth Collections. *Library Resources & Technical Services*, 59(2), 62–71. <https://doi.org/10.5860/lrts.59n2.62>

## Appendix A. Diverse Romance Novels

1. *An Extraordinary Union* by Alyssa Cole
2. *A Princess in Theory* by Alyssa Cole
3. *Long Shot* by Kennedy Ryan
4. *Rebel* by Beverly Jenkins
5. *Forbidden* by Beverly Jenkins
6. *The Wedding Date* by Jasmine Guillory
7. *Fumbled* by Alexa Martin
8. *Bad Blood* by M. Malone
9. *American Dreamer* by Adriana Herrera
10. *Their Perfect Melody* by Priscilla Oliveras
11. *Crashing Into Her* by Mia Sosa
12. *Take the Lead* by Alexis Daria
13. *Heartbeat Braves* by Pamela Sanderson
14. *Hate to Want You* by Alisha Rai
15. *My Beautiful Enemy* by Sherry Thomas
16. *Slave to Sensation* by Nalini Singh
17. *Bollywood Affair* by Sonali Dev
18. *Pride, Prejudice, and Other Flavors* by Sonali Dev
19. *Ayesha at Last* by Uzma Jalaluddin
20. *Hot Head* by Damon Suede
21. *The Saint* by Tiffany Reisz
22. *Unmasked by the Marquess* by Cat Sebastian
23. *Roller Girl* by Vanessa North
24. *Lady's Guide to Celestial Mechanics* by Olivia Waite
25. *Red, White, and Royal Blue* by Casey McQuiston
26. *A Duke in Disguise* by Cat Sebastian
27. *Hold Me* by Courtney Milan
28. *The Kiss Quotient* by Helen Hoang
29. *The Bride Test* by Helen Hoang
30. *Three Nights with a Scoundrel* by Tessa Dare
31. *Can't Escape Love* by Alyssa Cole
32. *A Notorious Vow* by Joanna Shupe
33. *Dearest Rogue* by Elizabeth Hoyt
34. *Get a Life, Chloe Brown* by Talia Hibbert
35. *Sated* by Rebekah Weatherspoon

## Appendix B. Romance Blogs and Websites

- Brown, T. (2019, July 10). *50 Must-Read Romances Published in the 2010s*. Book Riot. <https://bookriot.com/2019/07/10/backlist-romances/>
- MacLean, S., & Prokop, J. (2020, January). [Podcast]. In *Fated Mates: A Romance Novel Podcast with Sarah MacLean and Jen Prokop*. <https://fatedmates.net/>
- POC Queer Romance Authors Community. (2018, March). *Author List by Name*. POC Queer Romance Authors Community Page. <https://sites.google.com/view/pocqueerrromanceauthorscommunit/author-list-by-name>
- Prokop, J. (2019, July 25). *Blog*. So You Want to Read a Romance? <https://www.jenreadsromance.com/blog>
- The Ripped Bodice. (2020, January). *Bookseller Picks, Best of 2019*. The Ripped Bodice: A Romantic Bookstore. <https://www.therippedbodice.com/bookseller-picks-best-2019>
- Romance Sparks Joy! (2019, December). *Book List*. Romance Sparks Joy! . <http://www.romancesparksjoy.com/book-list/>
- Romance Sparks Joy! (n.d.). *Recommendations with Representation*. Romance Sparks Joy! Retrieved December 10, 2019, from <http://www.romancesparksjoy.com/recs-with-rep/>
- Romance Writers of America. (2019). *Romance Trailblazers*. Retrieved from Romance Writers of America website: <https://www.rwa.org/trailblazers>
- Smart Bitches, Trashy Books. (2020, January). *ARCHETYPE: CHARACTER WITH A DISABILITY*. Smart Bitches, Trashy Books. <https://smartbitchestrashybooks.com/archetype/character-disability/>
- Smart Bitches, Trashy Books. (2020, January). *ARCHETYPE: DIVERSE PROTAGONISTS*. Smart Bitches, Trashy Books. <https://smartbitchestrashybooks.com/archetype/diverse-protagonists/>
- Smart Bitches, Trashy Books. (2020, January). *GENRE: LGBTQIA*. Smart Bitches, Trashy Books. <https://smartbitchestrashybooks.com/genre/lgbtqia/>
- Smart Bitches, Trashy Books. (2019, June 9). *TAG ARCHIVES: WE NEED DIVERSE ROMANCE*. Smart Bitches, Trashy Books. <https://smartbitchestrashybooks.com/tag/we-need-diverse-romance/>

## Appendix C. Library System 1 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	No
<i>A Notorious Vow by Joanna Shupe</i>	No
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	No
<i>Crashing Into Her by Mia Sosa</i>	Yes
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	No
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	Yes
<i>Long Shot by Kennedy Ryan</i>	No
<i>My Beautiful Enemy by Sherry Thomas</i>	No
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	No
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	Yes
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	No
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	Yes
<i>Unmasked by the Marquess by Cat Sebastian</i>	No
<b>Total out of 35</b>	<b>19</b>

## Appendix D. Library System 2 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	No
<i>A Notorious Vow by Joanna Shupe</i>	Yes
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	Yes
<i>Crashing Into Her by Mia Sosa</i>	Yes
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	No
<i>Long Shot by Kennedy Ryan</i>	No
<i>My Beautiful Enemy by Sherry Thomas</i>	Yes
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	No
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	No
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	No
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	No
<i>Unmasked by the Marquess by Cat Sebastian</i>	No
<b>Total out of 35</b>	<b>20</b>

## Appendix E. Library System 3 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	Yes
<i>A Notorious Vow by Joanna Shupe</i>	Yes
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	Yes
<i>An Extraordinary Union by Alyssa Cole</i>	No
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	Yes
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	Yes
<i>Crashing Into Her by Mia Sosa</i>	Yes
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	No
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	Yes
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	Yes
<i>Long Shot by Kennedy Ryan</i>	Yes
<i>My Beautiful Enemy by Sherry Thomas</i>	Yes
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	No
<i>Red, White, and Royal Blue by Casey McQuiston</i>	No
<i>Roller Girl by Vanessa North</i>	Yes
<i>Sated by Rebekah Weatherspoon</i>	Yes
<i>Slave to Sensation by Nalini Singh</i>	Yes
<i>Take the Lead by Alexis Daria</i>	Yes
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	Yes
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	Yes
<i>Unmasked by the Marquess by Cat Sebastian</i>	Yes
<b>Total out of 35</b>	<b>29</b>

## Appendix F. Library System 4 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	No
<i>A Notorious Vow by Joanna Shupe</i>	No
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	No
<i>Crashing Into Her by Mia Sosa</i>	Yes
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	No
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	Yes
<i>Long Shot by Kennedy Ryan</i>	No
<i>My Beautiful Enemy by Sherry Thomas</i>	Yes
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	No
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	Yes
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	No
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	No
<i>Unmasked by the Marquess by Cat Sebastian</i>	No
<b>Total out of 35</b>	<b>19</b>



## Appendix G. Library System 5 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	No
<i>A Notorious Vow by Joanna Shupe</i>	Yes
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	No
<i>Crashing Into Her by Mia Sosa</i>	Yes
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	No
<i>Long Shot by Kennedy Ryan</i>	No
<i>My Beautiful Enemy by Sherry Thomas</i>	Yes
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	Yes
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	Yes
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	No
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	Yes
<i>Unmasked by the Marquess by Cat Sebastian</i>	Yes
<b>Total out of 35</b>	<b>23</b>

## Appendix H. Library System 6 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	Yes
<i>A Notorious Vow by Joanna Shupe</i>	No
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	Yes
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	Yes
<i>Crashing Into Her by Mia Sosa</i>	No
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	Yes
<i>Long Shot by Kennedy Ryan</i>	No
<i>My Beautiful Enemy by Sherry Thomas</i>	Yes
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	Yes
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	Yes
<i>Take the Lead by Alexis Daria</i>	Yes
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	No
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	Yes
<i>Unmasked by the Marquess by Cat Sebastian</i>	Yes
<b>Total out of 35</b>	<b>26</b>

## Appendix I. Library System 7 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	No
<i>A Notorious Vow by Joanna Shupe</i>	Yes
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	Yes
<i>Crashing Into Her by Mia Sosa</i>	Yes
<i>Dearest Rogue by Elizabeth Hoyt</i>	No
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	Yes
<i>Long Shot by Kennedy Ryan</i>	Yes
<i>My Beautiful Enemy by Sherry Thomas</i>	Yes
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	Yes
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	Yes
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	No
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	No
<i>Unmasked by the Marquess by Cat Sebastian</i>	Yes
<b>Total out of 35</b>	<b>24</b>

## Appendix J. Library System 8 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	No
<i>A Notorious Vow by Joanna Shupe</i>	No
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	No
<i>Crashing Into Her by Mia Sosa</i>	No
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	No*
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	Yes
<i>Long Shot by Kennedy Ryan</i>	No
<i>My Beautiful Enemy by Sherry Thomas</i>	No
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	Yes
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	Yes
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	No*
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	Yes
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	No
<i>Unmasked by the Marquess by Cat Sebastian</i>	No
<b>Total out of 35</b>	<b>18</b>

\* System catalog had a record of the book but stated that no copies were available for checkout or hold.

## Appendix K. Library System 9 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	No
<i>A Notorious Vow by Joanna Shupe</i>	No
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	No
<i>Can't Escape Love by Alyssa Cole</i>	No
<i>Crashing Into Her by Mia Sosa</i>	No
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	Yes
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	No
<i>Long Shot by Kennedy Ryan</i>	No
<i>My Beautiful Enemy by Sherry Thomas</i>	No
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	No
<i>Rebel by Beverly Jenkins</i>	No
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	Yes
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	No
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	Yes
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	No
<i>Three Nights with a Scoundrel by Tessa Dare</i>	No
<i>Unmasked by the Marquess by Cat Sebastian</i>	No
<b>Total out of 35</b>	<b>15</b>

## Appendix L. Library System 10 Data

<b>Book</b>	<b>In the Library System?</b>
<i>A Duke in Disguise by Cat Sebastian</i>	Yes
<i>A Notorious Vow by Joanna Shupe</i>	Yes
<i>A Princess in Theory by Alyssa Cole</i>	Yes
<i>American Dreamer by Adriana Herrera</i>	No
<i>An Extraordinary Union by Alyssa Cole</i>	Yes
<i>Ayesha at Last by Uzma Jalaluddin</i>	Yes
<i>Bad Blood by M. Malone</i>	No
<i>Bollywood Affair by Sonali Dev</i>	Yes
<i>Can't Escape Love by Alyssa Cole</i>	No
<i>Crashing Into Her by Mia Sosa</i>	Yes
<i>Dearest Rogue by Elizabeth Hoyt</i>	Yes
<i>Forbidden by Beverly Jenkins</i>	Yes
<i>Fumbled by Alexa Martin</i>	Yes
<i>Get a Life, Chloe Brown by Talia Hibbert</i>	Yes
<i>Hate to Want You by Alisha Rai</i>	Yes
<i>Heartbeat Braves by Pamela Sanderson</i>	No
<i>Hold Me by Courtney Milan</i>	No
<i>Hot Head by Damon Suede</i>	No
<i>Lady's Guide to Celestial Mechanics by Olivia Waite</i>	Yes
<i>Long Shot by Kennedy Ryan</i>	Yes
<i>My Beautiful Enemy by Sherry Thomas</i>	Yes
<i>Pride, Prejudice, and Other Flavors by Sonali Dev</i>	No
<i>Rebel by Beverly Jenkins</i>	Yes
<i>Red, White, and Royal Blue by Casey McQuiston</i>	Yes
<i>Roller Girl by Vanessa North</i>	No
<i>Sated by Rebekah Weatherspoon</i>	No
<i>Slave to Sensation by Nalini Singh</i>	Yes
<i>Take the Lead by Alexis Daria</i>	No
<i>The Bride Test by Helen Hoang</i>	Yes
<i>The Kiss Quotient by Helen Hoang</i>	Yes
<i>The Saint by Tiffany Reisz</i>	No
<i>The Wedding Date by Jasmine Guillory</i>	Yes
<i>Their Perfect Melody by Priscilla Oliveras</i>	Yes
<i>Three Nights with a Scoundrel by Tessa Dare</i>	No
<i>Unmasked by the Marquess by Cat Sebastian</i>	Yes
<b>Total out of 35</b>	<b>23</b>