Fiction & Information: The Leisure Reading Experience

by

Robyn E. Stobbs

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Abstract

The objective of this study was to explore information and its function in fiction reading for leisure through the perceptions and experiences of adult readers. I used a phenomenographic approach to look for qualitative differences in experiences and understandings in order describe the collective experience of the participants and capture variations within that experience. Twenty-three participants took part in various stages of the study and of those seventeen completed participation to be included in the final analysis. Data was collected using two methods: diaries of leisure reading kept for a minimum of two weeks, and interviews. Each participant included in the final analysis completed a diary and then came in for a follow-up interview. The results of my study are in three main areas: conceptualizing information, behaviours, and outcomes.

Through analysis I was able to describe differing understandings of information in general. These understandings include: information as something that makes a difference, information as coming from the senses, information as stuff that can be collected, information as the smallest pieces of data, information as learning, information as having a use, and information as something that is true. These different understandings are not necessarily mutually exclusive, but they do describe different aspects of the concept of information and contribute to the broader understanding of how readers experience and perceive information. Information in relation to fiction reading may come from the story itself or from outside of it. Participants talked about perceiving and using information in relation to fiction in ways that suggested information can exist on a continuum ranging from information as being separate from the story, to being in the story, to being a part of the story, to making up the entire story. Exploring the participants' conceptualizations of

information gave context to their experiences of information, which I placed in two main categories: behaviours and outcomes.

Information from various sources is used in a variety of behaviours that are part of the reading process or related to it. Through analysis I found themes relating to these behaviours that fall into the three subcategories of behaviours: selecting/accessing behaviours, making meaning behaviours, and taking away behaviours. The discussion of behaviours is highly interrelated with that of outcomes. Outcomes of reading may be behaviours themselves, may motivate reading behaviours, or have some other effect on readers. The subcategories of outcomes I described through data analysis include: affective outcomes, educational/broadening outcomes, influential outcomes, reflective outcomes, and other outcomes. The results of my study are exploratory in nature and are intended to make a contribution to understandings of information and readers.

Preface

      This thesis is an original work by Robyn E. Stobbs. The research design included a pilot study and a second study on a larger scale. This thesis is a part of both of those studies. The pilot study received research ethics approval from the University of Alberta Ethics Board, Project Name: "An Investigation of Leisure Reading Practices and Incidental Information Acquisition," No. Pro00040234, July 29, 2013, and was renewed July 25, 2014. The second larger scale study received ethics approval from the University of Alberta Ethics Board, Project Name: "An Investigation of Fiction & Information: The Leisure Reading Experience," No. Pro00045301, January 30, 2014, and had an amendment approved April 28, 2014.

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I also want to thank my family for being constant throughout this process. For them it never seemed to be a question of if I could do it, it was just assumed I would. Specifically, I want to thank my sister Tracy for looking over parts of my draft. She is always frank and willing to tell me when I am being unclear or repetitive.

Table of Contents

List of Tables

List of Figures

Chapter 1: Introduction

Fiction and information may seem to be irreconcilable opposites in general parlance, but they are both a part of leisure reading experiences for many readers. I conducted an exploratory study of information in fiction reading examined through the experience of adult readers. As background for the study I brought together some existing ideas, models, and theories from studies of information seeking and behaviour and reading theory. Information is entwined with the fiction reading experience. There are many different ways of finding and using different types of information as a part of the process of reading fiction. The study began when my own interest in fiction reading and knowledge of how much of an effect it has on me personally collided with my course work in classes on reading theory and human information interaction; I wanted to bring these areas of interest from academia and leisure together. I reviewed relevant literature from the library and information studies (LIS) field and others, looking at theories of reading, and concepts of information seeking and behaviour. This review was followed by a small-scale pilot study to test the research methods, which was then followed by a larger scale study influenced by the results of the pilot. The objective of my research was to explore understandings and experiences of information and its use by, and function for, adults in fiction reading for leisure.

The extant literature and the results of my pilot study frame the conceptualization of information I used in my research. Information is tied to ways of reading and reading related behaviours such as book selection; motivation for reading; outcomes of reading, both sought and incidental; and the sharing and social aspects of reading. Readers both use and seek information in their reading experiences. Information may be sought during reading as a takeaway in more efferent reading, for example, as part of the desire to gain authority. It may also exist to a reader solely to keep him or her delving deeper in to the story, as a more aesthetic experience. Readers may find information about their own world to extract, such as those in Radway's (1991) study, or may find information specific to the world building or aspects of the plot of a story. Information may also be in the form of background facts and tidbits gained from outside sources, such as the author or a reader's friends. Readers may learn how stories of a particular genre are constructed, which suggests that reading experiences contribute to the development of expertise about books and reading. This developing expertise ties into what Ross (1999) describes as meta-knowledge that can be

used to make judgments about texts. Meta-knowledge could be used as information to inform book choice and achieve desired outcomes. Information is a part of the experience of fiction reading in various ways. It may be perceived, sought, used, and encountered in fiction reading. This ties in both theories of information behaviour which deal with "how people need, seek, manage, give, and use information in different contexts" (Fisher, Erdelez, & McKechnie, 2005, p. XIX), and theories of reading which describe ways of reading and reading behaviours such as Rosenblatt's (1982; 1995) description of aesthetic and efferent reading.

How perceptions of the salience of information affect reading behaviours and perceptions of the portability of information requires further exploration. Mackey (2007) discusses fluency and salience as important. Participants in her study were asked whether or not they would continue with particular texts if given the choice, and she describes the participants' choices as balancing issues of salience and fluency: "they queried whether the text was something that they wanted to hear, for whatever reason [making it salient]. They also queried whether they could gain access to the text without undue aggravation or difficulty" (p. 83). This description is intriguing in the consideration of information and book choice, for example, in the consideration of what information makes a book salient to a reader. Salience and fluency could also be a part of the actual act of reading and finding information, for example, in considering what sticks out and what makes a text incomprehensible to a reader. The way a person reads, or the degree to which they are reading efferently or aesthetically, could also affect their perception of information and its salience. The encountering of information could have an effect on the way a person reads. One study is not able to exhaustively explain all possible ways in which adult readers experience and use information in their fiction reading. However, I chose to use phenomenography to explore the variation in experiences presented by participants in my study. While this variation cannot be applied to all adults, it will be useful in describing some of the possible ways in which information is a part of the reading experience.

The focus of my study was to investigate the variety in forms of information, and their functions in reading through the leisure reading experiences of adult fiction readers. My study was exploratory and qualitative in nature, and I adopted a phenomenographic approach to get at different understandings of information and variations in the experience

of the phenomenon of fiction reading. Data collection was done in two parts: diaries and in-person interviews. The data collection methods and analysis were designed to gain an understanding of the participants' perceptions individually and then to bring those perceptions together through analysis and discussion to describe the variety of ways information is understood and functions in the experience of the adult fiction readers who participated in the study. The research questions framed the study overall and were created based on the objective of exploring information in fiction reading for leisure.

Research Questions

1. How may readers experience information in their reading of fiction?
   a. What information or experience may readers seek when reading fiction for pleasure and what is incidental?
   b. May the acquisition of information affect future reading choices?
2. May readers' experiences of what they read and their acquisition of information affect their lives? Or, what may they get out of reading?
3. Is there a relationship between different kinds of reading behaviours and people's attitudes towards information gained from fiction reading?
   a. How may people perceive the value of the information they acquire, both incidentally and purposively?

Outline

This paper contains chapters that deal with my research process and results. Chapter 2 contains review of literature that influenced my study and the analysis of the research data. There are sections on information, information behaviour, and reading theory. Chapter 3 is a discussion of my research design, including the phenomenographic approach I adopted and the methods I used. Chapters 4-6 are a discussion of my research results. They include extensive quotes from the data collected for my study. All quotes from participants are indented, single spaced, and in a different font than the rest of the text. Quotes from participant interviews are in Arial font, and all quotes from diaries are in `Courier font`. Chapter 4 deals with information and conceptualizations of information that are pivotal to understanding how information is tied into the context of leisure reading of fiction. Chapter 5 and Chapter 6 deal with reading and information behaviours and outcomes of reading as they are related through information. Chapter 5 presents Figure 5-1, which summarizes the

results discussed in both of these chapters. Chapter 5 then explicates the behaviours portion of the diagram while Chapter 6 is focused on outcomes. Chapter 7 concludes my discussion of my research through summarization of key points and presentation of final thoughts.

Chapter 2: Literature Review

Introduction

       I began this literature review to look into existing research and thought on topics relevant to my research interests of information in fiction reading; I also returned to the literature review during the various stages of research to add and explore topics that came up during data collection and analysis. The literature included herein is primarily from two main areas, that of information behaviour and that of reading theory. Information is a core element of my research interests that has been studied from various perspectives. Information can be conceptualized in various ways and different researchers may adopt different definitions of just what can be considered information. In the first section of the review I discuss some of these conceptualizations and how they tie into my research. Following that is a section where I discuss information behaviour research. Information seeking and behaviour theories and models sometimes include the concept of incidental, or serendipitous, acquisition of information; this concept is of particular interest to me in relation to fiction reading. The third section is about theories of reading and readers. I included this area of research in my review because I think such theories need to be considered as they offer different perspectives of processes and motivations than many theories and models used in information behaviour research. However, there are overlapping concepts, and I think there are ways of bringing these two areas of research together in the study of fiction reading and information. Reviewing literature relevant to the nature of the relationship between fiction and information and the acquisition of information during the reading process has brought together an interesting variety of literature with implications for my research.

Conceptualizing Information

       Information is a key concept for my research project and is incorporated into the research questions that guided the project overall. As my research has the aim to investigate information in fiction reading, I think that it is necessary to take a closer look at what information is and how it can be defined or conceptualized as a base for further exploration of how it may be sought, acquired, and used during the reading of fictional texts. There are many different ways that information has been defined or characterized in LIS literature and the literature of related fields, and some of these have been adopted into LIS literature by

researchers. For example, in his book reviewing information behaviour research Case (2012) adopts Bateson's (1972) characterization of information, which Bateson developed through involvement in numerous disciplines including anthropology and the natural sciences. Bateson (1972) takes a broad approach in describing information and states that "the elementary unit of information—is a *difference which makes a difference*" (p. 453, emphasis in original) meaning that information can be anything of significance to a human being by triggering neural pathways whether the difference originates from the environment or a psychological or internal world. Bateson (1972) explains that there are infinite differences between things, and humans select a small number of those which become information. This way of conceiving of information requires the involvement of a mind or consciousness in determining that something is information while remaining broad and not prescribing what can or cannot be information.

In comparison to Bateson (1972), Bates (2005, 2006) also conceptualizes information in a broad manner; however, Bates does not require the involvement of a conscious mind for something to be considered information. Bates (2005) chooses to define information as "the pattern of organization of matter and energy" (n.p.). This definition "includes all physical patterns of organization, all biological patterns of organization of life forms, and all constructed (and emergent) patterns of organization as extracted, stored, and used by living beings" (Bates, 2006, p. 1035). Defining information in this way allows for anything in nature to be a source of information, as well as anything that has been embodied or recorded by humans, or that is emergent in human thought and perception. I used Bates's definition for the analysis of the data collected in my study. Bates (2005) makes a further distinction between types of information called information 1, and information 2. Information 1 is "the pattern of organization of matter and energy," while information 2 goes further in that it is "some pattern of organization of matter and energy given meaning by a human being" (n.p). Information 1 then accounts for the existence of information in the universe without human interaction, while information 2 occurs with some interpretation by a living being. This second definition is similar to Bateson's (1972) in that it considers the involvement of consciousness in defining information.

Dervin (1976) also lays out different types of information. The types encompass different ways people can get information thereby tying in information behaviours; people

do not only consult books and reference materials for information but other people and non-print sources as well. The three types are:

> Information$_1$—the innate structure or pattern of reality; adaptive information; objective information; data.
> Information$_2$—the structures imputed onto reality by people; order created; ideas.
> Information$_3$—the procedures by which people acquire what they didn't previously know; by which people are informed or instructed. (Dervin, 1976, p. 326).

Ruben (1992) presents similar types including information$_e$: "*environmental data, stimuli, messages, or cues — artifacts and representations — which exist in the external environment*," information$_i$: "*internalized appropriations and representations. This order of information is that which has been transformed and configured for use by a living system*," and information$_s$: "*socially/culturally constructed, negotiated, validated, and sanctioned appropriations, representations, and artifacts*" (p. 22-23, emphasis in original). The first two types given by both Dervin and Ruben are similar with the first being an external source and the second being an internal source for a person interacting with the information. Like Dervin and Ruben, Buckland (1991) also suggests three types of information: information-as-process, information-as-knowledge, and information-as-thing. Information-as-process is information in the act of becoming informed; information-as-knowledge is information that is intangible, such as that within the mind; and information-as-thing is information that is in a tangible form, such as a document (Buckland, 1991). All of these conceptualizations have a common thread in that they allow for the concept of information to include what an individual thinks and knows but may not necessarily be represented in a tangible form. This conceptualization differs markedly from that of the knowledge hierarchy.

Some scholars make distinctions between data, information, knowledge, and wisdom placing them in a hierarchical relationship with data on the bottom and wisdom on top. Some include other levels, such as understanding, within the hierarchy while others use understanding and organization to explain the movement from one level to another; however the basic hierarchy that is frequently used is that of data, information, knowledge, and wisdom (Rowley, 2007; Frické, 2009). The levels of the hierarchy are highly interrelated and often defined in relation to each other (Rowley, 2007). While in some contexts making such distinctions between data, information, and knowledge can be helpful, these distinctions are not universally upheld as various conceptions of information are used when conducting research. Case (2012) treats the three terms synonymously in his text because

some paradigms used in information behaviour research acknowledge that information does not have to be only a physical embodiment but can also come from something in someone's mind which others refer to as knowledge.

> Frické (2009) states that

> There are many different senses of 'information'. There are even many different senses of 'information' in use in information science. It is not the case that one of these senses is good, and all purpose, and the others deficient. But, both in information science and elsewhere, there are different problems and different contexts where these different notions of information come into play. (p. 140).

In reviewing literature in different fields McCreadie and Rice (1999) identified four conceptualizations of information including information as: resource/commodity, data in the environment, representation of knowledge, and as part of the process of communication, any of which could be applicable for my current study.

In the context of my research I am adopting a definition of information that includes data and knowledge because it allows me to explore perceptions and behaviours of information that may not match more specific definitions or conceptualizations like that of the knowledge hierarchy. Generally speaking, research participants may not perceive information in the same way the researcher has chosen to conceptualize it. Shenton and Haytor (2006) make the statement that "Yet, it cannot be assumed that the diverse constructs of 'information' held by information scientists will necessarily be shared by people within any particular user group" (p. 566), and they each adopted a phenomenographic approach to describing different ways information was perceived by their research participants. I also chose to take this approach in order to acknowledge the wide variety of ways in which information can be conceptualized. However, I do link back to conceptualizations of information found in the literature, especially that of Bates (2005, 2006) which is sufficiently broad to encompass a wide variety of definitions. I used her definition in my own coding process during data analysis to include as many possible instances of information as possible. Buckland's (1991) description of information-as-thing, information-as-knowledge, and information-as-process, which overlap with both Dervin's (1976) and Ruben's (1992) typologies is also a useful construct that I carry forward into the discussion of my results.

Case (2012) outline fives "problematic issues in defining information" (p. 56). These issues could call into question whether or not entertainment and fiction can be considered

information. The five issues include: utility (does information have to be useful?), physicality (does information have to take on a physical form embodied, for example, as sound waves or printed on paper, or can it also be what is in a person's head?), structure/process (is information a series of steps, or must it be a structured whole consisting of elements with fixed relationships?), intentionality (does information have to be intended to be communicated?), and truth (must information be true?) (Case, 2012). Different authors conceptualize information in different ways requiring it to adhere to some or all of the above considerations. For example, Bates (2005) and Dervin's (1976) first type of information does not have to be useful or necessarily intentional as it includes the existing patterns and structures in nature whether or not they are identified as such by conscious minds. The question of physicality is addressed in the previously discussed typologies and types of information as described by Dervin (1976), Ruben (1992), Buckland (1991), Bates (2005), and McCreadie and Rice (1999) who all included an acknowledgement of the possibility of information as existent without a tangible form while also differentiating such information from that which is more tangible. Dervin (1976), Buckland (1991), and McCreadie and Rice (1999) all also included some form of information as a process or way of becoming informed in their typologies. The question of truth is particularly interesting for my study as I am dealing with the reading of fiction, which may contain 'untrue' or fictional information that only holds true as a part of the story. Fiction may also express truth in ways that go beyond the idea of true facts or it may be used to explore reality, which are expressions of truth that could be difficult to express in other ways.

Some researchers may choose to require that information be true in order to be information. I will not include 'truth' in the sense of existing in reality as a stipulation in my study as fiction necessarily deals with the creation of fictional worlds. In this sense, if a reader was to enjoy reading taxonomically, or for world building (M. Mackey, lecture, February 5, 2013) they could be purposively collecting information on the fictional world. Additionally readers could incidentally acquire such information while reading fiction for entertainment if the story set in a fictional world. Readers may find information about their own world to extract, such as those in Radway's (1991) study of romance readers, or may find information specific to the world building or aspects of the plot of a story. Oatley (1999) takes a different approach in conceptualizing truth that includes types of truth that

allow for fiction to be true. Oatley (1999) approaches fiction and truth from a psychological standpoint. He makes the argument that defining truth as the empirical type of truth is insufficient; there are other types of truth as well: truth can also be conceptualized "as coherence within complex structures and truth as personal relevance" (p. 103). Accordingly, fiction as a simulation "serves as a coherence form of truth" (Oatley, 1999, p. 109) and can serve as a personal form of truth giving rise to insight. Iser's (1978) statement that "fiction is a means of telling us something about reality" (p. 53) connects to Oatley's description of fiction and truth; fiction and reality are not necessarily opposites. Going back to Case's (2012) presentation of issues in defining information, Oatley's (1999) discussion of fiction allows it to be truthful.

Gerrig (1993) and Gerrig and Prentice (1991) articulate a psychological process of experiencing narrative and the information provided within it. Gerrig (1993) argues that there is no "toggle" or switch that people use to switch between cognitive processes when dealing with fictional or non-fictional information, especially because it is not always possible to differentiate between the two types of information moment by moment. Gerrig and Prentice (1991) found that people do not solely compartmentalize fictional and nonfictional information, but also incorporate it into real world information when applicable. They explain this incorporation through the creation of nodes: readers create separate nodes for story information that can also be connected to related real world concepts. From this perspective, fictional information is processed, and according to Gerrig (1993) special effort is required to unaccept any false information because comprehension is followed by "automatic acceptance" (p. 231). From this perspective and Oatley's (1999), information in fiction can be true or accepted alongside information that is true in the empirical sense.

Case (2012) also brings up the question of whether or not entertainment can be considered an information need. He discusses the existence of scholarly tendencies to polarize entertainment and information, and describes them as being on opposite ends of a continuum where most everyday information and entertainment actually falls somewhere in-between. Arguably, information seekers do not always prefer the most authoritative source, but may also want to be entertained by the source, for example, watching the news often also has entertainment value (Case, 2012). Oatley (1999) also argues that fiction has personal and emotional effects with psychological benefits over the purely informational. In

this vein, Bruner (1986) argues that it is more important to look at how humans construct their worlds than the ontological status, or reality, of the words and the outcomes of the process of constructing said worlds. He draws a different distinction, rather than that of fiction and non-fiction, he makes a distinction between science and the literary: in science the goal is to relate to an external objective reality, while in literary works the goal is to relate to an internal point of view about the world. Bruner's (1986) constructed internal worlds can be considered information because they are patterns emergent in human thought, which fits Bates's (2006) description. Such constructions and internal representation could also be information in the sense of information-as-knowledge resulting from information-as-process as readers interpret and attribute meaning to the fictional stories they read. If I were to use the knowledge hierarchy to describe the nature of information and knowledge for my study, the information from the story would become knowledge as a reader incorporates it into their internal representation of the story. These internal worlds are important in theories of reading discussed in later sections.

Entertainment as an information need also brings up the question of whether or not entertainment can be a form of information. If information does not have to be true in an empirical sense, then entertainment can certainly provide both true and untrue information to its consumers. From a large study of 194 readers, including those who read fiction, Ross (1999) found seven reasons why a book made a significant difference for a reader. Books can provide: awakening of new perspectives and possibilities; models for identity; reassurance, comfort, confirmation of self, and strength; connection to others; courage to make change; acceptance; and disinterested understanding of the world (Ross, 1999). Models for identity, perspectives and possibilities for living, and understandings of the world can all easily be construed as informational outcomes of reading. The examples Ross provides are from avid readers, some of whom discuss fictional works as performing these roles in their lives. Gerrig (1993) also theorizes about fiction and knowing when fiction contains a message meant to be taken non-fictionally. He proposes that in a narrative there are "context details" which relate to the fictional/narrative world, and "context-free assertions" which can transcend their fictional origins (p. 216). I perceive context details as information that builds the narrative world, while context-free assertions are applicable outside of the narrative world. Both context details and context-free assertions could then be

construed as information a reader has the opportunity to acquire. A further factor to consider here is how readers themselves perceive and make use of information in their leisure reading.

Finding and Using Information

Information can be specifically sought or be stumbled upon. Information that is stumbled upon, or not purposely sought out, is often referred to as being found through serendipity, encountered (Erdelez, 1997, 1999), or incidentally acquired. Information behaviour is a broad area of research in LIS, which also may tie in relevant research from other fields. I chose to bring it in to this study because I am not only dealing with how information is perceived but how it functions and is used by readers in their leisure reading of fiction. Information behaviour has been conceptualized as "how people need, seek, manage, give, and use information in different contexts" (Fisher, Erdelez, & McKechnie, 2005, p. XIX). Information behaviour is broader than the term information seeking, and includes unintentional behaviours such as serendipitous interactions with information as well as other purposive information behaviours, including avoidance of information (Case, 2012). Theories and models of information behaviour range from processes involved in purposive searches to models attempting to encompass aspects of every day life, and those with a particular focus on incidental encounters. These various theories and models of information behaviour are applicable to leisure readers and my research while also providing opportunities for me to make connections between information behaviour research and theories and studies of readers and reading.

Bringing in context.

Context is an important factor for research of information behaviour as it may affect the behaviours under study. Johnson (2003) argues that context is important and describes context as being the situation in which communication occurs, context as contingency (how the factors of the context relate to the processes of information seeking), and contexts as frameworks which delimit the problem or area of study. Dervin (1997) also identifies a surge in the use context as an important consideration in information research. She discusses context in information research as a continuum between context conceptualized on one pole as anything other than the phenomenon under study, to context as being inextricable from human behaviour as the carrier of meaning on the other pole. She proposes that no matter

where research falls on this continuum the use of a perspective which acknowledges the importance of context "is a move away from research that does not account for the here and the now (i.e. time and space) to the research that does" (Dervin, 1997, p. 15). My study is limited to the context of leisure reading of fiction by adults, and while some of the conclusions may be applicable to other readers and contexts my discussion is restricted to my stated context and the experiences of my research participants. The participants all volunteered for my study, so their participation in the study could also have affected their reading making the context of a reader as a participant relevant as well. For example, one participant talked about trying to read more so I would have data to work with, and another put in more effort than she normally would because she enjoyed keeping a diary.

Kari and Hartel (2007) argue that the context of information seeking in relation to 'higher things' and 'lower things' in life should be considered in studies of information seeking and behvaiour. According to them, higher things include the pleasurable and the profound and not just problem oriented information behaviours. Kari and Hartel's (2007) contribution to the discussion of context is important for my research because I examine information behaviour in the situational context of fiction reading through the experiences of people. The reading of fiction is often a leisure activity done for pleasure, so this aspect of context will be important in my research. The seeking of particular books to read for pleasure and whether or not information is pursued beyond its initial encounter as a part of reading for pleasure are topics this study explores further.

Solomon (2002) describes information discovery "as being constructed through involvement in life's activities, problems, tasks, and social and technological structures, as opposed to being independent and context free" (p. 229). The examination of context as presented by Solomon is from the perspective of making information systems more useful. Solomon (2002) posits that the act of structuring a system imposes limits on the user's attention and view of situations. Structuring a system applies to the use of technology to create information retrieval systems as well as the classification systems, social structures, and structures of texts that support communication. This concept parallels many different literary theorists who argue about the importance of individual readers and the author in determining the meaning of the text. For example, Iser (1978) posits that the text provides a structure for readers to interact with. The context can be considered to include how the

source is structured, which in keeping with Solomon and Iser, can be conceived of as a limit. This concept of context as structure also connects to Rabinowitz's (1998) rules of reading, which suggest parts of a text that a reader notices first and applies significance to (see p. 33 for further discussion).

Models and theories.

Numerous models of information seeking require that there be an identified problem, gap in knowledge, or question as a part of the information seeking and acquisition process. Information seeking often implies an articulated question or problem and an active or purposive search for information. Ellis (1989) and Foster (2004, 2005) both present models of directed seeking in academic contexts. As another example, Kuhlthau (2005, pp. 230–231, 2008) describes a model for a process with a "discrete beginning and ending" that has six stages: initiation (awareness of uncertainty), selection (identification of a general problem), exploration (inconsistent information increases doubt), formulation (focus increases and uncertainty decreases), collection (pertinent information is collected and uncertainty subsides), and presentation (the search is over, and the person could explain the learning to others). Dervin (2003a, 2003b), Dervin and Frenette (2003), Wilson (1999) and others have also proposed models of information seeking that address gaps or uncertainty. Godbold (2006) examines numerous models and combines them to address information behaviour as well as seeking. One of her models focused on navigating a gap includes a behaviour wheel that includes: seeking and searching, creating, taking note, avoiding, destroying, and spreading information. This identification of a wide variety of information behaviours is important in the context of my study because I aimed to explore the different ways information plays into reading and did not want to confine this exploration to directed or purposive searching and seeking behaviours.

While information can be purposely sought it can also be come across by chance. Erdelez (1997, 1999) uses the phrase 'information encountering' to describe the accidental discovery of information. Erdelez's ideas about information encountering are frequently referenced in the information behaviour field and are widely cited by authors who are incorporating aspects of serendipity into models of information behaviour. Information encountering describes instances of finding information when not involved in a specific or directed search for information, or instances of finding information during a search when a

person is not looking for the information he or she does find (Erdelez, 1997). Foster and Ford (2003) make a distinction between different types of serendipitous information encounters: those in which the existence or location of the information was unexpected and those in which the information was of unexpected value either of which allow for information encountering during purposive searching.

Foster (2004, 2005) developed a non-linear model of information seeking behaviour through studying interdisciplinary researchers. Foster's model presents three core processes of opening, orientation, and consolidation, which take account of the information seeker and his or her cognitive approach, internal context, and external context. The separate consideration of internal and external contexts is a novel concept. Internal context includes "the level of knowledge and prior experience held by the information seeker," while the external context includes social, organizational, time, project, navigation, and access influences (Foster, 2004, p. 233). These contexts could be viewed as a structure of limits, as discussed by Solomon (2002), on the individual's behaviours. The interaction between internal contexts or experiences and external contexts and the text also ties into theories of reading and meaning making (see pg. 27 for further discussion of reading theories). The model and concepts underlying it are useful for my own conceptualization of information behaviour in relation to fiction reading because they suggest that serendipitous discovery can be part of the process of seeking or finding information, or perhaps part of the experience sought by a reader. Finding or learning information useful to a reader while leisure reading may be incidental and not the goal of reading, but it may still be desired. Usherwood and Toyne (2002) and Moyer (2007) both note that educational outcomes can be a secondary sort of motivation for reading (see pg. 31-32 for further discussion).

Erdelez (1997) identifies four dimensions of information encountering. These dimensions include: the individual, the environment, the information, and the information need addressed by said information (Erdelez, 1997). Savolainen (1995), McKenzie (2003), and Williamson (1998) all incorporate the possibility of serendipitous discovery into their models with consideration for context or environment and level of need. Savolainen's (1995) everyday life information seeking (ELIS) includes orienting oneself and solving problems as the two characterizations of information seeking and use. These characterizations allow for the inclusion of both purposive information to solve problems

and what Savolainen (1995) describes as more passive behaviours, like monitoring, which may lead to more purposive searching when monitoring reveals that things are not how they should be. ELIS may apply in the consideration of what sort of information behaviours support readers.

McKenzie (2003) presents a model that incorporates more passive seeking of information. The model has four modes of information seeking which include: active seeking (using an identified source, using active strategies to acquire information such as asking a question), active scanning (identifying and browsing likely sources or opportunities to acquire information), non-directed monitoring (serendipitous information encountering), and by proxy (being told or referred to a source) (McKenzie, 2003). Each of these modes is then split into two stages: making connections to resources through identification or referral and the actual interaction with the resources. Such stages and modes fit well with the behaviours participants wrote about and discussed during my study.

Williamson (1998) proposes an ecological model that included the idea that people can acquire information incidentally as they monitor their world. The ecological approach situates an individual in the center of a set of concentric circles where the next circles are: intimate personal networks, wider personal networks, mass media, and institutional sources, all of which are surrounded by personal characteristics, socio-economic circumstances, values, lifestyles, and physical environments. Both purposeful and incidental information are used from each level of the model by the individual in daily life. The ecological approach emphasizes the importance of the individual and their context in their information behaviours, which can be both purposeful and incidental.

In addition to identifying dimensions of information encountering, Erdelez (1997, 1999) also suggests four tentative types of information encounterers which could be used to describe participants in the study: super-encounterers, encounterers, occasional encounterers, and non-encounterers. Super-encounterers are described as serendipity prone and excited about information; they also would create situations to increase the likelihood of serendipitous discovery (Erdelez, 1997, 1999). In comparison, the other three categories did not equate their information behaviour as a causal factor in coincidental information discovery. Foster and Ford (2003) found that some of the participants in their study used specific strategies to increase the likelihood of coming across unexpectedly useful

information, for example, by purposely keeping initial research questions vague and gradually refining them as information was come across. Such behaviour is an example of a super-encounterer's strategy. McKenzie's (2003) mode of active scanning would also fall into this category. The dimensions of information and types of encounterers outlined by Erdelez particularly caught my attention. This framework could be very useful if applied to fiction readers, especially with the varying levels of purposiveness in relation to trying to manufacture serendipitous discovery.

As demonstrated above some models such as those of Ellis (1989) and Foster (2004, 2005) were developed in specific seeking contexts. Leisure can be a context itself. Stebbins (2009) has developed a serious leisure perspective that can be used to examine "people's use and reliance on information in their free time" (p. 622), in which he categorizes leisure into three types: serious leisure, casual leisure, and project based leisure. Depending upon how a reader views their own reading practices reading can fall into either the serious leisure category or the casual leisure category. Serious leisure activities are those that involve

> the systematic pursuit of an amateur, hobbyist, or volunteer core activity that people find so substantial, interesting, and fulfilling that, in the typical case, they launch themselves on a (leisure) career centered on acquiring and expressing a combination of its special skills, knowledge, and experience, (Stebbins, 2009, p. 622)

and casual leisure activities are those that have "an immediately, intrinsically rewarding, relatively short-lived pleasurable core activity, requiring little or no special training to enjoy it" (Stebbins, 2009, p. 622). Some readers invest a great deal of time in researching topics and acquiring information in relation to their reading for themselves or to share with others and their treatment of their reading could make it into a serious, or more serious leisure activity as Stebbins outlines. The leisure context has been addressed in a model created by Elsweiler, Wilson, and Kirkegaard Lunn (2011, p. 228). They adapted an information seeking and retrieval design and evaluation framework created by Ingwersen and Järvelin (2005, p. 322). Ingwersen and Järvelin's (2005) model has layers of contexts, one of which is work tasks that then instigate or require information seeking behaviours. Elsweiler, Wilson, and Kirkegaard Lunn (2011) added casual needs and behaviours, such as killing time or socializing. Casual needs may not require information to be met. In their model a casual need leads to casual information behaviours which may be met without information being found or may lead to another information need or seeking behaviour which then leads

to information retrieval. This model is important because it builds in flexibility in the process and applies outside of work contexts.

Information behaviour and leisure reading.

Ross's (1999, 2000a) articles on "Finding Without Seeking" were hugely influential in the early stages of the defining my research area for this study. In her articles, Ross (1999, 2000a) discusses information seeking and how it is typically construed as requiring an articulated question or problem. I initially looked at models of information seeking and behaviour because of Ross's research and description of book selection by readers. Ross (2006, pp. 205–206, 2000b, 2001) identifies five elements that are involved when readers look to find the next book they wish to read for pleasure: mood (safety or risk, easy or challenging, positive or critical, supportive of own beliefs or a challenge to them etc.), sources readers use to find books (stores, people, reviews, "literary log-rolling" which is selecting books highlighted by trusted authors), elements of a book that match the desired experience (subject, tone, characters, setting, size etc.), clues on the book (author, title, genre, cover, etc.), and cost in time or money to gain access (both intellectual access and physical access). From this perspective, book selection can be considered to be a form of information seeking as individuals seek specific reading experiences where the initial problem or uncertainty is the question of what to read. Readers' Advisory is an area of librarianship that focuses on helping readers find books that meet their reading needs. Saricks (2005) developed the concept of appeal factors to help find books that match the experience a reader is looking for. These factors include: pacing, characterization, story line, and frame (Saricks, 2005). A similar concept of windows is used by Pearl (2012). Knowledge of these windows or appeal factors is information librarians and readers themselves can use in seeking out books to read.

Ooi and Liew (2011) describe information seeking for their study of public library readers in terms of "what readers hoped to gain from reading fiction" and "what sources readers turned to, to find out about fiction books" (p. 749). Conceptualizing information seeking in this manner brings the concept of fiction into the realm of information behaviour through book selection. Ross (1999) highlights five themes with implications for the information seeking process: active engagement of readers in the construction of meaning, the role of the affective dimension in book selection and outcomes of reading,

trustworthiness of recommendations of books, social context, and meta-knowledge used by experienced readers in making judgments about texts. These themes suggest areas in which information seeking and information encountering are present in the reading process. Supporting this importance of affect, Savolainen (2014) discusses the role of emotions as motivators for information seeking more generally, and McKechnie, Ross, and Rothbauer (2007) examine affective dimensions of information seeking specifically in the context of reading. As a more specific example, Radway (1991), found that many readers liked the facts they could take away from their reading of romances which tied into their enjoyment and reasons for reading. The active engagement of readers and the role of the affective dimension could pertain to information encountering during reading, while the other three of Ross's themes are more pertinent to information seeking processes employed in book selection.

Theories of Reading and Reading Research

Theories of reading and studies of readers are varied. Many theories of reading originate in the field of literary studies, while others come from psychology, education, and other related fields. Ross (2005) emphasizes that

> One drawback for LIS researchers who want to consider reading as a species of information behaviour is that most of these reader oriented theorists were not interested in actual empirical readers. They focused instead on the role of idealized implied readers, intended readers, mock readers, competent readers, and so on, all of whom had to be inferred from the text. (p. 305).

Ross is referring to many theories originating in literary studies that do not always have accompanying empirical studies. Researchers in the LIS field, including Ross, have conducted empirical studies of readers that are useful both for their own results and in consideration alongside theoretical perspectives originating in other fields.

The following section is a discussion of selected theories and studies of reading with a focus on the reading of fiction and narrative. Theories and studies of reading I discuss here conceptualize reading as an interaction or transaction, and/or as transportation. These conceptualizations also tie in different motivations and outcomes of reading, including acquisition of information. The literary and educational theories selected for inclusion here all acknowledge some form of transaction or interaction between readers and the text and readers' roles in the creation of meaning. Rosenblatt (1995), Rabinowitz (1998), and Iser

(1978) all include the role of individual readers in some manner instead of viewing a text as containing the meaning on its own.

Transaction or interaction.

Rosenblatt (1995) and Iser (1978) emphasize the importance of reading respectively as a transaction between reader and text or as an interaction between reader and text. According to Rosenblatt (1995), readers approach the text with a purpose or expectations "from the residue of past experience" (p. 26). This phrase brings to mind Birkerts's (2006) shadow life of reading in which he suggests that everything we read leaves shadows that can have an effect on future perceptions. Meaning unfolds as the words on the page influence what comes to mind, which further influences the meaning as a reader progresses. This is an iterative process between reader and text where meaning does not lie solely with one or the other as both are required to make meaning. Iser (1978) suggests that the interaction between text and reader is not arbitrary but is guided by the structure of the text; he describes a system of constant feedback between text and reader where a reader inserts his or her own ideas into the process. These two theories of reading emphasize the importance of both text and reader in the reading process. Considering reading as an interactive/transactive and interpretive process is important because of this study's focus on readers' experience. Both Iser and Rosenblatt suggest that the individual reader is important in the reading and interpretation of a text.

Gerrig (1993) uses two separate metaphors to describe the experience of narrative worlds: as being transported and as performance. The metaphor of performance ties in many concepts from other theorists. Narrative experience as performance fits with Rosenblatt's (1995) and Iser's (1978) transaction based descriptions of reading. Gerrig (1993) describes reading as a process where readers "must use their own experiences of the world to bridge gaps in texts. They must bring both facts and emotions to bear on the construction of the world of the text" (p. 17). Iser (1978) describes the text as giving a structure to a reader's interaction with the text and also uses the term performance to describe the making of meaning while reading a text. This idea of the reading interaction as performance is also expressed by Bruner (1986) who describes a text as able to keep meaning performable by a reader through "subjunctivizing reality," and that to be in the subjunctive mode is to be "trafficking in human possibilities rather than in settled certainties" (p. 26). Further, Iser

(1978) characterizes the text as not determinant because it does not create exact copies of things in existence, in comparison to real objects which are determinant. Indeterminacy allows for communication between text and reader through which a reader produces and comprehends meaning. All of these authors are emphasizing the importance of both individual readers and a text in the experience of reading. Gerrig's (1993) metaphor of performance supports the idea of the text providing structure for the possibilities inherent in the interaction between reader and text. There can be various interpretations and meanings attributed to a text by different readers. Some interpretations may be more acceptable than others because they are more agreed upon by other readers or schools of thought (Fish, 1980).

The concept of the text as structure for interaction or interpretation in the performance of meaning is supported by another theorist's views of the reading process as well. Rabinowitz (1998) states that "authors can put down whatever marks they wish on the page; readers can construe them however they wish. But once authors and readers accept the communal nature of writing and reading they give up some of that freedom" (p. 23-24). Rabinowitz (1998) describes what he terms "authorial reading" where readers try to read according to the author's intention; however, he also notes that readers may differ in what they see as a particular author's intention or react to it in different ways once they think they have found this intention (p. 30). The author will construct the text in a specific way in an attempt to communicate with readers, and readers will apply rules to interpret the text.

Conceptualizing reading as an interaction, transaction, or interpretation lends an aspect of subjectivity to the reading process. Even with limits or structure for interpretation, and the possibility of there being more approved or accepted interpretations of a text, it is unlikely that there will be one empirical truth. If there is no empirical truth, the question then becomes whether or not information can then be sought or incidentally encountered in a fictional or narrative text. The answer to this question depends upon how information and its relationship to fiction are conceptualized. If experiencing narrative involves fiction and contextual details as well as context free assertions, as Gerrig (1993) suggests, then these aspects could be information for readers to acquire. Oatley's (1999) assertions suggest that fiction can be truth through creating coherent simulations or providing insight; the coherent simulation or narrative and the insights gained could also be sources of information in

fiction. The concept of experiencing narrative worlds leads into Gerrig's (1993) other metaphor of reading as transportation.

Transportation.

Gerrig's (1993) other metaphor of reading, or narrative experience, as transportation also has implications for considering the reading process in my research. The metaphor of transportation relates to the idea of becoming lost in a book, captivated, or taken away from the here and now (Gerrig, 1993). Gerrig uses the term narrative, which encompasses more than fiction; however he notes that many of theories he uses to support his suppositions refer to the experience of fiction. Busselle and Bilandzic (2008) suggest that transportation occurs when a reader builds a mental model of the of the narrative. These mental models have two types of realism built in: how a narrative or its parts are similar to the real world, labeled external realism, and coherence or plausibility within the narrative, labeled narrative realism (Busselle & Bilandzic, 2008). Inconsistencies in realism interfere with the processing of a narrative and inhibit the sense of being transported; such inconsistencies could also undermine the narrative's "potential to entertain, persuade, or enlighten" (Busselle & Bilandzic, 2008, p. 256). This description of narrative realism coincides with Oatley's (1999) description of fiction fitting into truth as coherence, and presented me as a researcher with the question of how information could play into this process. Busselle and Bilandzic (2008) describe being transported as like being in a state of flow. Csikzentmihalyi's (1997) concept of flow is experienced as moments of "complete immersion" in an activity where "what we feel, what we wish, and what we think are in complete harmony" (p. 29). Flow is not restricted to instances of being transported, and being transported may be more aptly described as a flow-like experience.

Csikzentmihalyi (1997) identifies reading as a flow activity; however, it is also interesting that Csikzentmihalyi notes that flow is not a relaxing state and that he has not found passive reading of "trashy novels" or watching television, which are not high-challenge, or high skill moments, to induce flow experiences as often as other activities (p. 68-69). I am not sure that Csikzentmihalyi's definition of flow necessarily fits with the concept of being transported in all instances; perhaps this would occur if a book engages a reader's skills at reading and comprehension to the extent that it is a challenging read. Towey (2000) suggests that reading of fiction provides flow experiences because it involves

the skills of "concentration, literacy, an understanding of the rules of written language, the ability to transform words into images, empathy toward characters, and the ability to follow a story line" (p. 133). She suggests that these skills require mental exertion which creates the challenge necessary for experiencing flow and becoming lost in a book, and that a lack of challenge and flow may be why some readers lose interest in a book or works by an author who has become predictable. Green et al. (2004) also connect the idea of transportation as resembling flow through absorption and an accompanying sense of enjoyment. The relevance of the experience of a flow-like state while reading for my study comes in when information may add to or disrupt the reading process.

Motivations and outcomes.

According to Green et al. (2004), it is not necessarily the emotions experienced during transportation that are the source of enjoyment but rather the "process of temporarily leaving one's reality behind" and coming out different than before experiencing the narrative (p. 315). They suggest several ways transportation can provide enjoyment: through escaping the self and personal worries, contexts, and self focus; through transformation and the opening up of and experience of new perspectives, identities, and learning; through connections with characters who can become like friends or create a sense of connectedness; and in helping individuals manage their moods. Green et al.'s (2004) ways transportation can provide enjoyment overlap with Ross's (1999) range of reasons why a book can make a significant difference for readers. Ross' conclusions are drawn from a study of 194 readers and include: providing awakening, new perspectives, and possibilities; providing models for identity; providing reassurance, comfort, confirmation of self worth; providing a sense of connection to others; providing courage to make change; providing acceptance; and through a disinterested understanding of the world (p. 793-794). Ross's range of reasons can also be seen as outcomes of reading these books that were considered significant by readers.

The literature suggests outcomes and reasons for reading as well. Rosenblatt (1995) discusses the possibilities of enlargement of experience, valuing images of oneself and the world, feeling valuable, participating in another's vision, gaining insights for one's own life, finding significant patterns, broadening knowledge, fulfillment of desires through identification with characters' drives, and escape. Such outcomes could be considered information that was either purposely sought or incidentally encountered. Usherwood and

Toyne (2002) performed a study of adults' motivation to read as "a means of assessing the value and impact of public library book reading" (p. 33). They present motivations for reading, which include: relaxation, escape, and instruction. Both relaxation and escape can involve removal from the 'here and now.' I find these motivations and outcomes relevant to my own research because some could be considered information, or the seeking of such outcomes could also lead to the incidental encountering of information. Not all outcomes are necessarily directly information related; however, information can be an aspect of them as it is woven into the reading process.

Instruction as a motivation of reading behaviour is of particular interest in relation to my own research. Usherwood and Toyne (2002) note that many participants in their study "reflected on how reading contributed to their learning and practical knowledge;" this reflection could occur while readers were discussing the benefits of reading as escapism (p. 36). The importance of instruction was often secondary to these participants; this secondary nature is not discussed in depth in the article. However, it makes me wonder if the instruction could then be considered incidental in some cases. Moyer (2007) specifically studied the relationship between educational and recreational outcomes of leisure reading. She identifies four categories of educational outcomes based on the results of her research: people and relationships; other countries, cultures, and time periods; life enrichment; and different perspectives. I noted that these categories overlap with discussions of outcomes and significant books by Rosenblatt (1995) and Ross (1999). Like Usherwood & Toyne (2002), Moyer (2007) also notes that while readers appreciate educational outcomes from reading, such outcomes are not likely to be the primary reason behind the choice of a particular book to read. A reader may approach a book in a variety of ways for a variety of purposes. Even if learning is not the primary outcome sought a reader may still prefer books that they feel they learn something from, or may approach a book knowing they might learn something or expecting to do so without being sure of what that might be.

Another possible outcome of reading fiction or narrative is an influence on empathy. Bal and Veltkamp (2013) studied fiction's influence on empathy using transportation theory as a base. Their results show that fiction reading is related to empathic skills; such reading relates to the ability to sympathize, and to take multiple perspectives. Participants in Bal and Veltkamp's (2013) study who were transported during their reading experience became

more empathetic over time while those who did not became less so. Mar et al. (2006) also found a relationship between fiction reading and empathy in that frequent readers of fiction in their study performed better on empathy tasks than those who were frequent readers of non-fiction. Like Bal and Veltkamp (2013), Mar et al. (2009) also found that the sense of being transported while reading is related to empathy. Mar et al. (2009) suggest possible explanations for this phenomenon: that simulation of social experience could engage the same cognitive processes used in real situations which would hone those processes, or that readers learn concrete social information from books, or that personal traits could make some readers more likely to enjoy fiction and also be more empathetic. The possibility of fiction reading imparting information or an increase in skills that have an effect on social functioning is an interesting perspective and suggests a possible answer to my question of what readers get out of reading fiction.

Ways of reading.

Rosenblatt (1982, 1995) describes different ways of reading: efferent reading and aesthetic reading. In efferent reading readers are focused on "abstracting information or ideas or directions for action that will remain when the reading is over," in other words, on taking something away from reading (Rosenblatt, 1982, 1995, p. 32). Aesthetic reading is more of a living through of the text, a stirring up of "personal feelings, ideas, and attitudes" (Rosenblatt, 1982, p. 269). Reading does not have to be one or the other, but can be a mixture of the two types at any point in time. Rosenblatt (1995) notes that the levels of referential and affective consciousness and the attention devoted to each determines whether a particular reading is more efferent or more aesthetic. In my study I explore information in the reading experience, and different ways of reading tie into that. The idea of an efferent and aesthetic reading continuum raised a question in my mind of how information encountering may affect where a reader is on the continuum. Encountering information that is salient to some latent information need could cause a shift towards more efferent reading; while information encountered during more aesthetic reading may not be noticed until later events make it salient.

Douglas and Hargadon (2001) describe reading in a different manner that can be used in conjunction with Rosenblatt's types of reading. They describe reading through the use of schemas. Schemas can be explained in the following way: "Schemas enable us to

perceive objects and occurrences around us and to make efficient sense of them by consulting our readymade store of similar occurrences and understandings" (Douglas & Hargadon, 2001, p. 155). The use of schemas in reading would allow a reader to connect what they read to their knowledge of related objects and constructs. Rabinowitz (1998) has created rules of reading that I think can be considered an example of schemas readers may use in approaching texts. The rules describe ways readers take note of certain aspects of a text, give significance to those portions, understand what sorts of configuration go together, and read in a way to make the text the best text possible (Rabinowitz, 1998). Some of the information readers acquire in this way is information about the conventions of certain kinds of fiction.

Douglas and Hargadon (2001) present the ideas of immersion and engagement in reading in relation to the use of schemas where in immersed reading "reader's perceptions, reactions, and interactions all take place within the text's frame, which itself usually suggests a single schema and a few definite scripts for highly directed interaction" (p. 155), and where in engaged reading

> contradictory schemas or elements that defy conventional schemas tend to disrupt readers' immersion in the text, obliging them to assume an extra-textual perspective on the text itself, as well as on the schemas that have shaped it and the scripts operating within it. (p. 155).

So a more immersed reading involves experiencing the text within the frame of that text, and a more engaged reading experience involves experiencing that text more from an outside perspective. I use Douglas and Hargadon's (2001) ideas of immersion and engagement and Rosenblatt's (1982, 1995) efferent and aesthetic ways of reading to connect to ways information is experienced and used in reading behaviours and outcomes.

Conclusion

Information can be conceptualized in a way that includes details used in the creation of fictional worlds as well as details that transcend the fictional context as suggested by Gerrig (1993). Models of information seeking and behaviour suggest that such information could be purposively sought to apply to a particular problem or information need, which could include entertainment and the seeking of particular reading experiences. Models of information seeking and behaviour also suggest that information can be incidentally encountered without being purposely sought out, and research with actual readers suggests

that information can be a more secondary motivation when reading fiction. Models and theories of reading suggest that narrative experiences involve interaction with the text and a reader's own experiences as well as the creation of internal mental models of the narrative worlds or transportation into the text. My study used the literature discussed herein as a starting point to investigate possible avenues through which information is involved in the experience of reading and how information may be perceived by readers.

Chapter 3: Research Design

In designing my research I chose an approach and methods to suit the exploratory nature of my endeavour. I decided upon a phenomenographic approach because it gives me a solid ground from which to conduct an exploration of information behaviours and the variety of functions of information in fiction reading for leisure. I needed to use an approach that would acknowledge possible differences in people's understandings and experiences while also allowing me to bring these variations together to find connections and themes across different readers. I also wanted to acknowledge the importance of readers in the process of reading and information use by exploring the human dimension of information and fiction reading through the perspectives of actual readers. These considerations were the basis for my research design, which I built through the selection of methods for data collection and analysis underpinned by my chosen phenomenographic approach.

Approach

Phenomenography is an approach to research that focuses on qualitative differences in understandings and experiences of phenomena in which neither the phenomena nor the people experiencing it are given preference because it is the relations between them that are central to any investigation. It is designed to be particularly useful in investigating learning and thinking. Phenomenography has been used in the field of education and has been identified by some LIS researchers as a useful approach for the study of user experience, information literacy, and information seeking and use. It was in the context of information behaviour research that I first came across phenomenography as a research approach. It has been used to explore different ways students understand a topic and how complete these understandings are (for examples see the studies outlined in Marton & Booth, 1997; Marton, 1986; Limberg, 2000). In such educational contexts it can be possible to create a hierarchy of understandings found where the highest level is the most complex understanding of the phenomenon (Limberg, 2000, p. 58). As the subject matter I am dealing with is leisure reading, learning may or may not be a goal for each individual, but it is certainly a relevant concern. My objective was not to delineate a hierarchy of ways of understanding or perceiving information and using information in relation to fiction, but rather to begin to describe and explore the variety of ways people may perceive, seek, and use information in their leisure reading of fiction in the hopes that such an exploration will increase

understanding of readers and their behaviours, which could have implications for services provided to readers. Generally speaking, phenomenography is useful in exploring the "qualitatively different ways in which people experience or think about various phenomena" (Marton, 1986, p. 31), and this was a key reason I chose the approach as a part of my research design. Phenomenography has the aim to describe the different ways a collective group experiences the phenomenon under study (Marton & Booth, 1997). Variation in experiences is valued in phenomenographic approaches, and it was the importance of such variation that led me to use this approach because it can be used as a base from which to qualitatively explore the experience and use of information in fiction reading for leisure. Reading for leisure can be a highly individual practice, and I wanted to explore the variety of ways in which information and information related behaviours are a part of reading practices.

Phenomenography is a relational approach to research. Yates, Partridge, and Bruce (2012) explain this aspect of phenomenography as meaning that the focus of investigation is the relations between the subject, the research participants under study, and the object, the phenomenon under study (p. 98). The relationships between the participants and the phenomenon are explored through the experiences of the participants. This is known as a second-order perspective (Marton & Booth, 1997; Yates et al., 2012). Whereas first-order perspectives are more common in the sciences and are useful in making statements about the world, second-order perspectives are useful in "making statements about the world as experienced by people" (Marton & Booth, 1997, p. 118). The phenomenon under study in my research design is information and information behaviours in fiction reading for leisure, and the subjects are adult fiction readers who participated in my study. Their experiences are used to explore the phenomenon through a second-order perspective.

The relational aspect of phenomenography is based on epistemological and ontological assumptions. I chose phenomenography in part because its associated methodological implications fit how I wanted to approach my study. A phenomenographic approach does not have to be purely positivist versus interpretivist nor objectivist versus constructionist in its epistemological and ontological underpinnings; by not drawing a distinction between the reality of external worlds and internal constructions, but instead

viewing the world as being a relation between the two[1]. In their book, Marton and Booth (1997) state:

> The world we deal with is the world as experienced by people, by learners—neither individual constructions nor independent realities; … There are not two things, and one is not held to explain the other. There is not a real world 'out there' and a subjective world 'in here.' The world is not constructed by the learner, nor is it imposed upon her; it is *constituted* as an internal relation between them. There is only one world, but it is a world that we experience, a world in which we live, a world that is ours. (p. 13).

This way of viewing the world can be described as a non-dualistic ontology (Åkerlind, 2012; Yates et al., 2012). There are not two opposing external and internal worlds, but one world made up of the two melded together through people's experiences. Marton and Booth's (1997) description of the world appealed to me as a researcher because I see it as complementing the theories of reading I chose to support my research design. These theories encompass both the importance of a text (an external reality) and the importance of a reader (an internal reality) in the process of reading and making meaning (the relationship between the two). As discussed in Chapter 2, Rosenblatt (1982, 1995), Iser (1978), and Gerrig (1993) have all described ways of reading in which the reading experience and resulting meaning rely on what is in the text itself and what readers' own experiences are. I also wanted to acknowledge and be able to explore any variations in experiences of information and fiction reading.

Method

There were three major stages in the research design. First, a review of the literature was conducted to identify existing theories and research relating to information behaviour and reading. Second, a pilot study was conducted before beginning the full study on a much

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[1] Bryman and Teevan (2005, pp. 8–12) discuss positivism and interpretivism as contrasting epistemological standpoints where positivism is associated with the natural sciences and the conduct of research in a manner that is value free, where phenomena must be confirmed by the senses and subjected to testing in order to be considered knowledge, and where theory is used to generate hypotheses which can be tested. They describe interpretivism as an alternate viewpoint that is well suited to the study of human behaviour; this epistemological view has a concern for explaining and understanding human behaviour with concern for how individuals make sense of their world. Bryman and Teevan (2005, pp. 12–14) also contrast objectivism and constructionism as differing ontological standpoints. According to them, objectivism suggests that reality exists external to the individuals within it while constructionism suggests that reality as constructed, revised, and negotiated through social interaction.

larger scale. The full study was the third and final stage. While each stage was started in the order stated they were not completed sequentially. The study was conducted in an iterative manner where occurrences at later stages could lead to a return to earlier stages. For example, data analysis led to a return to the literature review to find more literature on relevant themes as they emerged in the data. The pilot was used to test the planned data collection and analysis methods before beginning data collection for the main study. The results of the data collection and analysis of the pilot data had implications for the main study. For further discussion of the pilot study and its implications for my project see the Pilot Study section on page 49.

Participant sample and recruitment.

There were two main criteria that participants had to meet in order to take part in my study: they had to be adults and they had to be reading some form of fiction for leisure at the time of the study. Restricting participation to people who were reading at the time of the study ensured a purposive sample of people who had recent experience with the phenomenon under study. This qualitative approach is typical of phenomenographic studies because the research is intended to investigate a particular phenomenon through participants' experiences of it (Yates et al., 2012, p. 103).

Phenomenographic studies can range in size. Limberg (2000) notes that the number of participants in a phenomenographic study using interviews as a form of data collection usually ranges from 20 to 50 (p. 57). Yates et al. (2012) do not specify a number, but instead note the importance of having a sample large enough to capture variation in understandings of the phenomena while remaining manageable since a large amount of rich description is desirable (p. 103). As my objective was to conduct an in-depth exploratory study of people's experiences I did not expect the results of the analysis to be exhaustive of all possible variations in the experience of information in fiction reading, but I did want a large enough sample to be able to capture and investigate variations in experience. I chose to aim for a sample size between 15 and 20 participants to keep the amount of data manageable as a great deal of rich description was to be collected from each participant. The pilot had three participants, but only two of them completed all of the data collection. In the main phase of recruitment 20 participants were recruited, and 17 participants completed participation to be included in the sample. The final sample with data from the main recruitment consisted of a

total of 17 participants of the 23 initially recruited for both the pilot and the main study. The pilot subjects were not included in the main analysis (see below).

All recruitment and data collection was done in Edmonton, Alberta between September 2013 and May 2014. Participants were recruited through research posters, book clubs, and snowball sampling. Research posters (See Appendix A for an example) were posted in three different areas frequented by people who read:

1. On various bulletin boards on the University of Alberta campus in high traffic areas and near or in the campus libraries.
2. In six different bookstores in Edmonton.
3. At Edmonton Public Library (EPL) branches. Posting at Edmonton Public Library required permission. Once I received permission my poster was circulated to all branch managers to be put up at each location.

I also obtained permission to speak after four different book club meetings at four different Edmonton Public Library branches. In order to keep my research separate from the library programming, I introduced myself to each book club facilitator ahead of time. The facilitators then mentioned me and my study to their book clubs during their meetings and told them that anyone interested could hear more after the meeting. I also utilized snowball sampling by asking people I knew who read and wanted to be involved to share my contact information with anyone they thought might be interested in participating. These snowball recruiters included fellow students in the University of Alberta's Master of Library and Information Studies (MLIS) program, librarians and library technicians I knew, and individuals who volunteered to participate in the study. To see a breakdown of the number of participants recruited using each method see Table 3-1.

Recruitment Method	Total No. Participants Recruited		No. Participants Recruited Who Did Not Complete Participation		No. Participants Recruited Who Completed Participation	
	Pilot	Full	Pilot	Full	Pilot	Full
Posters (on university campus)	2	2	1	0	1	2
Posters (at library branches)	0	3	0	0	0	3
Posters (at local bookstores)	0	0	0	0	0	0
Book Clubs	0	10	0	3	0	7
Snowball	1	5	0	0	1	5
Total	**3**	**20**	**1**	**3**	**2**	**17**

Table 3-1: Number of Participants Recruited by Method of Recruitment

Participants were recruited on a first come, first serve basis with the exception of MLIS students. Only the first MLIS student to volunteer was recruited in order to prevent the study sample from becoming overfull with students from one particular discipline. In the final sample of 17 there were 15 female and 2 male participants. Many fewer men expressed interest than women, and the book clubs I visited had predominantly female participants, which explains the uneven gender ratio.

The participants were asked to share background information about themselves. The ages of participants ranged from 20 years old to 86 years old. Four participants did not disclose their ages. See table 3-2 for a breakdown of participants by age in the final sample. The participants had a variety of different occupations including undergraduate and graduate students, nurses, library professionals, teachers, and individuals who are currently retired. The variety of points of view contributed to my exploration of the group's collective experience of fiction reading for leisure and their use and understanding of information therein. All participants were assigned pseudonyms to protect their anonymity.

Age in years	No. of Participants
20-24	1
25-29	2
30-34	2
35-39	0
40-44	2
45-49	1
50-54	0
55-59	0
60-64	1
65-69	1
70-74	1
75-79	1
80-84	0
85-89	1
Not stated	4

Table 3-2: Age of Participants

Data collection.

I collected data using two different methods: diaries and interviews. Each participant kept a diary of his or her reading for a minimum of two weeks, which was followed up by an interview. The diaries were intended as a way to collect detail from the participants' perspectives while they engaged in, or directly after they engaged in, the experience of

fiction reading for leisure. A participant could choose to keep the diary for longer than the two-week period if he or she felt that he or she did not engage in enough of his or her usual activities to keep an adequate record reflective of his or her perceptions. An extra week was given to two of the participants who requested extra time. The diary instructions were standard and meant to encourage the participants without overly constraining what they could write about. Participants were to record the types of items they read for fun and include their thoughts on the process including things like book selection, favourite parts, parts disliked, and their opinion of the reading experience, as well as anything they felt they got from reading and any instances where they thought what they were reading played a role in their life or came up in any way while they were not reading (See Appendix B for a copy of the instructions given to each participant). Participants were given the option to keep their diary in a provided notebook or their own notebook, or to type it and keep it electronically. All handwritten diaries were transcribed for the purpose of data analysis. I chose to start off data collection with this form of self-reporting to allow participants to discuss their reading practices in their own words. Westbrook (2010) notes that when self-reporting participants may selectively disclose information due to factors such as time, stress, or shame (p. 222). Participants also could vary their behaviours and reporting because they are conscious of participating in a study. For example, Benjamin told me he began by wanting to read and do much more than he usually did so I would have more to work from, but it was not sustainable, so he ended up reading as he normally did. Dorothy chose to write about her reading experiences more generally alongside her specific experiences during the time she kept the diary. She explained that this was to give me a fuller view of her as a reader.

All participants included in the analysis were interviewed after their diaries were collected. Each interview was audio-recorded and later transcribed for data analysis. Interviews were performed in a quiet location convenient to and comfortable for the participant. Locations for interviews included: the School of Library and Information Studies at the University of Alberta, Edmonton Public Library Branches, and participants' homes. The interviews were semi-structured and a maximum of two hours in length. Interview times ranged from 45 minutes to the full two hours. All interviews were based on a basic protocol I developed (See Appendix C for an example). The protocol was meant to cover areas I wanted to be sure to ask each participant about and was adapted as the study

progressed. Each participant's interview progressed differently and questions were adapted based on answers given in order to delve deeper into topics as they came up. This flexibility is a strength of using semi-structured interviews for qualitative studies and was the main reason I chose to use this method. Before conducting an interview I reviewed the individual's diary. This analysis gave me insight into the individual's perceptions and practices and allowed me to focus the interview on his or her practices and make the interview questions more specific to his or her experiences. I wanted to have the opportunity to expand upon and clarify things mentioned by participants in their diaries in order to gain a better understanding of their perspectives. I used each individual's diary to generate additional interview questions specific to the participant and used the diary as a prompt as needed in the interview process. For an example of this method of using photo-diaries see Keller's (2012) investigation into print and on-screen reading practices of undergraduate students. The use of dual data collection methods gave me an opportunity to delve into each participant's experiences while also strengthening the validity of my findings by allowing me to check my understanding of diary entries with those who wrote them.

As a part of this process the concept of bracketing became important. Bracketing is when the researcher suspends judgement and their own notions of the phenomenon in order to get at the experiences of the participant (Leedy & Ormrod, 2013, p. 146; Marton & Booth, 1997, p. 119). I did my best to focus on the experience of the participants through their eyes while still directing the interview to the topic of study, focusing in on the information related aspects of the leisure reading of fiction. I found bracketing to be difficult because participants would frequently make statements that connected to the literature I had read. In these cases it took extra effort to remain focused on what the participant was expressing. If I saw such a connection during the interview I often prompted the participant to be sure I had an appropriate grasp on what they were saying. Similarly, if I saw a connection while looking at the diary I often added questions to the interview protocol for that participant in order to get a deeper understanding. I did my best to do so because it was my intention to use phenomenographic analysis to describe their collective experience through their eyes. I then made connections to the greater body of research knowledge in relevant fields based on this view of the phenomenon through the participants' experiences.

Data analysis.

Marton and Booth (1997) describe analysis and the role of the researcher in the following manner:

> Remember that the researcher is a learner, seeking the meaning and structure of her phenomenon (how people experience the phenomenon of the research question). The boundaries of the object of research as it has been and is still being constituted form a divide between, the internal structure that is of primary interest, on the one hand, the ground provisionally taken for granted on the other. The main task, then, for our researcher/learner is to discern the internal structure and the intertwined meaning of the object of research. (p. 133).

As the researcher for my study I approached the data seeking meaning and wanting to learn about information in the reading of fiction for leisure through the perspectives of my participants. The shape of this phenomenon as seen through the participants' experiences is described in Chapters 4-6 and was drawn out of and clarified by the data as it was collected and analyzed. Analysis of the data began with coding.

Both the diaries and the interviews were transcribed as necessary to be in electronic document format (Microsoft Word) in order to be coded. Initially the diaries were coded before the participants were interviewed. However, this coding was lost when the entire Dedoose software system I was using for coding crashed during an encrypted backup performed by the company. After the crash I chose to use a different software system that I could back up completely in a useable format on my own computer. I used TAMS Analyzer to deal with all data that had been collected after the pilot study. Overall, I began by open coding the pilot data without a predetermined coding scheme. Codes were developed as I went. After the pilot data was all collected and coded the codes were grouped together to find themes and some codes were made subordinates of others. While this scheme was not carried over exactly to the rest of the data collected, the themes influenced the creation and grouping of codes for the overall analysis.

Themes revealed in a phenomenographic analysis are often referred to as categories of description and make up the outcome space of a study; these themes are related through the phenomenon under study and are often arranged hierarchically (Marton & Booth, 1997; Åkerlind, 2012). I chose not to call the results of my study by the phenomenographic term of outcome space because I did not want the term to be confused with outcomes of reading, which is a large category of description that come out of the data analysis. Categories of

description were drawn from the "pools of meaning" (Marton & Booth, 1997, p. 133; Marton, 1986, pp. 42–43) that are created by coding and working with the coded data. All data has context, and phenomenographic researchers differ in their approaches to dealing with said context. Some researchers emphasize the importance of considering data in two contexts: that of the individual and that of the collective group (Marton, 1986, p. 43; Marton & Booth, 1997, p. 133). To analyze data in this way one aspect of variation is looked at while others are frozen, and data relevant to this aspect are examined against both the contexts. In comparison, Bowden (2000) also emphasizes the importance of the context of the individual but raises concerns that it can be lost when quotes are extracted to create pools of meaning; thus he argues for assigning entire transcripts to a particular category of meaning (p. 18). I chose to create pools of meaning as a part of my research design because I felt it was conducive to the depth and amount of data I intended to collect. As I explored various aspects of information in fiction reading during my study, a transcript could easily have fallen into more than one category of description. Each interview transcript was approximately between 25 and 35 pages in length, and I did not think approaching transcripts in their entirety when assigning them to categories would work well for me. Instead, I followed Marton's (1986) and Marton and Booth's (1997) method and worked back and forth between considering coded and extracted quotes in groups as parts of their categories and referring back to their individual contexts. Further, the individual context included not only the interview transcript but also how what was said there related to an individual participant's diary.

As analysis of the data defined the categories of description the categories created the resulting descriptions of information in fiction reading as found in the study. These categories represent the various different ways of understanding and experiencing information, behaviours, and outcomes in fiction reading for leisure. Chapter 4 contains a discussion of understandings of information. Chapter 5 contains a description and discussion of the behaviours category of description derived from this research project, and Chapter 6 contains a description and discussion of the outcomes category of description. The categories of description in the results of my study represent various ways of experiencing the phenomenon and these ways can be related back to other existing theories and research. I made some of these connections throughout the discussion and description of the results of

my analysis. It is my hope that the results of my research will contribute to understandings of information and reading in the ever-expanding knowledge base of existing literature on these topics.

Research Credibility

Reliability and validity of data and the generalizability of results can be difficult to evaluate. As my research design was exploratory and highly qualitative in nature it was not my intention to claim that the results of my research can be generalized to all adult fiction readers. That is a tall order from a research sample of 17 participants. However, what I think my study can contribute is an array of themes and description of a phenomenon to increase understanding of that phenomenon. These themes warrant consideration and may be useful to other people working with readers or performing related research in the LIS field. Researchers may find the categories and themes presented in my discussion generalizable in an analytical sense. According to Kvale (1996), "analytical generalization involves a reasoned judgment about the extent to which the findings from one study can be used as a guide to what might occur in another situation" (p. 233). My findings would be generalizable in this context both in making connections to existing knowledge and research and possibly in informing practice. They make a contribution to the wider understanding of reading and information. More specifically, understanding how people read and seek, come across, and use information in fiction could have applications for service in libraries, for teaching, and for readers themselves as increasing one's own understanding can help increase one's own success when reading.[2]

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[2] One participant, Dorothy, described a strategy she employs for having successful reading experiences: "If I'm not enjoying it it's like, oh this is a struggle. I'll abandon it. Unless it's for my book club then I try to read the whole thing in case it turns out better, but um, yeah, I'm not looking for anything in particular. Unless- well let me add to that though- unless I'm in a certain mood because sometimes I'm reading or pick up a book, and oh, I can't get into this one. I'll pick up another one, oh I can't get into this one. So in that case what I've done, say it's adult fiction, I'll grab a teen book or I'll grab a kids book because all these other books I'm picking up I can't read them maybe right now or never depending on the situation. But I still want to read, so often I'll pick up a kids book because it's shorter, I can get through it, and then I feel successful (laugh). Or the opposite. I'm reading kids books because of work coming up, and I'm liked, ugh I need to read an adult book now." Dorothy's awareness of her reading allows her to use information about a book's type to help her have a successful reading experience.

The validity of the results of a research study can also be tied to the usefulness or applications of those results. Åkerlind (2012) and Kvale (1996) describe this sort of contribution as a pragmatic validity check wherein the validity of an interpretation of data is judged on its usefulness. I intend to take steps in making my results useful to the library community. When I approached EPL to recruit participants at their various locations I was asked to include why my results could be relevant to EPL in my summary of my planned project and if I would be willing to write a short report for them after completing my research. After my research has been completed I will prepare and send said report.

Another basis for checking the validity of my results involved drawing connections to theories and research outside of my own study. Drawing these connections was an important step in my research because it served to speak in part to how my project can make a contribution to the field while also serving as a communicative validity check. Åkerlind (2012) and Kvale (1996) describe communicative validity checks as a way qualitative researchers can defend their interpretation of their data; such a check means ensuring that research methods and interpretation of data are considered appropriate by the research community (p. 124). I began this process by making connections to relevant previous research and theories. I also sought opportunities to share my research with the community: I presented my preliminary analysis after the pilot study at the Forum for Information Professionals at the University of Alberta on February 7, 2014, and gave a poster presentation at the Alberta Library Conference in Jasper, Alberta on April 26, 2014. The poster session in particular provided me with time to discuss my research with interested professionals in the library field. Feedback was also sought throughout the research process from my thesis advisor Dr. Margaret Mackey, and through the design and carrying out of my pilot from Dr. Tami Oliphant who taught both the advanced research seminar and a course on human information interaction at the University of Alberta School of Library and Information Studies.

While I have discussed the validity of my research results, I would also like to briefly address the validity of my data. The qualitative nature of my research design allowed me to place a great deal of emphasis on the perspectives of my participants. The two-part data collection method I chose utilized interviews as a follow-up to diaries and allowed me to explore the statements my participants made in their diaries and clarify them to make the

data collection method more valid. I also endeavoured to check my understanding throughout the interview process by restating participant responses and probing further into answers given in order to ensure that the data I was collecting was representative of the experiences of my participants.

The reliability of my research results and interpretation is harder to address. Common practices for checking reliability include performing a coder reliability check or "dialogic reliability check" where researchers compare their categorizations in the former or their data and interpretive hypotheses in the latter (Åkerlind, 2012, p. 125). Both of these options are easier to make a part of the research design when the research is performed by a team. As a new researcher doing individual work I did not pursue these options. From my point of view it is possible to interpret data in different ways depending on the approach used and the background of the person doing the analysis, so I chose to demonstrate reliability in another manner. Throughout my analysis I attempted to show reliability through explication, which is another option described by Åkerlind (2012, p. 125) and Kvale (1996, p. 209). To do so I endeavoured to explain and document my interpretative process, not just stating my conclusions but giving examples and the steps I took to get there. As a result, the upcoming chapters contain extensive quotes from the diaries and interviews as support for my interpretation of the data. Quotes from participant interviews are in Arial font, and quotes from diaries are in `Courier font`.

Research Ethics: Permissions and Approval

As my study involved human participants it required approval from the appropriate ethics board at the University of Alberta. I also had to get permission from Edmonton Public Library in order to be able to recruit there. For further details of the permissions and approval process see Appendix D. Participation in my study was voluntary. Interested volunteers were given an information letter outlining my study and what participation would entail. If they chose to participate they also signed a consent form. This process was followed for both the pilot participants and participants in the larger study. (See Appendix E to view the information letters for both the pilot study and for the larger study, and see Appendix F to view the consent forms for both the pilot study and the larger study).

The Pilot Study and Its Implications

I conducted a small-scale pilot study as a proof of concept and as a test of my chosen research methods before starting the larger scale study. The pilot had several implications for the conduct of my research overall. It showed that my selected methods would provide me with enough data at a level of richness conducive to a qualitative, phenomenographic analysis. It also provided me with themes for further investigation in the larger scale portion of the study.

Implications for the research method.

A full phenomenographic analysis was not possible with such a small sample; however the analysis I did do provided initial themes and areas to explore further in the larger scale part of my research. Three participants were recruited for the pilot and included in the initial analysis. However, the data collected from the pilot was not directly included in the analysis for the larger scale study. One participant in the pilot did not complete an interview. The timeframe to complete data collection for the pilot study was much shorter than that for the larger overall study, and the participant was not able to come in for an interview; instead she elected to answer the interview questions via email. As it was a pilot I chose to try this different data collection technique. While it worked in the one instance, it was difficult to probe answers and gauge tone in an email, so I found the planned in-person, semi-structured interview format to be preferable.

All the collected pilot data was transcribed as necessary and coded. Dedoose software was used for the coding of the pilot data. My analysis of the data collected from the three pilot participants involved open coding and then grouping those codes together to find themes. After sorting the codes and finding themes I planned to carry this coding scheme over to the main larger-scale study; however, the Dedoose system experienced severe difficulties at that point in time and I lost the careful grouping and sorting of the codes, but not the codes themselves because I had them backed up externally. I elected to use different software for the coding and analysis of the main portion of my study. I did not carry the exact coding scheme over to the larger study, but instead used some of the codes and themes I had previously found while leaving the coding scheme open to develop new codes and themes as they emerged. The themes developed through the coding and subsequent analysis

of the pilot data were very influential in my research overall and through analysis revealed important aspects which I afforded focus in the larger-scale portion of the study.

Emergent themes and implications for future analysis.

The themes derived from analysis of the pilot data are not a full description of the experience of information in fiction reading for leisure, but they provided avenues for further research and led me to expand upon the questions I used in the interview process. The main themes from the pilot study included: book choice, outcomes, rereading, authority, and sharing.

1. *Book Choice:*

   Information seeking has previously been connected to book choice (see Ross, 1999; Ooi & Liew, 2011). Use of information in selecting a book may come from the book itself, from reading experience, and from outside sources. The participants in the pilot study reinforced the findings of Ross (1999, 2001) and Ooi and Liew (2011). Book choice is interconnected with other aspects of the experience of fiction and information. The experience of choosing fiction books has numerous possible facets as expressed by the participants in the pilot study. Such facets included physical characteristics, authors, recommendations, outcomes sought, similarity and diversity, and momentum.

2. *Outcomes:*

   The choice of the word outcome here over learning is intentional. Not all outcomes of reading are necessarily educational, and not all need to be. Outcomes may be specifically sought or incidental. An outcome in the context of this research is something that resulted from reading fiction. The three participants expressed many outcomes they have experienced in their reading of fiction. Such outcomes can variously be described as emotional, motivational, educational, and aspirational. Information both played into and came out of these outcomes depending on the individual participant's experiences. Outcomes of reading fiction also reach both backwards and forwards to connect book choices as readers use their experience towards the selection of the next book whether it be something new or a return to something previously read.

3. *Rereading:*

A large portion of one participant's reading during the pilot study consisted of rereading, and rereading was mentioned by both of the other participants. Rereading was used by one participant to ensure a book choice would be what was wanted because that participant already knew what she could get out of it. Participants also noted that rereading is a different experience than reading a book for the first time. Rereading is important as a theme because of its apparent connections to book choice, knowledge, and information in fiction reading as experienced by the participants.

4. *Authority*

The concept of being an authority or on gaining authority as a motivation and outcome of leisure reading was an interesting variation on the reading experience that came out of the pilot data. Participants mentioned seeking out details of a work both to add to their knowledge of it and to share. There was also a case where one participant's own authority on a topic conflicted with the way it was used in a book she read. The conflict compromised her reading experience of the book. These examples of the theme of authority show its possibilities as a part of the personal reading experience and in the sharing of reading experiences.

5. *Sharing*

Sharing the reading experience came up as a theme related to information and fiction reading that intertwined with the others. All of the participants shared their reading experiences with others in some way. Both in-person interactions, and online sharing were mentioned, for example, online communities included book-tubing on Youtube and reviewing on Goodreads. All discussed books with friends or family and would lend or give recommendations. Sharing the reading experience was clearly important to the readers in the pilot study. As participants in their own communities of readers, individuals can give and receive recommendations for book selection, share knowledge and authority, and share in other outcomes of reading.

My objective was to explore information in the leisure reading of fiction as it was understood by the participants. Some ways demonstrated in the pilot data included: appreciating detail and world building; seeking out background information on the books,

the authors, and the topics of the books they read; concerns about consistency between books and their own knowledge; and taking specific things or general feelings away from their reading experiences. While the analysis of the pilot data showed that participants interacted with information in relation to their fiction reading in various ways, I realized after the initial interview with the first pilot participant, Bertha, that I needed to add some questions in order to get at just how the participants understood information in their fiction reading in order to be able to do a phenomenographic analysis later. As a result, I added in the following two questions to the interview protocol:

1. What does fiction mean to you?
2. What does reading mean to you?

I found that these questions were not clear enough in the pilot and also did not do enough to address the concept of information. The questions used in the protocol and their prompts for use in the main study looked like the following:

1. What does fiction mean to you?
    a. Define what fiction is to you in your experience.
    b. What does it call to mind?
2. What does reading mean to you?
    a. Define what reading is to you in your experience.
    b. What does it call to mind?
3. What does information mean to you?
    a. Define what information is to you in your experience.
    b. What does it call to mind?
    c. What about in relation to fiction reading?

This change in and building of questions based on the research questions and the data obtained is characteristic of the iterative process used through both the pilot and the overall study and was an important part of my qualitative research design.

Chapter 4: Conceptualizing Information

This chapter contains a discussion of ways information was apparent in the data collected, and it is intended to give my later analysis of behaviours and outcomes some context. I wanted to acknowledge the way in which I defined information as it affected how I approached the data during the analysis and my subsequent organization of the results. In my research design the key element is the phenomenon under study, which is information and information behaviour in the context of fiction reading for leisure. During data collection and coding I addressed the need to focus on information in two ways: I asked the participants directly how they would define information in their experience and followed that up with a question about how that related to fiction, and I marked any mention of anything that could be construed as information with the code 'information' during the coding process. Participant's diaries were written and collected before I asked them directly about information, although they were aware from the initial letter about my study that information was an aspect of my study. So instances of information therein were more likely to be those I coded as information according to the definition I used for analysis (see below) rather than a discussion of what they thought information was to them in their reading. The diaries then gave a more general overview of what the participants were reading and/or what they of it and their reading process before I directed their attention more towards information in the interview. Asking the participants about information in the interview was a way to focus them on the aspect of their reading that was the area of interest of the study and to gain an understanding of how they see information. Coding anything I saw as possibly information with the code of 'information' allowed me to pull out instances of information to demonstrate just what can be conceived of as information in the fiction reading process as all these types of information can play into participants' experiences of fiction reading for leisure.

For the sake of clarity information requires a definition. In conducting my research I chose to adopt a broad definition of information in order to be able to explore any possible way information was mentioned or perceived of by any participant. Phenomenography is focused on exploring a particular phenomenon and the world through the experiences and perceptions of people, known as a second-order perspective. In keeping with my chosen approach I selected a broad definition so as not to exclude any possible way a participant

might perceive or mention information from my analysis. The definition I chose to use for the analysis of my data is that described by Bates as: "the pattern of organization of matter and energy" (Bates, 2005, n.p.) which "includes all physical patterns of organization, all biological patterns of organization of life forms, and all constructed (and emergent) patterns of organization as extracted, stored, and used by living beings" (Bates, 2006, p. 1035). How the participants' perceptions of information and the different types of information I identified in the data fit with some existing theories and conceptualizations of information in the existing literature is discussed in the last section of this chapter (pg. 68).

Asking for Perceptions of Information

        What does information mean to you? Define it in your experience.

        Participants were asked what information means to them, to define it in their own experience. While the answers varied, they all fit under the umbrella of my chosen definition for approaching this study: Bates's (2005, 2006) any pattern in matter or energy including those emergent in human thought. Some types of information in this section could be considered to be narrower subsets or different facets of this overarching definition. I want to note that, while I have sorted these ways of defining information out as different, they are all very interrelated. Just because an aspect of experiencing/understanding fiction is different from another does not mean that a participant could not have experienced information as both of those aspects at the same time or at different times depending upon what and how they were reading or what reading related behaviour they were engaged in or reflecting upon at the time.

        The participants' collective perceptions of information included the following different ways of defining information:

- information as something that makes a difference,
- information as coming from the senses,
- information as stuff that can be collected,
- information as the smallest pieces of data,
- information as learning,
- information as having a use, and
- information as something that is true.

These descriptors are not necessarily all the possible ways of understanding information, but they are the ways the participants defined information within the data I collected. They are also difficult to separate completely. Each interrelates with the others as a possible facet of understanding information.

Something that makes a difference.

Information in this sense is a very broad concept that can encompass all of the other types. Interestingly this is a very similar definition to the one which I adopted for the study overall. For example, in answering my questions Deanie stated:

> Well, it's not really a fair question [she laughs] because I have this PhD in Sociology so I've done all- so information, how do I actually understand it? Ehh, I can't. I keep slipping back into, like, how to be a grad student. But it is something that makes a difference, right. –Deanie

And later she put it in the context of her own experience,

> Um, so something that changes me and changes – ha – my understanding of the world, changes my understanding of the world. That's information. –Deanie

Her second statement suggests that human understanding is an important aspect of information. This conceptualization is fitting as the point of my study is to look at human experiences of information. It also ties into the idea of understanding information as coming from the senses.

Coming from the senses.

Defining information as coming from the senses places it explicitly in the realm of human experience. This description of information allows for anything a person becomes aware of through their five senses, (touch, sight, taste, smell, and hearing) to be considered information. For example, one participant explained:

> Information. Hmm. Uh, well, could be written, could be oral, could be uh, visual, could be just we get information in so many ways, our eyes, our ears, again I guess, touch too, and uh, smell and memory. Just lots of things. What you remember too. I don't know. A lot of things. –Belinda

Belinda's description here also acknowledges information existing in a material form as well as in an intangible form. Information as coming from the senses ties into information as stuff that can be collected or accumulated by a person.

Stuff that can be collected.

The idea of information as something that can be collected makes it a more concrete entity. Such a construct compartmentalizes information into discrete chunks. Kyla described information as:

> Um, acquiring details on something you wanna know. –Kyla

The use of the word acquiring implies an understanding of information as being collected by humans, connecting back to the idea of information as coming from the senses. The idea of collecting is exemplified by the following participant's statement:

> What is information? Well, it's all the stuff one acquires one way or another. I happen to acquire a lot of it through reading or through something to do with reading. I guess you could acquire information with life experiences, from other people because they tell you things that affect your life and it becomes information. Um, I seek out um, ideas and um, information about things um, via different media sources. I guess it's just the accumulation of all that stuff I stick between my two ears. –Mya

Mya's description hints at ideas of information as a process and information as knowledge as set out by Buckland (1991). Collecting or accumulating the stuff that is information ties well into the idea of information as the smallest pieces of data.

The smallest pieces of data.

Both Nita and Olivia discussed information in these terms thereby adding the dimension of scale to the various understandings of information:

> Oh. Um, I guess like, like, data points or, you know, records stored in the computer because I do a lot of coding for my project. So, I think, you know, information is one piece of record, one, the smallest, um, the smallest thing that you can break data down into. It's just one. –Olivia

> Uh, information is something factual that tells you something you didn't know before. Um, it's just bits of data I guess. –Nita

In this sense information is identifiable and able to be part of something larger, and as Nita alludes, it can also be instructive.

Learning.

Defining information as edifying or making reference to a relationship between information and learning was a prominent theme in the data. Bonnie stated it succinctly:

> Information. Anything that you can learn. –Bonnie

She then continued,

> So whether it's music. I guess it could be movement things, even learning a new sport or information hmm. That's so broad. I mean I had to stop and make sure I knew what time the bus left here so that I could get home, you know, the easiest way, and that was collecting information – going to the bus shelter to see what time the one bus that's the most convenient for me leaves here. That was my information collecting. –Bonnie

Her statements connect information as learning to Buckland's (1991) information-as-process and to other facets already discussed, including its collectability. Another participant did so as well:

> Well again it's pleasure because I learn. I learn things. So if I'm seeking things out then I learn things, and that all adds to that um, that big pot of information that I carry around in my head and half the time forget. But that's one of the hazards of getting old. It takes you kind of a long time to retrieve all that stuff that's in your head. So you have to give yourself a minute or two before you can answer questions because they just don't come to mind quite as fast as they did when I was younger. –Mya

Learning suggests that people are able to get something out of information, which connects to the idea of purpose and process as possibly integral aspects of some types of information. Not that all information must be purposeful, but that it can be put to a particular purpose.

Having a use.

Another aspect of information described by some of the participants was that of information as being useful or allowing them to fulfill some purpose. They described it as:

> Information means the gathering of what I need in order to do what I need to do, I guess. The information I need to do what needs doing. –Jane

> It's just there for us to use, that's all. And it- I mean, in today's world you can be so well informed that it's mind-boggling. –Isabelle

> To me information is anything that I find useful. Um, even though it may not be something I can use or find necessary to know it's still information, but if I'm using it then it's usually got some purpose for me. Yeah, I'm either going to use it for a lesson, or presentation, or to have a conversation with somebody, or yeah. –Benjamin

While this aspect connects information to those who utilize it the next is more of a criterion for something to be considered information.

Something that is true.

Some participants expressed the idea that information is something that is true, or at least that trueness is an aspect of information. Information may be equated with facts. For example, Sheila stated:

> So information, I guess is knowledge that you learn from various sources. Um, kind of true facts, and I guess that's what I call information. –Sheila

Wariness in approaching information in order to consider its credibility or truthfulness was also expressed:

> Mm. I guess I tend to equate it with knowledge. It's not quite the same thing, but um, I guess information when considered leads to knowledge, which is

really important. And uh, I'm a little suspicious of information because there's a huge amount of it available and it's very important to read with discretion because there's so many things that are opinions stated as fact, which is fine, but you just have to be aware. I tend to, um, like remember half a thing. So if I'm not really clear while I'm doing it if it's someone's opinion or a fact then I'll think back like, on someone's opinion, and I won't remember it was opinion, and I'll state it as fact. So I try to be pretty cautious of information that's coming at me to make sure that I know its sources. –Emma

The consideration of whether or not information is true or can be taken to be true for the purpose of the story is a part of the reading process for those participants who identified this aspect. It is interesting that Emma differentiated information and knowledge, much like in the knowledge hierarchy. This is an entirely valid view that I want to acknowledge as it conflicts with other previously stated conceptualizations. For my own purposes in this study I acknowledge that there are different kinds of information, and information-as-knowledge to me encompasses concepts of knowledge like the connection that Emma expresses.

Conclusion.

These ways of defining information can be interrelated because looking at information using one of these understandings does not necessarily rule out the others, for example, looking at information as true does not preclude it from being learnt, collected, or making a difference. However, allowing for information to be false or misleading also does not preclude it from being learnt, collected etc. In the context of the interview data each of these was a primary way participants defined information at that point in time. Combining the first two types brings the definition close to that which I adopted for the analysis of the data, and the other types can then be considered to be facets of information applicable in different experiences. To further understand the participants' perceptions of information I followed up by asking about information in relation to fiction.

What about information in relation to fiction?

One aspect implicit in this question is whether or not the information is true or fictional. If information is seen as being entirely separate from the story or as facts imbedded within the story then that information is not likely to be fictional because it is tied to external reality. If information is seen as comprising the entire story then that information can be entirely fictional. For instance, the story may take place in a fictional universe within a fictional society that follows fictional laws. The details that make the fictional story function can still be seen as information. It is information internal to the story and true in the

sense that it is consistent within the realm of the story. This ties into Oatley's (1999) description of fiction providing truth through coherence within complex structures. Fictional information is integral to the reading process as fictional stories are composed of made up elements which can be combined with real events, values, perceptions etc. when written by the author and when interpreted by the reader.

When asked about information in relation to fiction some of the participants were tentative in their responses or did not see it as a part of their fiction reading. This response could be in part because of the line sometimes drawn between fiction and information, where one cannot be the other, which I am arguing is not necessarily a useful distinction in the context of fiction reading. Other participants connected information to the story itself or to learning and other aspects of information discussed in the previous section. As described by the participants, information in relation to fiction exists along a continuum from being seen and used completely separately from the fictional story, to considering the story to be comprised entirely of information. I created this continuum because it places the focus on how the participant perceives and potentially uses information coming from a story and includes both perceptions of information as not being equated with fiction and fictional being comprised of information. Any participant's view is not necessarily locked into place on the continuum, but a particular experience of information and perception at a particular time may fall more to one end than the other, and there may be more than one type within one reading experience.

| Separate from the story | In the story | A part of the story | Makes up the entire story |
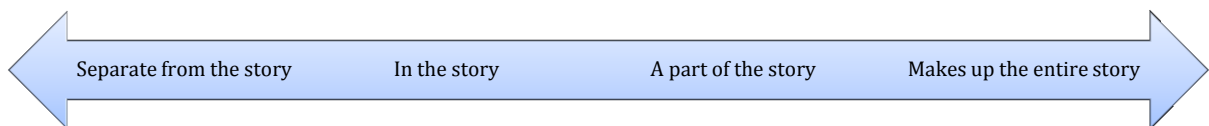
Figure 4-1: Continuum of Information in Relation to Fiction Reading

Separate from the story.

Participants varied in their views of information in relation to fiction. Initially in the interview one participant completely dissociated information from her reading of fiction:

> I don't tend to relate the two. I suppose is the first thing that comes to my mind. Uh, because I don't read fiction in order to learn something, in order to accomplish something that I need to accomplish. It's just something I do because I enjoy it, and I want to do it. Yeah, whereas information maybe,

Maybe my definition of information is more doing something that I need to do.
–Jane

Jane did not see information as a part of her fiction reading because information had to have a purpose and she did not want that as a part of her relaxing fiction reading. Other participants did not necessarily associate the two when asked but drew connections during the interview. For example, Sheila explained:

It's interesting because when I think information it calls to mind very dry academic reading and not, not fictionalized reading, so. Um, typically yes, so it was interesting for me when you talked about reading for information in fiction. I was like, oh that's odd, because I don't usually think about it in those terms – that I'm, I mean I learn a lot when I'm reading but I don't think of it in terms of information. –Sheila

Later she noted that for information:

To me it's a secondary thing. It's not the main purpose that I read. If I was looking for information about bears and camping, or whatever, I wouldn't go and read *The Bear*. I would go to Parks information or go on the internet, you know? Read something else more nonfiction stuff. Um, but that said I obviously do pick up information. –Sheila

These two participants exemplify a way of looking at information in relation to reading on the far end of a continuum between completely dissociated and one and the same; they characterize it in these instances as being mostly separate from the story. The first part of Sheila's second statement is an example of information being dissociated from the story, but the last part suggests that she also sees information as coming from the story; it is dependent on the situation. Separation was not the only way the participants saw information in relation to fiction reading; it could also be more as a part of the story as well as being something outside of their reading.

In the story.

Moving along the continuum, participants also saw information as in the story, as something tucked in they might learn and take away separately from the story. Nita noted:

Like I said most of the books that I read, and I think almost every fiction contains some bit of fact, some bit of information that, that tie in with the story and maybe make the writer feel she's being more literary. –Nita

Similarly, another participant expressed how she could collect bits of information when reading a particular genre of fiction:

I think that's why I like historical novels in that I'm collecting information about the life or customs, traditions of the time or the people at that time. –Bonnie

Information that is in the story can be picked up on within the story or used separately outside the story as a person applies it elsewhere. Where information falls on the continuum

depends on a reader's experience and use of it. The same information could be used differently by different readers, as some may not be willing to trust information or apply it outside of their reading.

Part of the story.

Some participants described information in relation to fiction as actually being aspects of the story. For example:

> I dunno, I don't- maybe like, plot details, like what happened when, you know, who are the characters, what are their names, what are the facts about them in the story, and what did they do in this order as opposed, you know the order things happened, I guess [short laugh]. That's a different way that I don't normally think about fiction, I guess. –Olivia

Again, this was not a way she usually perceived fiction, but when asked it was the connection she made. This information may be entirely fictional or have aspects of truth to it but it does not have to be applicable or real outside of the world of the story. Anne made a similar assessment to Olivia but separated the information into two types:

> I would normally put information in relation to fiction - I would think I would, my mind would automatically change it to background information. Is what would come around, which is why I keep always mentioning background information, background information 'cause in my mind I always think information in relation to fiction is background information. Unless it's like the primary information that's like, so like in fiction I would say the primary information is the stuff that's actually relevant to the plot and character development and stuff, but there's all this background information that is usually mentioned to set it up, sort of thing. –Anne

Both these types of information, the primary and the background as the participant sees it, are in the story and part of the story, and seen information this way ties it and fiction together.

Comprising the story in its entirety.

Going further along the continuum, a fictional story can be seen as being entirely comprised of information:

> I suppose fiction is a string of information, which I imagine to be read from the front to back as are most books in my experience. I know there are the ones that you can flip to this page, read a little bit there and if you choose this flip to this page, but I've never really seen that in adult fiction. It is a huge part of my childhood, probably the every 10th book was choose your own adventure, right [laughs]. Um, but yeah, typically information in fiction is just how the fictional work presents the information, you know, it could be a word that's out of context that you learn while you're reading through the fiction, or maybe just some wildly twisted information that just becomes normalized as well. –Daniel

Within the same statement Daniel identifies fiction as being comprised entirely of information and recognizes different types of information within that, such as learning a new word. That word is part of the story, but in his experience the fact that he learned it while reading is the focus, making that bit of information less a part of the story and more information in the story as it is something he can take away from it. In that instance that unknown word and what he learns from its context bridges both ends of the continuum as the word is a part of the string of information that comprises the story in Daniel's view and also something he can learn and take away separately from the story.

Other understandings of information in relation to fiction.

Participants also talked about information in relation to fiction in ways that connect to the same aspects apparent in their more general statements about information. The aspect of learning or collecting came up. For example, when asked about information in relation to fiction and if she saw it there one participant responded:

> Yes, very much so. Um, let me think if there's something that is not to be informed. Particularly what I've been doing- no my mind just doesn't read that and forget it. Um, I have a girlfriend who reads. She couldn't tell you the plot of any book. Um, no if that's- if a book is that un-informing to me I won't finish it. So no, there's very much integral to my fiction reading is to be informed. There's information there. And I probably won't read a book that doesn't do that, doesn't offer me that. –Veronica

Veronica's distinction here also get at Rosenblatt's (1982, 1995) idea of aesthetic and efferent ways of reading. On one hand, Veronica wants to become informed and uses reading as information-as-process adopting a more efferent reading style. On the other hand, Veronica's friend is likely using a more aesthetic reading style, living through the story rather that trying to extract specifics to take away. Aspects of truth or trust were also mentioned. If from a person's perspective information must be true it can still exist in a fictional story. Dorothy related this in saying:

> Well yeah, because as I was saying previously, sometimes I'll read something and think, oh I know that this is true. This happens. And what comes to mind is some books that I've read, say on the slave trade. Like, I've read *Book of Negroes*, which is a work of fiction, but yet, this happened and happens. So there's that information in there. –Dorothy

Dorothy is connecting events in the story to external events and finding truth in the coherence there. This connection relates to Oatley's (1999) description of fiction as "a kind of simulation that serves as a coherence form of truth" (p. 109). Dorothy is also incorporating the information she is gathering from what she reads in the fictional story

alongside with her knowledge of the real world in accordance with Gerrig and Prentice's (1991) description of the reading process.

In a different vein, several participants brought up the author when asked about information in relation to fiction. Emma liked that she could expect fiction to be from someone's perspective:

> Well that actually is really interesting because that's a very different thing. I am totally trusting of fiction because it's much more conceptual. It is all opinions and perspective. I guess actually that's why I don't differentiate that much between fiction and nonfiction because every time nonfiction is presented to you its presented through someone's perspective. And what I like about fiction is that it's the same thing but it's acknowledged. –Emma

Another participant made a similar connection to the importance of the author:

> Interpretation. The author's interpretation of information they've taken in from their reading, or their surroundings, or their life. That's yeah, so fictional reading I think, is informational reading from the perspective of looking at the author and seeing what they're presenting, so yeah. It gives information- for me it gives information about the authors. –Benjamin

Both of these participants are placing importance on human aspects of information and how a person, such as an author may impart information, or how an author chooses to tell a story can give information or allow a reader to make inferences about the author.

Conclusion.

There is a difference between asking participants directly about what information in fiction is to them and drawing it out based upon their collective answers to my questions. While insight into how the participants see information is useful in investigating their experiences of it, I also wanted to explore as many different ways information came into their experiences as possible using a set definition of information I chose for the analysis, which was intended to be broad enough to capture any instance of information in relation to the participants' fiction reading. Just because information is part of the story does not mean it cannot be used outside of it, and information from outside of a story can be used by a reader to add to their experience of that story.

Instances of Information in the Coded Data

The previous section focused on the participants' understandings of information when they were asked about them directly. This section looks at the different types of information as mentioned by the participants. These types of information were identified by me as I coded the data looking for anything that could be considered to be information

according to my selected definition, restated here: information as "all physical patterns of organization, all biological patterns of organization of life forms, and all constructed (and emergent) patterns of organization as extracted, stored, and used by living beings" (Bates, 2006, p. 1035). Again, the chosen definition is purposely broad in order to encompass as many possible instances and conceptualizations of information experienced by the participants as possible. The continuum I constructed in the previous section speaks to how information can function or be understood by a reader; he or she can treat information as the story itself or separate from it. Information that is seen as separate from the story or a part of the story can also be taken away from the story and used for other purposes whether that be learning a fact to add to a personal knowledge base about a historical time period, or the fictional world of the story, for example, or to take that bit of information and use it elsewhere, for instance, in conversations with other people.

In this section I will split information into two types: that which comes directly from the story and that which is supplementary or peripheral and sourced from elsewhere. How this information is used in reading behaviours is discussed in-depth in Chapter 5. Readers in my study varied in how much they used or sought information beyond the story itself, but together they provided a variety of examples of the plurality of information as it may exist in experiences of reading fiction for leisure. For instance, in one statement about information in relation to fiction Belinda gives examples of numerous types of information both coming from the story directly and from other sources:

> With the choice of material. Uh, where the author's from, what they're writing about. Um, what the kind of historical fiction or a certain time you sometimes learn things that you didn't expect to learn, but it's just because you've read a book and that time and place was involved with that. Um, different characters' motivation too. Different scenes sometimes. –Belinda

The following two subsections explain and give further examples of information from the story and information comes from outside of the story.

Information directly from or in the story.

Operating from the perspective that any pattern of organization can be information, the story itself can then be construed as information. That information can be used for the reading process to engage with or enjoy the story and also taken away for discussion with others, to build expertise or add to a knowledge base, and for other uses. In analyzing the data I found the following instances of information from the story itself in fiction reading:

character or narrator, plot, setting/world, and imbedded information. These bits of information were used by participants as they described their reading to me or in their other reading related behaviours, such as discussing and sharing their reading with others either formally in a book club or less formally with friends. Examples of each are given below:

Character and/or Narrator:

```
The narrator is a five-year-old girl who has to care for
her younger brother in the woods after her parents are
attacked by a bear on a camping trip. -Sheila
```

Plot:

In She-Hulk's non-superhero life she is a lawyer, and in this issue she is trying to go about starting a new lawyer-firm of her own – and running into trouble as the people she worked with at a previous firm have apparently warned away everyone she's previously worked with. –Anne

Setting/World:

```
It is a Canadian historical fiction book set in
Saskatchewan during the Depression. -Bonnie
```

Imbedded Information:

```
Finished Tsunami File. Much more information on DNA,
Finger prints – forensics. -Kyla
```

Imbedded information in the sense it is being used here refers to any information used in the story that a reader takes as true or able to be extrapolated or used elsewhere, even if that elsewhere is just to add it to their store of knowledge on a particular topic. It could be more factual in nature like the example given above by Kyla, or a more general sense or truth pulled from the story by a reader. For instance, Dorothy talked about there being truth in a fictional story:

Sometimes I will read fiction and say, either two scenarios. One is I know this is a work of fiction, but this actually happens and it's sad – or whatever the case may be. Of I'm reading a work of fiction, and does this happen? Is this just an imaginary thing or is there some truth to this? So sometimes I'll explore it just a little bit more just to see, you know, if it really intrigues me, you know. –Dorothy

She can identify the story as providing a perspective and information she sees as true even if the events did not actually happen, or she can question the truth of the story and seek more information to support her reading experience and analysis of the story. The idea of finding more information leads directly into the next type of information found in the data: information from outside the story.

Information from outside of the story.

The participants also made use of information that did not come from the story itself. This information could be from the physical copy of the work in parts extra to the story or sought from other outside sources. Genette (1997) describes this sort of information that is related to the book as paratext, which is made up of the peritext, those elements that are included within the book, and the epitext, those elements that are outside of the book. This information was often used by participants as a part of their reading and meaning making process or collected and used for other reading related behaviours like sharing reading with others (see Chapter 5 for a full discussion). I am calling this information supplementary or peripheral because it does not come from within the story itself, but is used by readers to add to their reading or understanding of a particular story, or applied across readings of different titles, or used in their ways of reading for leisure and their practices that surround that in general.

Paratextual information found on or in the physical work itself includes anything that could be found on the cover, or the jacket, or inside, such as the title, or a list of other books by the author. Genette (1997) would describe this as peritext. Extra information could also be contained in author's notes, appendices, and footnotes or endnotes. For example Mya talked about the book jacket:

> I always read what's on the jacket, if there's a jacket. I read what's on the jacket. And I always read the appendices, like if there's a- and they just about always have acknowledgements. So I always read through that stuff first. –Mya

What is written or depicted on the cover can be taken as information that is about the story or that supports it. Mya explained why she reads this extra information first:

> I don't know, it just gives me a sense about the author. Particularly if it's an author that I'm not familiar with. So I see who they thank and who they- where they get information because they usually talk about who they got information from. Who's their experts. Um, and then who's kind of been influence in their lives. I always read that stuff before I read the book, or just about always before I read the book. –Mya

Olivia also talked about using the extra information from within a work as she read:

> Like, when I was reading *The Tempest* I've never seen it, so I was reading it. I was like, Ok. If I'm just gonna understand anything it'll be flipping back between the appendices, and the definitions, and the story. And I had a bookmark where I was actually reading, and a bookmark, you know, where I was in the appendix, and it's like that word means that. It meant that 500 years ago. Okay, sure, and if I hadn't done that, like, I knew that if I didn't do that it would be completely incomprehensible and I would have no idea what's going on. –Olivia

While this information came from outside of the story, it was within the physical copy of the title being read. Some readers would also choose to seek out extra information outside of the physical title in relation to a particular read, or they could come across or seek out information related to their reading practices more generally.

Examples of outside information, or epitext, that was sought out or used by participants included: maps, extra world building information, definitions for unfamiliar words, spoilers, more about the author, tidbits from the author, reviews, and library catalogue information. The information could add to their reading or lead them to branch out from it further (a more detailed discussion of behaviours can be found in Chapter 5). The following are instances of each of these types that I have pulled from the collected data that I coded as 'information.'

Maps:

> Um, and like learning because when, when I'm reading a book, and if it's set, like, either in a historical place or a current place that I've never heard of, or I've never been to then I usually get curious about it, and I look it up in an atlas and see where it is, look it up in Wikipedia and see, you know, what does that country look like? I've never heard of it, something like that. –Olivia

World building:

> Um, sometimes if I really enjoy a series I will look up the author online and see, like, if they have a webpage where they have more information about because, I mean, like especially with fantasy authors they'll just do, like, extra bits of world building that didn't get into the books or whatever. –Anne

Definitions:

> So quite often when I'm reading I'll go get the dictionary because if there's terms that don't make any sense or if I've never heard of before, uh, I usually- I mean now I can look it up on my iPad, but I always have a dictionary somewhere in the house. –Mya

Spoilers:

> So sometimes I'll go and check out the TV tropes page specifically to search up spoilers. –Anne

More about the Author:

> ```
> This triggered an interest in this author and what she had
> written since 1993. There are a number of interviews that
> paint a fascinating personal history, a possible
> eccentric, and she's definitely on my list to check out of
> the local library when I'm in New Zealand later this
> month. Well there's more; the articles about the author
> are as intriguing as her fiction plots, creating a mosaic-
> like image of a creative woman. –Veronica
> ```

Tidbits from the Author:

But, usually it would be, like, after where I'm like 'what does the author say about this? What's going to happen next in the series according to the author? Is there going to be more in the series?' I'll look that up. –Anne

Reviews:

You know sometimes I read a review: this sounds really good! I put it on hold, and I'm number 652. –Dorothy

Library Catalogue Information:

Just the little blurb on the library thing, you know, the paragraph about the storyline. I will usually read that even before I um, like if I'm ordering the book to put it on hold I'll read it and sometimes that makes up my mind before I even get it or don't get if I don't like the sounds of the summary. –Bonnie

The act of looking up of these types of information can be done to clarify or add to a particular reading of a particular title, but it can also be to become more involved in sharing about reading and a community of readers and discussion. Some participants, like Anne, did this online or with friends, while others, like Sheila and Mya, participated in book clubs. These specific types of information could be sought or used as parts of these reading related behaviours (See Chapter 5). Information like spoilers and plot summaries are created and used in sharing by readers. The sources of this information could be other books, the internet, and other readers they know. As examples, extra information may be compiled on author websites, like those Anne consulted; on fan websites or crowd-sourced sites, like the Wikipedia page consulted by Olivia; or compiled and shared by a friend or book club leader. Bonnie noted that she made use of the notes provided by her book club organizer:

I don't think I knew it when I was reading them, but the afterward in the book talks about it, and then the notes that the book club leader sent out talked a great deal more about it. –Bonnie

All of these various examples of paratextual information were involved in reading or reading related behaviours discussed by the participants. These instances of information in the data coming both from within a particular story or outside of it show some of the variety ways information can come up in leisure fiction reading experiences.

Discussion of Connections to Extant Literature

Shenton and Haytor (2006) note that researchers cannot assume that their participants share the same definition or conceptualization of information as they do. I chose to ask participants about how they would define information and reading in their experience to address possible differences in our conceptualizations of information. My use of a phenomenographic approach allowed me to explore some of the different perceptions

expressed by my research participants and to organize them. For information in general I organized the conceptualizations by grouping them into a list of differing understandings of information. For information in relation to fiction I described it as functioning on a continuum. Any particular piece of information could fit anywhere on the continuum from information being separate from the story to information comprising the story in its entirety depending on how a reader perceives and uses it. Shenton and Haytor (2006) argue that it is possible to "identify a reasonably limited number of broad strands of meaning that unite the ideas of different people and which, in their entirety, reflect the views of the whole group" (p. 566). The list and continuum are meant to do just that; together they describe the various conceptualizations of information demonstrated by the group of participants in my study. These conceptualizations and the types of information I identified using a broad definition can also be connected to existing theories and conceptualizations of information represented in existing literature on the subject.

The previously discussed ways participants defined and conceptualized information included:

- information as something that makes a difference,
- information as coming from the senses,
- information as stuff that can be collected,
- information as the smallest pieces of data,
- information as learning,
- information as having a use, and
- information as something that is true.

The idea of information as something that makes a difference connects directly to Bateson's (1972, p. 453) description of information as differences that minds make conscious note of. It also connects to conceptualizations of information that include information-as-knowledge like Buckland (1991), or Dervin's (1976) $information_2$, or Ruben's (1992) $information_i$. Information as stuff that can be collected as described by the participant as being added to her knowledge base also fits into the information-as-knowledge conceptualization. Information as coming from the senses, information as learning, and information as having a use can all be tied to the Buckland's (1991) information-as-process, or Dervin's (1976) $infromation_3$. Information in conjunction with humans can involve learning or becoming

informed, and information conceptualized this way is hugely important for studying outcomes as in Chapter 6. Information as the smallest pieces of data brings in the idea of scale, information as small pieces of a larger picture. Information in this sense can fit into almost any category because it can be a smaller part of information-as-knowledge, or a small part of information-as-thing where information is physically embodied in something like a book (Buckland, 1991). Information as true or not ties into Oatley's (1999) discussion of fiction and how fiction can be true in its personal relevance for a person or in internal coherence. Fictional information such as that which creates a fictional world must be coherent and consistent in order for a reader to be able to put together the fictional world in their meaning making process.

This discussion of information brings me next to how these different ways of understanding information and different types of information function for readers. Chapter 5 discusses leisure fiction reading and information behaviours. Information coming both from in a story and from sources outside of it is an integral part of the reading process.

Chapter 5: Leisure Fiction Reading and Information Behaviours

I conducted phenomenographic analysis on the data collected to create categories of description that constitute the results of my study. The categories of description are comprised of themes found in the data describing how participants experienced information and information behaviours in relation to fiction reading for leisure. In the resulting discussion everything is related because it all deals with the participants' collective experiences of information in reading fiction for leisure. There are many other aspects of reading, but for this study I look at reading through how information is wound in and out of the reading process.

After I finished the initial coding of all the data taking into consideration the emergent themes from the pilot I separated out the data relating to defining and conceptualizing information (see Chapter 4). I then looked to see how the themes were interrelated and rearranged the categories of description to be subordinate to the two main categories: behaviours and outcomes. Some existing codes were also split between emerging categories rather than becoming categories themselves. The result is composed of two key interrelated elements: behaviours and outcomes (see Figure 5-1 for a simple diagram). They illustrate the variety of ways the research participants interacted with information in their fiction reading for leisure. Information was sought, used, avoided, and encountered; overall it was a part of both reading related behaviours and outcomes. I grouped behaviours into three subcategories: selecting/accessing, making meaning, and taking away. Selecting/accessing refers to any behaviours involved in finding and choosing reading materials. Making meaning refers to any behaviours involved during the actual process of reading and interpreting the story. Taking away refers to any behaviours involved in the use of information outside of reading the story. Outcomes could result from these behaviours, be the motivation for said behaviours, or be further behaviours themselves. Outcomes are discussed in Chapter 6.
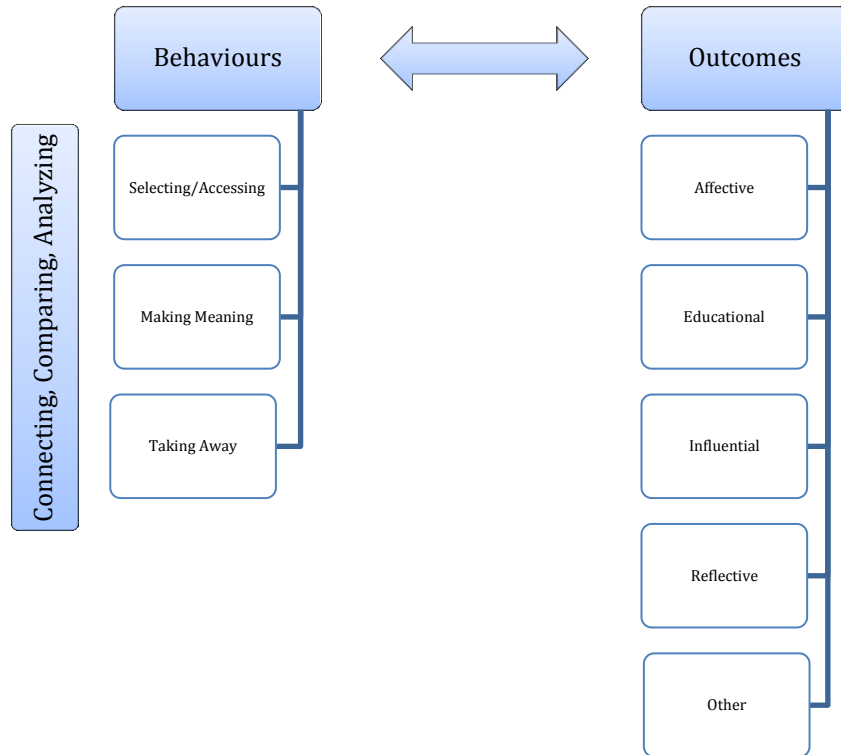
Figure 5-1: Outcome Space: Information in Fiction Reading

When I examined the coded data and tried to group it by theme to create the categories of description I initially had difficulty, because while I could group the data into themes they were all highly interrelated and could be parts of one another, so I looked for a larger category under which some of the highly interrelated themes might fall. I elected to use behaviours as a top-level category because information behaviour literature was a large part of my background research and influenced the formation of my research questions and research objective. The use of behaviours as a main category also focused my analysis on the human aspect and the participants' activities and experiences with information rather than simply on the concept of information itself. The three categories of behaviour, selecting/accessing, making meaning, and taking away, are not isolated, or necessarily consecutive behaviours. Participants could move through them in in any order, including concurrently. The acts of connecting, comparing, and analyzing are in their own box in Figure 5-1 because they were aspects of numerous behaviours and were strategies that the participants frequently used to explain their reading or as a part of their reading process.

The discussion below is split into four sections. The first three are selecting/accessing, making meaning, and taking away, and the behaviours discussed within

them fell primarily into the single subcategory under which it is discussed. The fourth section is designated as Behaviours that Cross Categories. The behaviours in this section fit easily into more than one of the previous three sub-categories and the ways in which they fit into each are discussed therein.

Selecting/Accessing

The selecting/accessing subcategory refers to any behaviours involving information that participants used in choosing what to read or behaviours necessary to access it. Choosing a book can involve many different types of information found and utilized through a variety of behaviours. My analysis of the data contains examples of all of the five elements Ross (2006, pp. 205–206, 2000b, 2001) identifies as being involved in book selection: mood (safety or risk, easy or challenging, positive or critical, supportive of own beliefs or a challenge to them etc.), sources readers use to find books (stores, people, reviews, "literary log-rolling" which is selecting books highlighted by trusted authors), elements of a book that match the desired experience (subject, tone, characters, setting, size etc.), clues on the book (author, title, genre, cover, etc.), and cost in time or money to gain access (both intellectual access and physical access). However, my discussion is more focused on information and information-as-knowledge so my organization of my results differs from her list. I include mood as a factor affecting behaviour, and sources of information are also largely important in my study, as is information collected from the work itself. Information can be used to get the desired outcome or experience from reading, and may be used to gain access (for example, see Benjamin's comments about not necessarily reading a series in order if the books are not available in order on pg. 75). The behaviours used by participants are broken into subcategories below including: moving from one to another; seeking for a particular purpose; mood; adopting particular criteria or goals; and seeking, searching, and consulting. This last category overlaps with the other four and clarifies ways in which information is used in support of selecting and accessing books.

Moving from one to another.

Several participants talked about how one title may lead them to read another. The connection could be very direct, like one work referencing another, or more nebulous, but either way it still led to the decision to pursue a particular item to read as demonstrated by Olivia's statement:

> If it's the first thing I've read by that author, or um, I read, um Josephine Tey, one book, and that, of course, lead me to read everything I could find that she wrote. Which then led me to think about British crime writing, which then led me to eventually read, um, some other book. I forget what. But anyways, this whole, like, long thing that leads to Louise Penny, and she's really interesting, and it pretty much always. Because whenever I finish a book, it's either, like, 'Oh, gross. Glad that's over,' but not that often. But it's usually like, 'Ok, I need to read more of that.' And so I try to find something that's similar, and it's usually, you know, either the same author or the same genre. That's how I find new things I guess. –Olivia

These connections and behaviours could also be considered influential outcomes of reading (see pg. 125 for further discussion of influential outcomes). Moving from one title to another was achieved by the participants in several ways using a variety of types of information. These ways of movement included seeking continuations of stories, and seeking likes and avoiding dislikes.

Seeking continuations of stories.

If participants thought a story had continuations they could select one of their next titles to read by looking up more information on the story. One participant described in her diary how she got anticipated comic titles put on a pull list so she could read them as they came out:

> So, the reason I read the comic I read today was primarily because it was on my 'pull list.' It was on my pull list because the comic (which is called Hawkeye) follows the separate (at this point in the story) stories of two characters. One character is one that I'm pretty invested in. The other is one I like, but not one I'm invested enough in that I couldn't wait until the compiled books came out for to read about. –Anne

Her investment in the characters motivates Anne to seek continuations of the story to the point where she awaits the next instalment with enthusiasm. Similarly, Mya talked about the world created by a favourite author. For her investment in the world and the characters keeps her seeking more:

> One of my favourite authors is Louise Penny, and she writes about the mysteries that take place in the eastern townships of Quebec, and I love Quebec, so um, but I love the characters. Like I wanna go to Quebec and find that spot, which doesn't exist. I wanna go to that place. I want to meet those people. I want to go the bistro that she describes. I mean it's so real in my imagination in my head that I just feel I could walk in the door, and I could talk to the characters. I could know them, and I can see that little town in my mind's eye. It was very powerful, I think because I like that area so much. But also, she just writes so lovingly about her characters, and uh, there's artists in it, and I'm interested in art. –Mya

Mya is able to find out more about the characters she likes by continuing to read books in the series; she is also identifying aspects of the books that she likes, which she may be able to use later in choosing what to read next. Other participants also chose to read continuing stories, especially books in a series, with varying levels of investment (for further discussion of investment see the section on affective outcomes on pg. 115). Benjamin exemplifies this well when asked if reading a series affects how he reads:

> Yes, and no, yes in that if the series is this book, book 2, book 3, and they must be read in that order in order to have the meaning and the flow. Um, yes, but otherwise no. I'll read the fifth book out of 10, or whatever, first. It's- but if I do something like that- if I go out of sequence it in my mind it just raises questions about ok, how did they get to this point? So then I'll go to the previous books or I wanna know what's happening more so. So I'll go to the next after that particular book. So, yeah. Um, reading in sequence, unless it's necessary for understanding, um no, I'm pretty easy going, either way. If this book's available right now and I have to order this one to the library then I'll read this one first. The one that's available now. –Benjamin

He may still read all of the series but the order is not as important as the availability of the books; information about the availability of the book, which could be found out by checking the library website, affected the choice of whether or not to read the books in order. One book may lead to another, but a reader also needs to find out about its availability to them in choosing whether or not to read it and whether or not to pursue the continuing story in order. The choice to continue with a series also depends not only on wanting to continue but also on what else the person wants to read:

> Um, series sometimes if I enjoy the first one I'll pursue more in the series. Trilogies- usually I'll finish trilogies, but if they're a series of like 28 books, no. I might read a first few, like, three or maybe four, but after that it's like, ok, there are so many other stories to experience that I'll stop reading it if it's too long. –Dorothy

Information about the length of series, the order of a series, or when the next instalment is available may all have an effect on decisions about what to read next.

Seeking likes and avoiding dislikes.

Participants talked about picking books that were similar to others they had liked and avoiding ones they disliked, reading things that they thought could be similar or things that were deliberately different. Finding a similar or a likable title was achieved in numerous ways by looking for titles based on their likes and things they thought would be similar including: authors, genres, settings/worlds, character types, construction/writing style, and topics. Participants also ruled out titles based on their dislikes. In order to make a decision

regarding whether a book might be a good choice based on their likes or dislikes a reader would need information from the book or other sources to make that determination, such as knowing the author of title. The ability to use identify aspects of a story one likes as a reader and use those aspects to find other works to read could be considered a skill. Readers who can make judgements about texts they want to read and choose texts they enjoy have a skill set that helps them to do. Identifying helpful information and their own tastes is a part of this skill set. The following quotations are examples extracted from the collected data:

Author:

> Um, a lot of times is I really like a book I'll read everything by that author until I'm sick of it and like nothing else. I'll just burn my way through an author. –Emma

Genre:

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Do not usually pick best sellers. No romance or science
fiction. I sometimes read historical fiction if the
country or characters interests me. –Kyla
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Setting/World:

> Well if it's um, for example, if we're talking about setting, if it's a place that I've actually been because I know if there's any- if it's a Canadian setting, and especially if it's a place where I've lived or I know. Like, I'm from Manitoba so if there's anything in Manitoba I'm like 'Ooh!' Then yeah, I know where they're talking about. I've been there. So in that case, um, that's quite neat actually, I like that. –Dorothy

Character Type:

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And it occurred to me as I was reading, or writing in this
journal. I realized that I do like books with a strong
female lead, and I think, because I read a lot of Jane
Austen, and I quite liked those characters, I started
reading other books, like Jennifer Crusie, who I wrote
about in my journal. And her characters are very similar.
–Jane
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Construction/Writing Style:

> I mean part of how I got to *The Bear* was I read a book called *The Room* or *Room*. And it was written from the perspective of a 5-year-old boy, and it was, it came out a couple years ago. And that was really well done from the child's perspective too. So when I heard about this one I thought, I connected those. And I thought, 'Ok. I really wanna read that.' And then having it be outdoors and about bears, I thought, 'Ok. I'm really interested in that.' Without having read *Room* I might not have been. –Sheila

Topic:

> Um, if I find a particular period particularly interesting I might look for more books on that particular period, or topic, or whatever. –Nita

Interest in a topic may also lead a reader to pursue fictional stories related to the topic. Emma explained:

> I'll hear about someone doing something that sounds really interesting but that I'm not actually going to do. So I'll just look up books where it happens. –Emma

Using knowledge of oneself as a reader and one's likes and dislikes when choosing books is using information that comes from the titles themselves and information-as-knowledge in the form of self knowledge. Using information in this way connects to the ideas of appeal factors and windows as presented by Saricks (2005) and Pearl (2012) respectively. Appeal factors include: pacing, characterization, storyline, and frame (Saricks, 2005). Doorways to fiction include: story, character, setting, and language (Pearl, 2012). The factors presented by Saricks and Pearl go beyond simply identifying likes such as a strong female character. They may explain why a reader liked a particular book and not another even if they seemed similar. If a book has a particular doorway it means it does that aspect particularly well for a reader. So, if a book makes a reader feel like they are really there then setting could be a doorway for that book (Pearl, 2012). Using Saricks' language such a book would have a frame that a particular reader liked. Frame is a bit more in-depth than setting and includes things like the level of detail a reader likes in the background. As some participants in my study reported skipping description and detail they felt was irrelevant it is apparent that such factors do play into the reading process and may have an effect on the enjoyment of a book.

If a reader knows their own likes they can use the appeal factors and doorways to help them find books they will enjoy. The appeal factors are often used in readers' advisory and were taken from a book on providing that service in the public library. Readers can combine information about themselves and their reading practices and tastes with information about different books and stories in order to make informed decisions about what to read next that are more likely to result in enjoyable or successful reading experiences. Pearl (2012) wants to add pie charts to online book catalogues that describe the percentage each book is in each doorway. If such a system was to be made available it would be a resource for self-informed readers to find their next read.

A further aspect of choice that falls under likes and dislikes is the timing of choices. For instance, the idea of avoiding or selecting certain books at certain times to suit one's

preference at that point in time. Sheila described this in relation to the timing of her choice to read *The Bear* and when hiking season started:

> So, probably more choose certain things at different times rather than avoid certain things at certain times. But um, yeah I can't think of anything else. I mean not that I read a lot of books about bear attacks, but I was thinking if this was July I would probably wait until the fall to read that book, but because it was March I felt like it was ok. –Sheila

She is using her own store of information about hiking to help her select a book when the timing is appropriate.

Another dimension of one work leading to another through likes and similarities is the seeking out of adaptations and fan fiction. An adaptation refers to any work based on another title. Fan fiction is one type of adaptation as are movies and TV shows based on books and vice versa. For example:

> Or I started watching *Call the Midwife* on TV, so then I read her book, and then the *Murdoch Mysteries* so then I read the Murdoch mystery books that was taken from some. –Sheila

One participant also talked in depth about her reading of fan fiction:

> There's like college AUs, [alternate universes] high school AUs, whatever. So for me, part of the fun of doing these alternate universes is that, or fusions where it's like such and such characters, but in the Hunger Games! Or in Harry Potter! It's like the fun of that is you know both series relatively well, so you want to know how- So it's like the way that it's written plays on you knowing the series very well, and so a lot of the, what's the word, maybe dramatic irony or whatever is comes from seeing which character is going to take which role …
> But it's like, what you can do instead is explore things more. –Anne

Fan fiction allows readers to continue to engage with worlds and characters they like in different ways. There are archives of fan fiction online, and it is an entire community onto itself with its own set of terms and conventions. Anne had a great deal of expertise in the area gained from prolonged engagement with different fan communities, called fandoms. She would periodically stop and check that I understood her explanations throughout the interview because she was aware of the specific knowledge and skill set she had acquired to take part in fan culture. Fictional information plays a role in the creation of fan fiction as characters and settings from known works and worlds are crossed with one another. Previous knowledge of the original or source works, known as the canon, and the fictional information they contain can often be assumed, and was in some of the examples of fan fiction Anne gave me. Anne enjoyed fan fiction and talked extensively about a piece that not only required knowledge of the canon but also of fan culture itself as it was intertwined into

the story. Anne is able to seek out fan fiction based on original stories she likes, but also can evaluate fan fiction based on the way the community itself works. She interacts with fictional information being extracted from the canon to create new works to be read and enjoyed. Fan fiction is one of numerous ways continued engagement with worlds and characters can be achieved that is not necessarily a continuation of a story; others include finding adaptations, spin-off series, fan art, and other fan creations. Selecting fan fiction to read requires information both on what a reader likes and wants and on how fan culture works in order to navigate the online community.

Choosing to reread a known work is another way a reader may choose materials based on likeability. Some participants in my study reread frequently or chose to reread particular titles, while others did not reread at all. For those who reread choosing to reread could be done for a particular purpose such as to seek out something specific they liked or wanted to know, or for general enjoyment, among other reasons (see pg. 82 under the reading for a purpose section for further discussion). Choosing to reread could then involve reading a work again in its entirety or only in part. For example:

> I love Bridget Jones. She's absolutely hilarious. I've been reading her for about a decade now, sections of the first two books whenever I am feeling reminiscent or in need of a good audiobook, or simply because a particular scene is on my mind – I listen to her springtime breakup in the spring, her rambling drunken card-writing at Christmastime, her evenings at Café Rouge when it's Friday night and I'd rather listen to a conversation with friends than engage in one myself. I've listened to her at Café Rouge when I was in London, which didn't really set the scene because there isn't a lot of description in the books, but because Café Rouge reminded me of the books and I like the books. They're like comfort food. –Emma

The decision to reread can in some cases also be tied into the idea of seeking works for a particular purpose, as Emma seeks out particular plot points, especially if the reader is looking for a known outcome.

While the previous examples in this section have all been about likes, dislikes can also factor into book selection. If a reader has self-knowledge of his or her own likes and dislikes he or she can use that knowledge as information on what to look for or what to avoid when making selections. Avoiding known dislikes can lead to more successful outcomes. For example, one participant talked about a list her book club keeps of authors not to choose again:

> And then sometimes if it's a terrible book I write- um, or I don't like the author's style at all I make a little note. We have a list that we keep and we give a rating, so I'll put next to that book don't read the author again, or something. –Ashley

Ashley is also talking about choosing to read a book for book club, and group likes and dislikes come into play. The choice of a book for book club also ties to seeking a work for a particular purpose as numerous participants talked about reading books for book club they would not otherwise have read, but chose to read them in order to be able to share in the book club experience.

Seeking works for a particular purpose.

Participants mentioned looking for a particular type of work to suit a certain situation, need, or want. In these cases readers are using their self-knowledge and information about a particular title to make sure it will meet their needs. Sometimes a particular work was chosen to fill time between titles or to relax. Such casual needs relate to Elsweiler, Wilson, and Kirkgaard Lunn's model (2011, p. 228) as these needs can lead to information behaviours in the form of seeking out a book and information to find that book in order to meet the casual need. Participants referred to these books as 'light reads,' 'time fillers,' 'fluff,' or 'beach reading.' For some participants these reads were also selected for their familiarity and continuing story as they returned to a series. More than one participant did this with series of mystery novels. For example:

> I started a new book called *The Minor Adjustment Beauty Salon* by McCall Smith. It is part of a series about a ladies detective agency in Botswana. I have read 2 or 3 others in this series and often use them as time fillers when I am not reading anything else. They are light, somewhat humerous, [sic] and I learn a little about life in Africa. –Bonnie

Bonnie may be reading this book as a time filler, but she is also learning and acquiring information as she does so, whether or not that was her primary motivation for reading. Books considered light reading were not only relaxing or time fillers; they could also be chosen to suit a participant's other needs at the time. Sheila explained some of the circumstances when she chooses light reads:

> I guess it's different, different times. Sometimes if I'm travelling I pick up that kind of book so that it's easy for me to put it down, and I won't get so engrossed in it that I forget to go out and do what I'm there to do, but it keeps me entertained while I'm on the plane or whatever. Or if I've been reading a lot of heavy stuff sometimes it's nice to get something light and just read a bit. –Sheila

The purposes for reading can include entertainment, which as Sheila explained, is a key reason for choosing something she considered a light read.

> I almost never finish a book unless I have it on ebook, because most of my reading is done while I'm just waiting for something. I'll just read for 10 minutes at a time, unless it's a really gripping book then I'll read it from start to finish. –Emma

Some participants found electronic books more convenient like Emma, and in some cases preferred print, but would select an ebook for that convenience while traveling. In order to read an ebook participants had to know where to find information about the availability of titles, whether that through purchasing or library lending.

Participants not only chose books to suit particular situations they also chose to involve themselves in particular situations that required reading of particular books, namely participating in book clubs. For example:

> I then started reading the selection for the Mystery Book club (library) 'Death at La Fenice' by Donna Leon – a new author to me – One of the reasons I joined both the fiction + mystery book clubs was to expose myself to new authors. –Ashley

In the case of joining a book club participants were able to fulfill their need for a book to read without making the choice, although that may not necessarily be their primary reason for joining a book club; sharing and discussing were important to some participants and were part of the purpose behind choosing to read a book club selection (See the section on takeaway behaviours on pg. 94 for further discussion).

A particular book could also be chosen for the purpose of achieving a particular outcome. Seeking out a particular outcome ties directly to taking away behaviours (see pg. 94) and outcomes (see Chapter 6). An example of seeking an outcome was shown by Dorothy who sought titles of particular types in order to feel successful in her reading:

> At times, I have to switch from one audience type to another to feel successful in my reading. For example, if after reading an adult novel I'm having problems getting into another adult novel, I'll pick up a teen or kids novel. That usually helps me to find something else I can get into before I go back to adult novels. Also, it's usually a smaller book (especially a kids book), which I can finish sooner + feel successful again, having completed another novel. –Dorothy

Dorothy is looking for success, and is using her self-knowledge in combination with information about different types of books to select a book that will help her achieve that outcome. Similarly, choosing to reread was also a way that some participants could read for a particular purpose or outcome.

While not all participants reread, some did for a variety of reasons. A purpose behind rereading then could be this seeking of a known outcome, finding a particular part of the story, or to deepen understanding of the story. Olivia talked about how rereading a book can be different because she is examining parts she may have missed or fabricated during her earlier reading:

> I think it makes me read slower because a lot of times I'm like, 'I don't want it to be over already.' And sometimes I'm like, 'OK, I kind of picked up on that there was things foreshadowing that this was going to happen that way.' So then I'm like, oh what else is there? You know? Are there more clues that I missed? Did I find half of them? Did I find all of them? Did I invent clues in my head after the fact? Were those real clues? Did that actually- you know? I start to question the little details like that, and like, look for them. –Olivia

She approaches the book in purposeful manner by reading to investigate the details in the writing. Participants in the pilot also talked about the mystery being gone when rereading, so they read for different aspects, such as to acquire more detailed information on the world or to enjoy a romantic side plot. Refreshing their memory of a favourite book or before seeing an adaptation was another purpose for rereading. Sheila related when she would reread:

> Um, but sometime- before *The Lord of the Rings* books movies came out I reread the books so I was prepared for the movie. I reread *The Hobbit* so I was prepared for *The Hobbit* movie, and for *Cloud Atlas* I reread that again before the movie came out because it's such a complicated book and I thought, I'll be totally lost in the movie if I don't reread this. So, sometimes for a specific purpose like that. But sometimes if it's a specific book that I really liked and enjoyed I'll go back to it, but not very often. –Sheila

In this way, rereading can be done for the purpose of refreshing a reader's memory of the fictional information that makes up the story. Rereading also came up in relation to another selection behaviour: making choices based on mood.

Mood.

Understanding oneself and one's mood is information-as-knowledge, in the form of self-knowledge, which is an important part of book selection because readers want to have a successful reading experience. Affective factors, such as mood, are relevant to all behaviours during the reading process. According to Ross (2006, pp. 205–206, 2000b, 2001) mood is a factor in the process of book selection. In my study I also found that a

participant's mood could affect what title they chose to read and whether or not they would continue with that selection. For example, Jane explained that she chooses to reread some books when she is in the mood:

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I am currently half way through a book called 'Crazy For
You' by Jennifer Crusie. It is a book I have read before,
but it has been several years since I have read it. I
picked it up because I like the author's books. They are
funny + fast paced stories, usually with an interesting
cast of characters. I have read all of Crusie's books, so
I periodically re-read one when I am in the mood. They are
light books that don't ask a lot of the reader. –Jane
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Dorothy also brought up being the mood for a particular story and that having an effect on whether she read it at that point in time or returned to it later:

> Or you're not ready, myself, I'm not ready to read that story at that point in time. And sometimes I'll start reading a book, and go, no I can't read this right now. I'm not in the mood for that story, and I'll put it away, and then it might even be six moths later, a month later, even two weeks later, and I'll grab the book again and just zip right through it, right. It just depends on different factors of what's going on in my life at that time, or I need something light. I need something brain candy or whatever, or you know, light and fluffy. Or, I want to get into the guts of this one which is a heavy topic, you know, so depends on my mood I guess. –Dorothy

Dorothy is using particular criteria to help her choose a book for the purpose of having successful reading experience by suiting her mood. She is both selecting a book to meet a purpose and to suit her mood. Readers can take control of their mood or how reading affects their mood by changing their reading to get a particular outcome (see pg. 115 for further discussion). In the case above, Dorothy is selecting books that meet a particular need or criteria, such as being a light read, in order to suit her mood. The adoption of criteria for choosing a book was an interesting aspect of selecting/accessing behaviours.

Adopting particular criteria or goals.

Some participants talked about choosing titles according to specific aspects they were looking for or goals they have set. While this overlaps with moving from title to title through similarity, likes, and dislikes, it differs in that the criteria a person may use does not necessarily connect to a previously read title, or the titles may not be clearly related. Instead the criteria discussed here are those that were used by some of the participants; they were conscious of using these criteria and in some cases chose to adopt criteria specifically for the purpose of selecting books. If trying to read to meet a particular goal or in keeping with certain criteria a reader then needs information about what titles meet that criteria. An example of adopting such a set of criteria was shown by Olivia who has chosen, for a year,

to primarily read books written by women. When asked whether this sort of criterion was something she usually used she explained:

> No, I never have before actually, but I read online somebody was doing that, and I was like, 'oh that is such a good idea' because um, like I was thinking about, you know, books that I've read and books that, like, what I would list as my favourite books, and there were not that many female authors on there. And I'm, like, 'oh!' and it really made me think about what I was choosing and how much of that was my choice and how much of it was what was available. You know what I mean. So, I was like, ok, I'm going to try and make a more conscious decision. Because I thought it would lead to me reading some things that I maybe would have passed up previously. Which, so far it definitely has, and some of them were good and some of them weren't. So, that's how it goes. –Olivia

A similar goal was made by Benjamin, who wants to read more of the classics. He does not solely read them, but has made an effort to increase the number he has read:

> I began reading Moby Dick about a month ago on my Nintendo DSI. My partner bought it for me for music and brain games and I found a cartridge for the DSI which contains 100 classic novels. I made it a goal to read as many of the classics as I can from the DSI. –Benjamin

Such goals and criteria play a clear role in the seeking and selection behaviours of titles to read. Another type of criteria are those that relate to the physical characteristics of a particular title. For example, Dorothy checks the font of books:

> If the font inside the book is like some kind of ugly, for lack of a better word, just not a- not a easy font to read or just not an appealing font I tend to shy away from those. It might be a great story, but um, I'm like uuugh. –Dorothy

Checking the font and other physical characteristics as selection criteria can be a part of browsing and purchasing behaviours. These behaviours and how information ties into them are covered in the next section.

Seeking, searching, and consulting.

Up until now I have been discussing reasons and aspects that went into the selection of a title. The next few subsections cover more of such aspects, but these aspects also have an added dimension for this study in relation to behaviours. An aspect of selecting/accessing behaviours is the who, the what, or the where participants looked to for the information they needed in making some of their decisions to select reading materials. Participants choose to read moving from one to another, for a particular purpose, for mood, or to meet criteria or goals. These aspects of behaviour could stand alone in the book selection process or be in concert with others; for all of them information is arguably what is used to help select titles

to fit these ways of finding titles and fulfilling casual leisure needs, such as finding a book to suit a particular mood or a book that continues a particular storyline.

Recommendations and reviews.

The participants talked about several sources they refer to for recommendations and reviews. Some of these they monitor on a regular basis looking for books to read or add to their lists, and others come up through discussion and sharing with friends and other acquaintances. These behaviours align with McKenzie's (2003) four modes of information seeking which include: active seeking (using an identified source, using active strategies to acquire information such as asking a question), active scanning (identifying and browsing likely sources or opportunities to acquire information), non-directed monitoring (serendipitous information encountering), and by proxy (being told or referred to a source) (McKenzie, 2003). Sources for reviews included the radio, podcasts, the newspaper, awards lists, and numerous websites. As examples:

> Um, recommendations from friends, from family. Um, CBC radio I listen to a lot of. They often will mention books, or I hear book reviews, or something. –Sheila

> But I have this book that I carry with me everywhere I go [pulls it out of her bag], so it's got – this is all fiction possibilities, these are all nonfiction possibilities. I also have this list. And I've had different books. This is not the first book. I have different books. I so- I subscribe to tons of magazines right now. Like 10 I counted the other day. They'll often have book reviews. I do, I listen to Writers and Company, so she'll give me authors to check out. Um, I've been – I'm not in a phase right now – but I've been through phases in my life where I have a really good bookstore in my life, and so I just go and pick. That's really nice. And just get introduced, that's so great. But if you can't rely on what's there then it's not worth it. Um, I rarely, rarely rely on friends' suggestions. –Deanie

Participants varied in their degree of likelihood to follow recommendations. Deanie, as she described above, is more likely to rely on her list of suggestions compiled from reviews and magazines than word of mouth recommendations. Deanie also noted that she can refer to her list when she is not having luck browsing.

Online recommendations were sought in various ways, whether it was seeking out reviews from websites like Amazon or Shelfari or through other online communities. One participant explained her most recent strategy, which ties into the idea of one book leading to another:

> I choose my books, recently by going on the lists at the public library. I have people that I follow. I take a book I really like and I see who else has read it, and then I see what they've read, and uh, 'cause I tried going to the library and looking at the books, and I just- it wasn't- didn't work for me, so I find requesting

> them from lists and recommendations from friends that that's- that works much
> better for me. –Nita

Nita is building off of books she knows she likes by consulting other library users through the library catalogue and its interactive features as well as consulting her friends. Online personal recommendations can also be requested in certain communities. Fan fiction and online forums can be source of such recommendations. For example, Anne talked about posting requests looking to find fan fiction that she reads to see exploration of stories and characters she likes:

> Like you know, depending on the anonymous community you go to you'll have
> like threads or whatever, forums, whatever, and you can like, there will often be
> one for fan fiction recommendations. So, I'll go there and put, like a description
> of 'hey, is there any fan fiction with such and such characters interacting? Is
> there any fan fiction with such and such crossover?' –Anne

Fan fiction and fan culture are huge domains of their own, and there is a lot of information and knowledge necessary to easily navigating these online communities. Throughout her diary and interview Anne frequently stopped to explain and make sure I understood some of what was involved in getting access to this realm of fiction.

Serendipity and browsing.

Several participants talked about browsing for books in various locations including both bookstores and the library. Serendipitous discovery of a book, as described by Erdelez (1997, 1999), occurs when the particular book is not what is being searched for. Anne relayed an experience of this:

> I was with a friend at Wee Book Inn. We were just hanging out. I went upstairs
> to the fantasy section 'cause I like walking upstairs to the fantasy section. And I
> had noticed the sequel to this book before, ages ago, and didn't buy it because
> it was sequel, and this time, when I saw this was the first book, and I
> remembered I had read other books by her, and also because I wasn't sure
> from the way it was described on the back, I was like, is this set in like, the
> same universe as one of the other series of books I read by her, or whatever
> sort of thing, I wasn't sure if that might be the thing. –Anne

Seeing this particular book reminded her of another and lead her to her next read. Anne was not necessarily looking for that title, but encountering it brought made her previous need to find the first book in the series salient. Several participants also talked about browsing the shelves in the library or online:

> Normally, when I am physically at the library, I like to
> browse the paperback section that is usually divided by
> genre. I usually come out with a few interesting titles.
> The recommended books in Overdrive [online] was a similar
> experience. If I had to choose one over the other I would
> prefer to physically browse the shelves. -Jane

Participants also mentioned using the covers of books during their selection. For example, Olivia likes to browse bookstores particularly because of their displays:

> Ok. So I usually pick books at the library, but the library isn't really organized in such a way to like, convince you to read books. It's kinda just like, here's a room with all the books in it. So, often I go to the bookstore, and I like, look around. And then I just make a huge list, and then I go to the library with my shopping list and order all of them. –Olivia

The regular bookshelves at the bookstore and library are not the only browsable locations. Veronica gets ideas from other readers by browsing holds shelves at the library. In her diary she included the following in a list of sources for book selection:

> `Reserve Shelf where I check what kinds of books are being`
> `reserved by other readers. –Veronica`

These different ways of browsing and coming across titles can then be followed up by more directed searching, purchasing, requesting, or no action at that point in time.

Information from the work itself.

Some books have a page within the cover that lists other works by the author, or include quotes from or references to other works somewhere in the text. Readers may use these along with reading bits of the book in gathering information to make a selection. For example, Deanie may read a bit in the middle, while other participants mentioned reading the first bit:

> I'll sometimes open to the middle of the book and read a sentence, and if it captures my heart then I'll take it. Um, no. I mean I suppose it has to meet these criteria which are more implicit than anything else, yeah. But, no I don't look for anything particularly. –Deanie

Deanie uses this small bit of reading in an information-as-process manner: she uses it to become informed of whether or not a book may meet her criteria for wanting to read it, whether it meets her preferences and makes a difference to her. This use of information provided in or coming from the work itself also applies to choosing books by moving from one to another. Isabelle gave an example during her interview:

> I'm just trying to think of what I've read recently. A very early book- a book about very early days um, of Precious Rum Watts. Whatever the late- detective agency is. Uh, a tiny little book, a juvenile book actually. I was doing the list at the front of the book going you know I never read that book, and it turns out it's juvenile. It's about her first case. –Isabelle

Some participants, like Dorothy really appreciate the cover for either or both its aesthetic value and the blurb on the back or inside the dust flap when they browse:

> I'll go to the bookstore, and I do look at the face-out displays. I find when I'm looking at a shelf full of spines I'm like, ugh, no. I really do like the face-out. I

> like to look at the cover. And then if the cover grabs my attention and the title I'll look at the description on the back and decide if this is a book I want to pick up, so yeah. –Dorothy

In contrast to Dorothy, Kyla disregards the cover and the best-seller indicators it may display:

> I never choose a book by the cover. Um, I don't like the books that say New York Best-seller, or whatever, because usually they're a lot of sex and blood and thunder. –Kyla

Information provided by the cover allows Kyla to avoid books that will not meet her taste. Her aversion also leads to the next factor: popularity of books and industry factors as they affect book choice.

Support and the book industry.

Book choice and the seeking of titles can also be affected by readers' desires to support particular authors or types of work, which fits with the idea of reading for a particular purpose. Anne selected a particular comic for just this purpose to support the production of solo female titles:

```
One of them, She Hulk, is a series I am largely unfamiliar
with about a character that I don't know much about. I am
buying and reading it because of the comic industry
reasons that I mentioned earlier. Solo female titles are
not nearly as common as solo male titles and the comic
book companies are unlikely to keep producing them in the
female-led titles they try to market don't sell well.
–Anne
```

Anne is using the information she knows about the comic industry in her selection process in order to support a particular type of work she likes and wants to see more of. Personal connections can also underlie the decision to support a particular author or work:

> I know a few authors, like, that I personally know, and sometimes I- will I always read if they have a new book just to be- well they need support. –Kyla

In order to maintain this support Kyla would have to be informed about when a particular author had a book coming out through any of various sources.

Making Meaning

The making meaning subcategory encompasses any behaviours or strategies used by participants while they were reading as a part of their reading process. I am considering them to be part of the interaction or transaction, between reader and text as a reader's own knowledge and information constructions (information-as-knowledge) comes into their interpretation of the text. As Iser (1978) suggests, the text itself provides structure which guides a reader's interpretation. Connecting, comparing, analyzing, and evaluating were all

mentioned frequently by participants and are aspects of many of the themes included in this category. Some of the themes that arose from the data in this category are not necessarily behaviours themselves but aspects of participants' overall reading behaviours with which information is an aspect. Themes in this subcategory include authority and plausibility, reader background, and missing information, as well as those in the last subsection that cross all of the 3 behaviour subcategories.

Authority and plausibility.

The theme of authority and plausibility ties in with the idea of truth, coherence, and consistency of information or the narrative of a story. Participants talked about whether or not a story was believable or the degree of trust they could place in what they were getting out of the story. Emma explained how one aspect of a particular story was useful in making the rest of the story believable:

> Um, what I liked about it as an atmosphere is that it's a heist in kind of a fantastical way. It really felt like anything could happen. And I do enjoy there being a character who's like wealthy beyond belief because it really loosens up what might happen. Because it's then totally plausible that they will just have outrageous adventures, and they won't be, you know, staying in hostels or something. I like to read about that. –Emma

Emma requires that the story be plausible within itself, and picked out a particular bit of information about a character that made the other more fantastical, or expensive, parts of the plot work. This idea of believable aspects of a story is also relevant to characters. More than one participant mentioned relating to what they read. Mya noted that she thought an author may have created flawed characters on purpose so that readers would be able to relate:

> The characters are coming to life in this novel + there are more of them + all flawed it seems – not sure if that is to make them 'more human' or not so one can relate easier – we'll see! –Mya

Relating to the characters or identifying with the story is discussed further in the affective outcomes section on page 115. Relating to a story or character and the plausibility of that story or character can be a part of the reading process and affect how immersed in the story a reader is. Busselle and Bilandzic (2008) present the ideas of internal and external realism, and suggest that the degree to which a story is consistent with these can affect how a reader is transported while reading. Whether or not a reader is transported is not apparent from these participants' statements. It is clear, however, that their analysis as they read is a part of their reading behaviours, connecting information provided by the story to reality both

outside of the story and inside of the story in determining plausibility during their reading process. Connections, comparisons, and analysis are implicit to this process; for something to be considered plausible there must be some construct, whether it be the internal story world, external reality, or both, that a reader uses while reading that is triggered when something in the text is inconsistent with that construct. This plausibility also ties into the idea of truth as coherence in complex structures as described by Oatley (1999).

While the previous two comments from participants speak more to overall plausibility and connection with a story, more specific instances involving the perceived accuracy of information were also mentioned. For example, if a reader thinks there is wrong or inconsistent information it can detract from his or her reading of the story:

> If it's information that I actually know is wrong, it'll make me go, 'Aw, come on author, really?' So, it kind of sours it a bit, and maybe takes me a little bit out of the zone of the reading. 'This is just totally wrong.' –Anne

Emma explained further:

> I have a really big problem with it if it's definitely wrong. I find it really distracting unless it's okay within the story that it be definitely wrong. Like, if there's nothing wrong with the characters having a wrong opinion. But if the whole basis of the story is around something that is just not plausible and it's supposed to be plausible I find that sometimes very hard to reconcile. –Emma

In these instances unbelievable information tainted the reading experience for these readers affecting their reading process in a disruptive manner. Some participants also mentioned needing to take into consideration the point of view through which the story is told when they read, whether that be the point of view of the narrator and/or that of the author. For example Kyla talked about the narrator:

> Well you have to- if the narrator- if you know him to be a limited bearer then the things he's telling you are going to be affected by his lack of insight, or lack of education, or lack of understanding, or whatever. Um, and so you have to use your own determination to figure out, is this really valid or is it just what Alfred thinks right now? –Kyla

This is a case of internal coherence or reality, as a reader decides whether the information a particular character is imparting fits with where he or she sees the story overall or if it just fits with the character himself. Ashley gave an example more related to external reality when she talked about the role of the author and his or her point of view:

> Sometimes I'll have an aha moment and then other times I think, 'well that's just your point of view. I don't agree, but it's good to have another point of view about the situation or whatever the author is writing about.' –Ashley

Ashley is able to keep a part of herself separate from the text as she reads in order to make such a determination about whatever perspective is being presented through the story. This way of reading would be more of an engaged experience as described by Douglas and Hargadon (2001). The author's point of view does not mesh with Ashley's so she is experiencing the text outside of its frame as she makes the judgement that what is being presented is just the author's point of view. All of these participants' examples are using their own knowledge, or information-as-knowledge, and background in conjunction with what is being offered by the text to come to their own conclusions as a part of their reading process.

Reader background.

The theme of authority and plausibility is closely tied to a reader's own background knowledge and experiences. The consistency of a story with a reader's background knowledge ties into their reading and meaning making as they interpret what is offered to them by the text. For example, Sheila's background in history makes her conscious of historical accuracy. She prefers something be completely made up so she is not second guessing as she reads:

> So some of those historical novels that are like the life of Henry the 8th but not quite, so he had to change some things to make it work, ok but which parts? I wanna know because I was history major in college, so I'm interested in history as history, but I also understand for drama purposes you need to- so um, I prefer when fiction is just totally made up and I know it. –Sheila

Sheila is giving an example of where inconsistency with her background affects her perceptions of the plausibility of the text, and it can create a distraction disrupting her interaction with the text and thus their enjoyment of the text. This experience is another example where an immersed reading experience would shift to become more engaged each time Sheila stopped to question the information provided in the text because she would move out of the frame of the text in order to do so. In addition, Sheila has identified this inconsistency as an issue and is showing her own knowledge, or knowledge-as-information, of her reading practices. She knows that she prefers not to have her background knowledge interfere with her reading.

Knowledge of a setting can similarly play into the interpretation and enjoyment of reading (for further discussion of connections and enjoyment see pg. 116 of Chapter 6). For example, Kyla explained:

> Oh certainly, I enjoy it a lot more. Like that book about Halifax because I lived there. I went to Dalhousie. I knew the streets. I knew the docks. I knew, you know, different aspects of it. And um, and you know, when I used to work I went to Toronto quite a lot. And I really explored Toronto. So, I love to read books about Cabbage Town. Or, you know, it's such an eclectic city, you know. Toronto is a wonderful city. –Kyla

Knowledge of an author, series, or title can be important to the interpretation of the text. Information and understandings acquired through seeking out extra information, reading related materials, and previous reads of a work can play a role in the reading process. For example, knowing what is coming can affect how someone reads and what the effect is:

> Uh, and also, like, you know it's coming, so it changes, it changes how you're reading up to that point because you know what's coming and uh, sometimes it makes it a little more exciting, sometimes it kind of ruins it. –Jane

Other events in a reader's life may also have added to their background since a previous read and affect the rereading of a title when they return to it later:

> Sometimes you read it again and you see something in it that you didn't see the first time. That can happen. You're reading along, and I think that also that can happen where you are in your life. Like if you read a book 10 or 15 years ago and you read it again then your experiences will affect how that book, what you read in the book. –Ashley

Even if a reader does not reread, the information they pick up about an author, fictional world, or genre can affect their reading of other texts and come into their reading process. For example, Olivia talked about making connections to other works as she reads and having expectations as a result of other things she has read:

> You get certain expectations, right? Like, one of the things I don't like about The Magicians is that characters are actually mortal. Like, just because you like someone doesn't mean they aren't going to be killed in a horrible way, and um, since it's kinda the same genre as Harry Potter I was like well, you know, 'the people that in my head correspond to Harry, Ron, and Hermione are all gonna survive because in my head they all correspond to Harry, Ron, and Hermione, but they don't. And really no one in the story corresponds to Harry, Ron, and Hermione because they're all their own people, and some of them are completely terrible people. And there's a whole lot of clues in the book, that no nobody in this book is Harry Potter, and nobody is, you know, unilaterally good, and nobody's safe. But I was just kind of hoping that those weren't actually true. –Olivia

The expectations Olivia has are a part of her background knowledge arising from her experience of other books she has read. She makes connections between works as she reads, in this case connecting information about characters as she reads the story. She has to readjust her assumptions when the text does not match them, as suggested by Iser (1978). Such adjustments are part of her interaction with the text as it provides the structure with which she interacts. Using Rabinowitz's (1998) terminology Olivia is using rules of

configuration as she expects certain patterns or features to occur together based on her past reading experiences. These past experiences are also serving to inform the rules of notice and signification she is using because she notices and assigns significance to characters and plot points she thinks should align with a Harry Potter-like, boarding school story, even if she is later proven wrong and has to readjust her assumptions.

Missing information.

Readers need enough information to be able to put the story together, making meaning from the text, in a way that satisfies them. For some participants this involved being able to build a very detailed picture of what was happening. Others expressed frustration when they felt that something was missing or gave the opinion that the story should contain everything they need so they did not want to look up outside information (see pg. 106 for a discussion about looking up outside information). Olivia described another way of finding missing information she needed for her reading. She described how she visualizes as she reads, and she gave an example of a seeming inconsistency in a story that disrupted her reading until she went back to check:

> I forget which one it was, but it was one of the Mortal Instruments books by Cassandra Clare, and there was some kind of battle scene, and I can't remember who was involved in it, but some people were fighting each other, and they have like, magic and stuff, and some of them are vampires, and some of them are werewolves, and they're like, fighting demons or something. And somebody all of a sudden, gets like injured or something, and I was like, 'No, no. They're not even there. They're, like, you know, all the way over there, or something.' I had just like, somehow missed a word where someone crossed a room or ran over to the main fight, or whatever. And I was just like, really really shocked when that person suddenly got injured, or was even mentioned. And then, 'cause I wasn't really aware that I was kind of keeping track of where everybody was, but I was like, 'no.' It's like the story froze in my head, and there was a picture, and I'm like, 'No. We've got these two, and they're fighting those people. And then werewolf dude is right there, and he's about to fight the demon guy. Vampire boy is not in this scene. It's like, see look, there's this scene in my head, and you can freeze it, can take a picture. He's not there see? He can't have just got stabbed or whatever. But then I read back, and he really was, you know? I just missed it because other stuff was happening, you know? So, it like, when I miss, I guess it comes up more to me when I miss some information or something's mentioned very, very briefly, and it's like not the main thing happening, and then all of a sudden, it's just like, 'What?!' It's really disorienting and weird because I kind of think I know, like you know, like, ok these people are fighting. I hope they'll be okay, but if someone gets injured it's going to be one of these people not the other people. They're all safe right now, and then all of a sudden you're like, 'No! What just happened?' –Olivia

While Olivia was able to address her information need by backtracking, this is not always possible. Participants sometimes expressed frustration when everything they needed to

understand the story as they expected was not included in the story. For example, Jane discovered she had started reading a book that was midway through a series, and she was frustrated because she felt she was missing things as she went since she did not have the background from reading the earlier books:

> It depends on the series, but yeah usually I find it frustrating to pick up a book in the middle of a series or even the second one in, and have the author sort of in a few pages explain what happened in the last book and so you kind of get a glancing view of what occurred but you don't get a full understanding. And that previous book often gives you a lot of insight into the characters, and the story, and what's coming up, so you miss a lot in the following books because they'll, there'll be references that you don't quite catch, or maybe there's something in there, and it's the thought of 'what am I missing? Is there a reference here that I completely missed because I hadn't read that book before?' Or uh, in the case of Heat Wave it was the assumption, it just seemed like everything was already rolling when I picked up the book, and it was frustrating because I felt like I had to play catch up and fill in the blanks. –Jane

Missing information can be problematic and require action to rectify the need. Olivia backtracked in order to find what she had missed, but Jane did not. Jane completed the book, and remained a bit unsatisfied with it. As both were reading for leisure their needs were more casual than work related. Jane did not need the information in order to follow the story she was reading, but she acknowledged that she felt like it was missing without actually seeking out that missing information. Jane's actions fit with the model proposed by Elsweiler, Wilson, and Kirkgaard Lunn (2011, p. 228) in which leisure or casual activities may lead to information needs but the subsequent information seeking behaviours are optional. Jane does not have to look up the earlier works in the series, and she is still able to read the book without that information.

Taking Away

This subcategory only contains one main theme: sharing. Other themes did include taking away behaviours, but they also included behaviours that fell into the making meaning and/or selecting/accessing subcategories, so those themes are covered in the Behaviours that Cross Categories section on page 99. Taking away behaviours are any information related behaviours where a reader wanted to take something from the text, whether simply to add it to their knowledge or for a particular purpose. Behaviours where readers were expanding their reading experience beyond themselves also fall into this category. Not everything that is taken away from a reading experience is purposive, although many things can be (see Chapter 6 for a longer discussion on outcomes which are often takeaways from reading). An

outcome or takeaway for a reader can be that of gaining expertise or information about books and reading and about that reader's own preferences. This sort of takeaway can tie directly into selecting/accessing as a reader becomes familiar with what he or she likes and dislikes and into making meaning as a knowledge base and expectations are formed and used while reading. If such a takeaway was directly sought by a reader that seeking would be a takeaway behaviour. However, the most prevalent taking away behaviours talked about by participants related to sharing or to the different reading outcomes (discussed in Chapter 6).

Sharing.

Sharing behaviours involved such activities as giving recommendations, participating in a book club, and discussing or reading titles with friends and family. These behaviours mostly fall into the taking away subcategory. However, there are a few instances that fall into other categories. For example, participating in a book club means choosing to read, or not read the book for that month to prepare for the discussion. Sharing and discussing a title with others may also feed back into how a reader perceives the text and the meaning they make from it. Sharing can involve a variety of behaviours, but of key import here are those involving sharing information or taking something away to impart later. Sharing is a social activity and information was a part of the process as participants demonstrated the sharing of not only their opinions and analysis of texts but other background as well. Sharing with other people who are familiar with the title was common and often sought out:

> Yeah, I love talking about books. Um, usually I try not to if they haven't read it because- unless it's really relevant it's I think probably not very interesting. But if somebody else has really enjoyed the same book then it's really fun to talk about, for sure. We'll really hash out what happens. –Emma

To hash out what happens with others a reader has to be familiar with the fictional information that the story is made of and then share what he or she thinks. 'Hashing out' a story with others could be a way to apply what Rabinowitz (1998) terms rules of coherence in order to read and understand the story as the best story it can be. The use of these rules can be a way to address apparent inconsistencies to understand the text as a cohesive whole (Rabinowitz, 1998, pp. 45, 141).

The sharing of bits about books could also come up incidentally in conversation alongside other relevant topics, such as the setting of a book or story matching a locale in conversation. Isabelle brought this particular situation up:

> Well it comes up in discussion. I don't consciously do that, you know, I may discuss a certain- well I have a friend that grew up in Britain, and it's very interesting to talk to her because some of these places that I've read about she has actually seen, you know, uh, and that's interesting. But that's very general. It's not something that I would consciously do- deliberately do, I mean, you know, it just may come up in conversation. –Isabelle

Isabelle's sharing through conversation is interesting in that she is gaining information about places in books while sharing her reading experiences without directly seeking such a situation out. The person she was sharing with was not necessarily familiar with the title or titles she talked about but instead had information relevant to the setting of those titles.

Conversation and discussion, including book club, were the most common ways the participants talked about sharing their reading experiences. There were also a couple of examples of reading together and discussing what was happening as they came to it:

> So we just fought over the book [laugh]. And like, kids really. And um, so we were- we had 2 bookmarks in it. And, you know, we were really reading it together because whoever was ahead at the moment, which after like an hour was me, um we you know, when the other person would get to something and put the book down, and they'd be like, 'so-and-so just blahblahblah!' And then we'd start talking about that, you know, and so it was really fun. –Olivia

Other formats could be more conducive to reading, or listening to, together. Veronica talked about sharing audiobooks with her sister when travelling:

> It certainly connects my sister and I. You know, she said I'll take care of the reading, and she means the audiobooks that we will play in the car while we're travelling. Yes, but oh, now uh, no, I don't want my sister's driving. Um, yeah. So it's a very- trying to make it again, a more social thing. Kind of like the equivalent of a quilting bee. You can have real one or a virtual one, I suppose. –Veronica

The enjoyment of listening to the story together or reading at the same time may be an outcome of itself, and knowledge and information are entwined with this as conversations arise.

Sharing can also involve becoming an authority by purposely taking away details for sharing and to compare with others during discussion. Such taking away would add to a reader's own background knowledge as well even if sharing did not occur. An example of this sharing was given by Anne:

> Ok and this is kind of weird, and it's not because, I don't actually reread *Lord of the Rings* all that often. I rewatch it pretty frequently. But the thing is my family

> is kind of, I come from a family of nerds, and so, like reading *Lord of the Rings* is kind of like a rite pass, this is kind of ridiculous, but it's like a rite of passage for me and my brother. Our parents are like Tolkien buffs. So, every now and then we'll be like, 'Hey, you're remembering this wrong.' And like, we'll get into like not quite 'Hey, you're remembering this wrong,' but someone will make a reference to something Tolkien related. And so, like, when I do reread Tolkien it is at least halfway because I'm trying to remember all this stuff and like engage in these ridiculous, pathetic trivia contests that we get into, over like, supper sometimes. So, yeah, that is like the one exception. *Lord of the Rings* and *Silmarilion* type stuff is the only thing that I tend to read, and which I don't read all that often anyway, but when I do, it's like mostly because like 'Yeah, then I can remember the trivia.' But most everything else it's remembering trivia related things is just incidental. –Anne

Anne's example involves a two-way exchange of information as she discusses a known work with others familiar with it. Reading to takeaway detail and have authority in situations like this adds to the reading and sharing experience of everyone involved. In the pilot study one participant also read for authority and really enjoyed being able to share details and other information she looked up with other enthusiasts who would also share what they knew. Anne also notes the idea of incidentally picking up on the bits of trivia from other works when she is not consciously trying to do so; she is adding to her background knowledge and store of information about what she reads even if it is not her main purpose for reading.

A more one-way exchange of information than Anne's example involves sharing with someone who may not be familiar with the work. In this case the reader's level of authority may vary, but it would likely be higher than that of the person they are sharing with. One way this was done by participants was to share particular parts with someone:

> Yes, it stops me completely because then I start calling people and being like, 'You have to hear this!' Um, and it's something I really, really enjoy actually. Michael Ondaatje is a really big one for that. –Emma

For others connections came up in everyday conversation leading them to bring up a particular title or tidbit. Olivia gave an example of sharing bits with others unfamiliar with the title:

> I'm thinking about, um [laugh] uh, with the uh, college student church group that I go to I'm kind of notorious for being the person that says like, 'Oh, that's just like in blahblahblah,' and mention some book that no one else has heard of or cares about. And then kind of go off on a tangent talking about how whatever somebody else just said is exactly like what's in the book, and this really means that people just need to calm down and not fight about ridiculous things, or something. And what made me, like, come to, you know, that conclusion is really the book not the conversation at all. So, but it's not like I would've done that on purpose. It's just that, you know, when someone says something and then it connects in your head, and you just all of a sudden blurt this thing out,

and nobody's, like, nobody's read the book. And you're like, 'Ooh. Sorry, derailing your conversation.' –Olivia

The story and information picked up from reading just comes out in Olivia's conversations because reading is so integral to her in her life. Many participants echoed the sentiment that they would not know what to do if they could not read.

Numerous participants were members of book clubs which served as a place they could share their reading experiences and have a place to discuss books and other topics. For example, Sheila enjoyed sharing with her family and started participating in a book club to have another outlet for sharing:

> I think, when my older daughter was in high school, um she likes to read too, when she was reading her books for English I would often read the same book because often they were books I hadn't read before. And so I would read and we would discuss them, and so I have really fond memories of that. That was a really nice time. And then when she went to university and stopped taking English courses then I had to find somebody else to talk books with so, so I joined a book club and have developed friendships there. –Sheila

Book clubs were not only used by participants as a way to share their reading experiences, they could also lead to other related information. So the taking away behaviour of preparing to participate in a book club discussion about a particular title could lead to other things to read or other supplementary information. For example, Ashley said:

> [B]ut I think that with our book clubs at the library they're so great that it's almost like a university course because you read the book and you might do more reading, or people, um the group will do some research and say, 'Hey, did you see this article and that article,' so also with that it makes me read the parts of the newspaper that talk about new books that are out. In fact I was just kind of looking at that this morning before I came. –Ashley

As Ashley suggested in the above quote, sharing about reading could include information from a story and other supplementary or related information. Most participants also would share their reading experiences by making recommendations to others.

Making a recommendation requires being able to give a person the basic information about a book so the recipient can find it, but it also has social aspects and may require knowledge of the person a particular title is being recommended to. Some participants noted that they have to really like a book to recommend it, and others talked about trying to recommend titles if they thought they were suited to a particular person. Benjamin explained how he gives recommendations:

> Um, have you read this book? Oh, you should read this book. And the reason you should read this book is because this is happening to you right now, and I'll

> tell you this is what you- read this book and you'll be far better off. And yeah. I'm a recommender [laugh]. –Benjamin

Benjamin also noted that he will recommend books he did not necessarily like if he thinks they are suited to a particular person. Sheila would also consider the person when recommending a book. In this example it was the content that concerned her:

> And um, like this book *The Bear* I recommended to one friend, and then this friend that we talked about the quilt, she doesn't like gory things or anything. So I was like, Angie I don't know if you could like- that part of the book is short and its not particularly graphic, so I think you might be ok with it, but I don't know for sure. But it really is a good book so, I kind of leave it. I try to be careful and not recommend things that I think will upset her. –Sheila

Sharing the reading experience can be done in a variety of ways through discussion and conversation, with friends, family and book clubs, in-person, online, or over the phone. Sharing involves taking away something from the text and expanding the reading experience beyond the realm of the personal to the realm of the social. Participants talked about both giving and receiving recommendations, and in one case sharing reading as a legacy with family. Both the fictional information making up a story and other information coming from a story or supplementing it were shared by participants with other people in their lives. I benefitted from this generous sharing as well as most participants recommended a book for me to add to my own reading list.

Behaviours that Cross Categories

Note taking.

I specifically asked participants whether or not they took notes of any kind. Some did and some did not. Taking notes is a way of keeping track of information by giving it a physical representation making it information-as-thing as Buckland (1991) terms it. Note taking was used by some participants in all three subcategories of behaviour as a part of selecting/accessing titles, to assist in the meaning making and interpretation of a text, and in taking things away from the text by giving them a physical form.

Selecting/accessing.

Note taking behaviours in this category included the keeping of a list of books to look into or read next or referring to notes taken while reading when looking for something else to read. As shown in the main selecting/accessing section Deanie keeps a notebook of books she wants to read. Benjamin also sometimes makes notes while reading to look up

later (see pg. 106 for an in-depth discussion of looking up behaviours), and he could use those notes in his selection of future titles to read:

> I do. Um, yes, um, I'll just write little quotes, or ideas, or themes, or subjects, or names of authors or books, and then go back and look for those. –Benjamin

The creation of a list intertwines with takeaway behaviours as well as the list can be generated from recommendations, reviews, and sharing with others.

Making meaning.

Notes were most often used to take something away from the text, but some participants used them as a part of their meaning making process, for example, to be able to remember or track story information for their reference as they read:

> So I've got a SONY ebook, anyway, so I do make notes on that, like, specifically about names just to keep track of who the characters are. Because I find that after a chapter I will have forgotten who the first person was and I'll have to go back to it. Or if I make a note I can just pick it out and say, oh, that's that person without having to go back and read over a number of paragraphs trying to figure out who that person is. Um, in a book format, um sometimes it's rarer that I'll keep notes. I'll just kinda think, well, I'll find out who that is maybe later in the paragraph, or sometimes it's like a chapter later, I'm like, oh, that's who that was. Yeah [laugh]. So that's mainly what I do with notes. –Daniel

It is interesting that the format of the title being read affected Daniel's willingness to take notes to track information. Perhaps because paper books can be easier to flip through it could be less necessary to take notes, although Daniel suggests he just keeps reading without flipping back when reading a paper book. The format of a work can affect the accessibility of the information provided within it. Having to flip through pages can be a nuisance, while being able to quickly search one's own notes, or even the entire text itself, can make finding particular information easier. Flipping through pages of a print book can also be easier than having to click through pages in an ebook one at a time or having to enter a page number as a guess at where the desired information might be. When Daniel does make notes they are meant to be referred to as a part of his reading process to assist him in his interpretation of the text by helping him keep track of the information it provided on characters. While Daniel made and referred to his notes for clarification as he read, notes could also be written after reading as a reader sorts through the meaning of what is provided in the text and his or her interpretation of it. For example, Sheila made a chart to sort through the stories within a particular novel:

> That actually is probably the best book I've read in terms of afterward being so amazed that he could figure it out. Because of all these- there's like 6 different

> stories, and the connections, oh he has this tattoo, and oh this person has a
> tattoo like that, and this name, and that name, and there are all these
> interconnections. I finally made up a chart of which story and who has what.
> You know, it was so interwoven like that. So, each of the stories – it's very well
> written – and each of the stories is as absorbing as a story in itself. –Sheila

Sheila's example of note taking informed her reading and contributed to her enjoyment of the novel she read; however, it was also a creation after the fact making it a takeaway for herself as well.

Taking away.

Participants made and used notes both during and after reading in ways that informed their reading or expanded it outwards from themselves. Those that did take notes during their reading often did so to mark something they wanted to remember for later or take away from the text. This especially held true for those who participated in book clubs as they wanted to remember things to share or bring up for discussion. Note taking could be a regular part of general leisure reading or only used when the reading was for book club. Veronica described note taking as part of her usual reading practice. She described her system as follows:

> Yeah, stuck in the book, yep. Stuck there along with all those turned over
> pages. I've even got a system. Turn that top of the page down, turn the page,
> oh, there's something-word on this, and I've got a double fold, so I know- I
> recognize when I'm looking on both sides of the page. Yep. –Veronica

Veronica's system allows her to go back and look up things up later either to take away or to assist with her meaning making and interpretation of the text. Such behaviours intertwine the meaning making and takeaway categories as they can be used for both purposes. Mya talked about making notes of things to remember for herself and for discussion in book club:

> Or usually if I'm taking notes it's something I wanna remember because I read
> so much that if I don't make a note then I know that I'm gonna forget it, and it
> might be something I wanna talk about or it might be something I wanna go
> back to just kinda remind myself about. So, it's to make my memory. –Mya

As another example, Ashley took notes while she read in order to contribute to discussions with her daughter:

> And also sometimes I'll write on a sheet of paper, um, page such-and-such this
> incident or whatever, and so when I'm discussing it with someone or my
> daughter I'll say, 'Oh, remember that incident,' and if she has the book, 'On
> page something-or-other.' Read it again, or whatever. Excuse me, maybe I take
> reading too seriously, but I don't know. This is maybe my hobby or something.
> You know, to me this is important. –Ashley

Ashley's comment about taking her reading seriously and seeing it as important ties into Stebbins's (2009) serious leisure perspective. Ashley's level investment in her leisure reading and the extra level of effort she puts into it suggest it is more of a serious leisure activity to her. She also noted that book club was like a university course to her and talked about placing a great deal of value on learning and education, which suggests she treats her leisure reading as something requiring skill that can be built upon rather than as a casual leisure activity requiring less effort and skill to enjoy it. Other readers talked about light reading and relaxation which I would place more under the casual leisure label as these activities were done more for entertainment and enjoyment alone and not with any necessary goal to expand upon skills.

I have already identified sharing as theme for taking away behaviours. Notes may be used to assist in the sharing of reading experiences. They can be used to assist in making recommendations to others. The following example given by Dorothy shows a way of using notes as a form of record keeping both for herself and to assist in her sharing:

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I keep a list of all the books I've read since 2000. The
list includes fiction + nonfiction; adult, YA + kids. I
have a simple rating system – one star * is very good +
two stars ** is excellent. I use this list to recommend
titles to friends. I'll often recommend books to others +
to my friends who are classroom teachers looking for great
read alouds for their students. I love talking about books
+ recommending great titles. –Dorothy
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These notes make a brief record for Dorothy herself and also act as a reference when Dorothy makes recommendations to others. Note taking is a behaviour readers can use in a variety of ways to manage information for and from their reading practices. Notes could be used to help track titles or themes to explore in selecting a new book to read, as an aid in meaning making and interpreting the text, and to take something away from the text as something to remember or for some other purpose, like to share with others. Other behaviours were also used as part of the reading process to manage fictional story information and to make decisions about whether or not to finish a text.

Adjusting Reading Pace, Order, and Finishing

Some participants talked about different reading practices in relation to what order they read a book in or whether or not they would finish a title. Understandings of their own reading practices and motivations were a large part of this process. I categorized behaviours

involving decisions of reading pace, order, and finishing into both the making meaning subcategory and the taking away subcategory of behaviours.

Making meaning.

Pace of reading is the rate at which a reader moves through a story. Some readers choose to adjust their pace to accommodate the amount of information they are taking in. Emma talked about changing her pace when something was unfamiliar and she was learning:

> So, *Saturday* by Ian MacEwan is about a neurosurgeon. I know not very much about it, but I do try to learn about it. I have a good friend who's in neuroscience, so it works much better for our conversations if I have some basic knowledge of biology. So, and it's just a really interesting book anyway. It's not first person I don't think, but it was through his perspective, and he just thinks in those terms the whole time. There's a ton of Latin in it, and, like, it was very informative. I certainly would not try to quote it as medical fact, but to learn a little bit about, like the field and um, it was dealing specifically with a type of, I think, some kind of disorder, some kind of brain disorder that one of the characters turned out to have. So, yeah, it was just a really interesting information about the character, and so I would tend to read a book like that probably slower and definitely more attentively because it's, like, all new information. So it's more to soak up I guess. –Emma

Her statement ties together behaviours dealing with information in the making meaning subcategory of behaviours as she slows down to take in new information, in the taking away subcategory of behaviours as she tries to learn the new information, and in the educational/broadening subcategory of outcomes because she learns as result of her reading.

Not all participants read from start to finish all of the time. Some had a need to know what happened next and would read out of order to fulfill that need or used reading ahead as a tool in deciding to continue with a book. Others would read or reread in whole or in part. Nita gave an example of needing to know what is coming. She reads ahead frequently as a part of her reading process:

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I realize I am very much story oriented. The story is more
important to me than the beauty of the language and the
quality of the writing. That is probably why I read the
end first often. I just NEED to know how it turns out
cannot stand not knowing what will happen to these people.
If I know how things are going to turn out I can relax and
enjoy the journey. –Nita
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She fulfills an information need for the fictional information that will tell her how the story turns out by reading the end first. Fulfilling this need affects her meaning making process because she is informing herself where the text is heading without reading it in order, so she brings the information she has acquired along with her when she returns to earlier parts of

the text. Other participants also read to know how a story ends for slightly different reasons. For example, Mya talked about reading in various orders:

> Um, it depends, sometimes I read a book from the beginning to the end. Sometimes I read from the beginning until I get the characters all sorted out, then I read the end, then I go back and finish reading the middle. Um, it just varies, and I don't really have any reason why I choose one or the other. Sometimes I'm bored so I just read the end to see whether or not I want to keep reading. Sometimes I'm just interested in how the characters, how the plot develops, and so if I know what the end is and I see the threads that are moving towards it. So sometimes that intrigues me. –Mya

Mya's statement is an example of both using reading ahead as a way to get the information needed to then go back and watch the story develop and to determine the value of continuing with a story. Anne also uses information to determine whether or not to finish a story in some situations, although she uses sources outside of the work itself:

> Yeah sometimes, if I'm trying to find out if I'm actually going to keep caring about this piece of work of fiction, or whatever I will look it up to see if it's worth continuing. But if I'm already caught by the piece of fiction I will usually wait until I am done reading it, or watching it, or whatever to look up the rest of the fandom and see what everyone else is saying. –Anne

Acquiring the plot information about how a story ends can be a way for readers to decide whether they want to continue reading, thereby making meaning and interpreting a text, or not.

Whether a person reads in whole or in part can depend. Some participants talked about skimming or skipping bits that were uninteresting or not necessary to them. These parts would then be less important in their interaction with the text and their interpretation of it. For example, Benjamin skims parts he feels are irrelevant to him and his reading:

> If something is really difficult to read or I'm not getting no comprehension or anything like that I'm not going to carry on reading that part because I know when I was reading *Les Mis* there were parts in there that were so detailed I just, you know, I'm just going to go over to the next chapter. I'm sure it's all very good and well, but I don't think I need to know that to carry on, and I did that, so yeah. –Benjamin

Some of the information or parts of the story were deemed uninteresting or irrelevant and thus skipped and not given emphasis in his transaction with the text. In a similar situation, Nita actually found and read other adaptations of a story because she did not want to have to go through all the detail in the original novel when reading for book club:

> [B]ut there's one chapter on what order they go and sit down and eat dinner, and there's another chapter on the harpoon. So until you get to the story you go through all this tremendous amount of what I feel is extraneous detail…I read the graphic novel and I read the children's illustrated novel, and I read the condensed comic book sort of novel. Just to get the story because I thought,

'This is the story I don't care what order they sat down to eat their dinner in and who went first, and who had to eat last, and I don't care, but I know we're going to have to discuss this so I need to know the story.' –Nita

Readers can choose to focus in on parts they like or find relevant, as Benjamin and Nita show. This is also a factor when someone chooses to reread a title as they can target the parts they are most interested in. Jane explained:

Yeah, I skim a lot more. Um, if I'm rereading Jane Eyre I'll skip the whole first part because it's her childhood, and I, it's not very interesting. So I skip it. Um, I also, yeah, I skim, and I will fast forward to my favourite parts kind of. –Jane

Jane's knowledge of the story allows her to focus her rereading affecting her pace and order of reading as she interacts with the text.

Taking away.

Some behaviours involving the pace and order of reading and finishing a book fall into the taking away subcategory. The decision to finish a book may be contingent on what a reader wants to take away or be able to do with what they have read or with the degree of recall they desire. Many of the participants in my study were members of book clubs for leisure and were reading book club selections. Motivation to finish a book may come from wanting to participate in discussion for a book club or with friends and wanting or needing to be informed in order to do so. Reading the book then becomes what Buckland (1991) terms information-as-process as they read to become informed and to take that away for later. Ashley noted:

And I have to admit that in the book club I really force myself to finish it. If I don't like it but I know we're going to discuss it then I'll- if I don't like it, and I think I've mentioned in my diary that if I don't like a book within about the first 10-50 pages then I'll stop reading it. But if it's book club I'll force myself to unless it's really bad, and then I'll push to 100 pages and then just say, 'I can't do it.' –Ashley

While making an effort to be informed for discussion motivated some readers to continue reading for as long as possible or to finish a particular title, others wanted to take something away more for themselves and would read in a way that facilitated that. For example, Anne would reread specific parts in order to have better recall of them:

If there's a specific scene that I really enjoyed, sometimes I'll, like, or like a specific quote, or whatever, I'll try to like, reread it so I can remember that quote perfectly in my head, and then when I do I'm like, 'This is so bad. I've got it so stuck in my head.' I was reading it to get it to that point in my head, and now that it is at that point in my head I'm like sick of …tired of it. It's like when you listen to a song over and over again because you like it so much, which I also do with songs by the way. –Anne

While Anne reads and rereads for retention, another way to try to increase retention is to adjust the pace at which a reader is reading. Some participants read more than one book at a time, and Olivia used this as a strategy to help her slow her pace and remember more of what she was reading:

> So, sometimes I kind of feel like there's a point to take a break. Or, like, um, Cassandra Clare's books. I want to just, you know, read them all in one huge, like I just want to eat that entire chocolate bar right now just because I like chocolate and the whole thing's right there so I'll just eat the whole thing. But I know that if I do that with her books by- they're like almost 500 pages long. By 2/3 of the way through I can't remember what funny thing happened at the beginning, and I won't enjoy it as much. So, I'm like, 'No, I have to take a break. I've been reading this for two hours, and I know there's only like 200 pages left. But, do I want to enjoy those 200 pages or do I just want them over?' Because I don't just want them over. I mean I do want to know what happens, and everybody better survive. But, you know. So, sometimes I'm like, no I have to take a break because I tend to read faster when I'm really interested in it, and I don't do it on purpose. It just happens, and sometimes when I realize that I'm doing it I'm like, 'No, I don't want it to be over that fast.' So I put it aside or whatever. –Olivia

Olivia is able to take away and retain more information about the story itself when she reads at a slower rate and subsequently increase her enjoyment. The adjustment of her reading practices not only allows her to retain more about the story it also gives her some control of the affective outcome (see pg. 115 for more discussion of outcomes and enjoyment). The decisions of what pace and order to read or whether or not to finish a book fall into both the making meaning subcategory and the taking away subcategory and have implications for the outcomes of reading. Participants used information for both types of behaviours seeking information from the work itself or from outside sources to make decisions or to take away and share with others.

Looking up information.

Many participants actually looked up information in relation to their fiction reading. I have classified this information as information from outside of the story making it supplementary or peripheral if it was not contained within the story itself. This set of behaviours includes any behaviours where participants sought out this supplementary information or elected not to (for a more detailed discussion on the types of information present in the study data see pg. 63). The act of looking up information could occur at any point during the reading process and can be considered as a part of behaviours in the selecting/accessing subcategory, the making meaning subcategory, and the taking away subcategory. The types of information used in selecting works to read were already

98

discussed in the selecting/accessing section (pg. 73) because a wide variety of sources both internal and external to a story can be used and the use of those sources tied into many of the themes in that section.

Making meaning.

Some participants preferred not to look up information, rather they preferred to rely solely on the story. In situations where information was sought as a part of the meaning making process the act of looking up information was viewed in an additive or detractive manner by participants in relation to their overall reading experience. Information was also looked up to check accuracy against what was presented in a text. Each of these situations is discussed below.

The story is enough.

Some participants felt that a story should contain all the information they needed when they read it and would not look up outside information, or decided they did not want to look up outside information. Jane gave an example of not looking up information as a part of her meaning making process, although she will look up information for the purpose of book selection in order to allow her to seek continuing stories and similar titles:

> Um, but typically if an author is writing about a certain period or something like that I don't seek additional information out. It will just be following a series or following an author. –Jane

Similarly, Anne discussed looking up information, but when it comes to the story itself she thinks the author should have given her everything she needs, so she does not frequently look up information. Anne explained:

> Um, sometimes if I really enjoy a series I will look up the author online and see, like, if they have a webpage where they have more information about because, I mean, like especially with fantasy authors they'll just do, like, extra bits of world building that didn't get into the books or whatever. Um, that's kind of mostly it when it comes to searching out background information. I don't really do a lot of, like I said, unless it's integral to the plot and not explained very well in the book I don't really do a lot of reading up background information on what's being talked about. Usually I'm like well they should have given me everything I need to know right? –Anne

The need or desire to look up extra information is situational. A reader may find they want or need more information to add to their reading of one work and not the next. Interest or level of motivation for looking up outside information can also be a factor. Dorothy exemplifies this in her statement below relating to a particular title she read:

> One of the characters in Mr. Penumbra's 24-Hour Bookstore
> works for Google. As the author describes the offices of

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Google + the different projects the Google staff are
working on, I wonder if this is accurate to the real
Google workplace. Do I feel like looking further into
this? No, not particularly. However, it's interesting
enough that if I come across information about working at
Google, I'll probably pay closer attention. -Dorothy
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Her statement also gets at another aspect of meaning making as it relates to information in the reading process. Dorothy was not motivated enough to seek out additional information about Google at that point in time, but she noted she would be more likely to pick it out and pay attention if she were to come across it at another time. This ties in with the idea of salience and parts that have meaning to a reader being more important than others. Later if she encounters relevant information this latent need could make that information salient to her at that time. Dorothy's fiction reading may lead to her finding salient points in other things she reads in a serendipitous manner, as described by Erdelez (1997) as she has no intention of seeking such information out at this point in time.

Looking up information as additive or detractive.

Stopping in the midst of a particular work to look something up could be done for a variety of reasons, such as finding a map of the area in which the story is located, or looking up an unknown word. Some participants talked about different instances of information seeking as really being an integrated part of their reading process. In these cases stopping to look up a location or bit of related information was not considered a distraction from the story, but rather a part of the reading process that added to their interaction with the text. Whether a particular instance of stopping to look up information is considered additive or detractive depends on a reader's perceptions. For example, Olivia explained:

> It depends because sometimes it's like it doesn't. I don't feel like the story's interrupted, but sometimes I do feel like it's interrupted and it's jarring and disorienting. And it kinda depends on how, like, into the story I am, and how interested because if I'm like, pausing to Google about this region of France where all this stuff is set, and I think I ended up reading, like, Wikipedia and Google Maps for like, an hour or something. But, then when I went back to the story I didn't feel like I missed anything, or I didn't feel like the story had stopped, or time had really gone by. But then when I'm reading Cranford and I keep flipping even just within the book to the appendix to try and understand what these people are quoting from and what is going on it's disorienting because it's like, 'oh that boring lady who, like, I don't care, she's talking about Charles Dickens, great. Somebody died. I don't remember reading a funeral.' And I flip back and they didn't have a funeral. Ok, I guess that happened off-screen. Whatever, I thought she was a main character. I guess not [laugh]. Like, if it's something that I am already kind of bored of and feel like I should finish then it's like jarring and disorienting because I'm not that interested in the story anyway, I guess. –Olivia

Olivia describes information look up as detracting from her reading experience when she is less invested in the story, but as adding to that experience when she is invested in the story. Similarly, Mya talks about looking up information to add to her reading experience, but also notes that it can be frustrating that she has to do so:

> Well, it's like I said about the location. Like, people, the author will be describing a location that's very familiar to them, but it's not familiar to me. I wanna picture that location, especially if they're moving from A to B to C. Where is this? Which way are they going? And it, are they going into the hills, or are they going into the mountains, or are they going into the sea? I mean sometimes I get frustrated by just not having that information. So that's why I wanna- Quite often I'm looking for a map of the area that's being described, or at least fictionalized in a book so that I can kind of get my head exactly where this is taking place. –Mya

Mya's frustration likely detracts from her reading, but the looking up of a map is additive to her experience as it addresses her frustration in the meaning making part of her reading.

Emma describes a more detractive situation where she explains that the way something is written can have a detrimental effect on her reading by leading her away from the story completely:

> I would say, um, the biggest one would be if I come across something that I have no knowledge of and can't figure out from context. It takes me out of the story because then I start Googling, and sometimes I never get back to the story. I get lost in Google. Um, whereas if something is more engaging it will take me deeper into the story, which can be almost the same content actually. Like, it could be the same subject and if it's done in an obscure way I start to Google, and if it's done in an intriguing way I read further to find out what will happen. –Emma

In this instance looking up information is detractive from the reading experience because it becomes a distraction from the reading itself. The need to look something up in order to understand the story was not always detractive from the reading experience overall. Nita described a situation where she could have followed the story without seeking extra information, but where doing that extra look up added to her reading experience:

Nita: You had to go outside the book in order to look up this particular very obscure medical condition to realize how much it affected the plot and whether- you weren't sure if the heroine was- I think she was autistic a little bit, but you weren't sure if it was in her imagination or a real thing.

Me: So it wasn't something you could follow without seeking-

Nita: Well you could, but you wondered. Is this real or is this in her mind, you know?

Nita could have read and enjoyed the book without looking up any supplementary information, but doing so added to her reading experience and meaning making.

While the examples given so far all dealt with meaning making behaviours done in the midst of the reading process, other participants marked things to look up later, or both marked things to look up later and looked things up immediately depending on the situation. For example, Veronica uses both a notepad and her Macbook:

> Because if I'm reading I will often have just my Mac beside me. So, no not at all. It's- there's this the book, the log, like the you know, because my sticky memo's about this big, and I keep them in the book, and then I'll be over here and ok, that was page 46 dah, dah, dah, dah, dah, dah, and no, it doesn't interrupt at all, which is really ironic because, um I'm not much for, you know, everyone can multitask, oh really? Yeah, ok, go for it. What's your productivity like? So reading, reading is not about productivity. Reading is about bringing things to the experience, so and that suits me because I'm not one to sit and read for hours, and hours, and hours, and hours. … No, I don't think that distracts me, but I will be fairly, you know, when I'm reading on a plane, you know, that's what I'll do 2, 3 hours at a time. Quite happy to do that, but I'll still have my sticky memo, even if I can't use my- use the internet while I'm flying. –Veronica

Veronica was willing to look things up at various points in her reading. The bits of information looked up included more information on the setting, author, and definitions of words amongst others. Veronica saw looking up information as a large part of her reading process and it was generally additive for her. Kyla gave a specific example in her diary in which she makes use of her iPad to look up information on the spot as she sees fit:

> While reading the book I used my ipad to research 'government training centres, Alberta' to understand more about attitudes to mentally handicapped people in the 40's, 50's, 60's. Also read about Down Syndrome. –Kyla

Another interesting example was given by Nita:

> I'll do that too if I find a book either perturbing or uninteresting, and I think 'Well, somebody must see more in this book that I do.' So then I- I'll – I find Amazon really quite helpful. I know they're a business, but I use them. I don't buy that much from them. –Nita

She looks up reviews on Amazon to get other perspectives on a title when selecting books but also while reading them. For her Amazon is foremost a source of information that is useful or additive to her reading process rather than a place through which to purchase books. This is an interesting example because Nita is using information from reviews to select books but also to add to her reading process. Book club members could also have access to extra information to look at provided by book club leaders, which could affect their reading:

> Yes, it does because I usually read like, before I read the books I usually read the information that Laura has given us about the book. Or interviews with the author or things the author has said about the book. Um, so I usually read

> those before I read the book so I have an idea what the attitude of the author was about it. Or I might have read the book review about it, as I said in the paper, so um I might remember some of what information was in that. –Mya

This information plays into meaning making and understanding during the reading process although it was looked up before the title was read. This particular statement is neutral as to whether such information adds or detracts from the reading process, but the fact that Mya usually follows this practice suggests that she does not find it detrimental to her reading.

In contrast to those who were willing to look things up while they were reading, Belinda tended to mark things to look up later rather than looking them up immediately. Specifically, she marked words she wanted to check the meaning of:

> Sometimes I do, if there are words that I'm not familiar with I will um, you know, put a sticky there or right down the page and then I'll go back and look at it to try to figure out what it is, but sometimes I'll look it up if I don't know them by that point sometimes I don't have the book anymore, so I don't find, you know, that way I remember too many of them, but occasionally I do or it makes sense in context, you know, if you look something up. Because I do, but I won't get out of bed to read the dictionary, but I will try to do it before it goes back or when I'm done with the book. –Belinda

Whether the looking up of definitions played into her reading process would depend on whether or not she remembered to look the word up. However, it is interesting to note that there is a trade-off: getting up to look up information would be detractive from her experience at that point in time so she waits until later. The looking up of unfamiliar words was something numerous participants did. For example, Mya talked about doing so as well, but she was more likely to do so while reading.

Another interesting aspect of looking up information was the idea of spoilers and avoiding information that would detract from the reading experience. Spoilers are bits of information that tell the person reading them what happens in a particular work, thus spoiling the ending, and while some people are willing to read them ahead of time others are not. An example of avoiding spoilers was given by Olivia who was reading a large series that spans a great deal of time. She tried to avoid looking up any related information online because she was returning to the series after a long break, and she knew there would be a great deal of spoilers she did not want to see. However, she grew annoyed with the choice of which character would become a villain and ended up looking up more information online anyway:

> So I can't Google anything related to Star Wars or it will be a disaster. … But anyways, I wanted to read like, the trilogy that came before that to try to 'cause

> I did what I knew I shouldn't do and go on the internet and Google these people because like I know I'm gonna get spoilers, but then I-, it said there were hints in that trilogy. And I was like, okay, I remember some, but not very many. So I was rereading the last book in it to try to pick them up. Um, because I was annoyed with the author's choice of who should be a villain and who should be dead for no good reason. –Olivia

Olivia's experience is an example of trying to avoid information that will detract from the reading experience. However, she ended up pursuing that information anyway in an attempt to alleviate frustration with the direction the story took, and the information she found led her to read an earlier series in the franchise.

Looking up to check accuracy.

Some participants felt the need to check the accuracy of information or facts that they came across in the fiction they read while others just left what was in the story as the story. For example, as Jane already noted (see above pg. 107) she does not tend to look up extra information. In comparison, Sheila liked to keep fiction and nonfiction separate and felt the need to check historical accuracy:

> I sometimes look while I'm part way through or after, especially if it's one of those that's got a historical person in it, and I'm thinking, 'Ok, how much of this is accurate, actually true?' then I'll, I'll try to find that out. I'll Google or whatever and read more about that to find out how much is true or how that intersects. Um, or like with this quilt thing, and my friend said, 'oh, yeah they would use the quilts to give a messages – secret messages – to the runaway slaves.' And I hadn't hear of that before, so I Googled it, and found some information about that. –Sheila

Sheila's need for additional information was motivated by a need to know the accuracy of information in the text and whether or not it was consistent with external reality. Part of her meaning making process in interacting with the text is questioning and making connections to real events when she sees them as relevant. As Sheila and the other participants demonstrate, looking up information can serve a variety of purposes and contribute to the meaning making process.

Taking away.

Examples of looking up information that fall into the taking away subcategory are those that involved some purpose beyond making meaning or interpreting the text, so a purpose beyond or expanding the act of reading itself. These behaviours included looking up fandom related information and other people's opinions, looking up extra information to share with others, looking up in-depth information about the author, and looking up other

related items. Anne spoke in-depth about different fan fiction and fandom activities. She noted that:

> After I read a work I almost always check to see if they have a TV tropes page. So, that probably changes some of the answers for some of the earlier questions. That you're like do you ever research backward. I do, I always search up the TV tropes page because I want to see if there's like a fandom and what other people have said about it. –Anne

While Anne looks for fandom information after reading to get other opinions, other participants were members of book clubs and looked up information for that purpose. For example, Sheila said:

> Um, somehow I've- well for book club occasionally I present. I kind of lead the discussion so then I look up, like, reviews of the book and information about the author to give at the book club. So I do that online. –Sheila

She looked up extra information related to the book to share with her group. The looking up of information about the author is a behaviour that both contributes to meaning making and is linked to taking something away. Information on the author can affect a reader's interpretation of a book, but can also be informative in and of itself and could be carried over to other works by that author or other related areas. Veronica did a fair amount of research into authors of the titles she read. The following is one example:

> But the Margaret Drabble novel is the one that had me going on the internet, um, making notes, researching, but it was- it's probably the novel that had me begin to understand the relationships that I'm interested in: Which is who is the author. I knew about Margaret Drabble, and I may have read one of her books before. Who is she? How does she get inspired? Where do her ideas come from? How does that relate to- So now I'm interested in also researching the author and who they are. And I'm- then I'm also interested in researching the particular things that she talks about. So, I would say that I probably spent- I would probably spend a good 4 hours on the internet for that book. So that's things like researching the institutes that they talk about in London, and then going down that road to understand the history of that institute. And then discovering that there had been a woman who was a long-term patient there, and she was long-term patient for decades because she had- she had imitated- tried to pass as a soldier to get into the trenches of WWI. Well now I'm all down this kind of rabbit hole, and I have to pull myself back. So then, what that does is it just allows me to have this bubble of an idea that I simply didn't know about. –Veronica

Veronica is also talking about an educational outcome. She looked up more information, one bit leading to another, and learned new things and gained new ideas through a chain of ideas and information starting from a particular book she read. This idea of looking up related bits of information and one leading to another came up in other ways as well. Generally it was in the form of noting something to look up later out of interest:

> Um, yes, um, I'll just write little quotes, or ideas, or themes, or subjects, or names of authors or books, and then go back and look for those. –Benjamin

A more concrete example was given by Kyla as her reading of fiction and travels led her to look up more information in order to actually try out a new activity:

> Also when I'm reading fiction about a country and um, you know, when I travelled to Morocco and came back and read some books about Morocco then I'd look up Moroccan cooking and move from there. You know, from the fiction, you know, into the actuality of cooking. –Kyla

Looking up information can both contribute to a reader's interpretation and interaction with a text and contribute to a reader's activities beyond reading. The participants talked about looking up information for sharing, for their own interest, and being lead from one bit to another or even to new activities in a chain of outcomes that began with a story.

Conclusion

Behaviours is one of the two main categories of description that I came up with for the results of my study using a phenomenographic approach. The three subcategories of behaviours include: selecting/accessing behaviours, making meaning behaviours, and taking away behaviours. Selecting/accessing behaviours are those that are used in choosing a title to read. Making meaning behaviours are those involved in the process of interacting with text. Taking away behaviours are those that are used to extract something from the reading process for personal or social purposes or to expand the reading process to other areas. Information either in the form of the story itself, coming from the story, or separate from the story is involved in all of these subcategories in various ways. Readers can seek and use information about books and about themselves in their book selection process. They use information they gather from the text and from their own background knowledge in their interpretation of the text to make meaning of it for themselves. Readers can also take information away from the reading process to share their experience with others or to keep for themselves. Some behaviours, such as note taking, span more than one subcategory as they can function in different ways or for different purposes. Behaviours and outcomes are intertwined. One may lead to other or can actually be the other, for example, an influential outcome of reading one title may lead a reader to seek out and select their next book to read for leisure.

Chapter 6: Outcomes

In this section I address outcomes of reading more generally, but always with an eye for how information may factor into this part of the reading process. Outcomes and behaviours have a fair bit of overlap. This overlap is especially apparent in relation to the taking away subcategory where readers may be purposely seeking information or information related outcomes, such as being informed enough about a particular title to participate in book club discussion. I chose not to include outcomes completely under the taking away subcategory because not all outcomes are behaviours, or the direct result of taking away behaviours. Outcomes of reading are anything that occurred as a result of reading or as a part of the reading process. An outcome is not necessarily the end result of reading, it can occur at any point in the reading process. Admittedly there is a fair bit of overlap between the subcategories of behaviours and outcomes because behaviours and outcomes are highly intertwined and for the purpose of this investigation all are related through the concept of information. Participants mentioned a variety of outcomes that they get from their fiction reading for leisure. Two introductory examples that show the variety of outcomes are the following:

> I do. Um, for entertainment, for pleasure, for discussing with other people books you've read, for ideas, um, I think too you learn things, you get inside other people's heads, and you know, they could be different gender, different age, different times. –Belinda

> ```
> I travel through reading, I escape in books + I learn a
> great deal. –Mya
> ```

The different subcategories of outcomes I pulled from the data are affective, educational/broadening, influential, reflective, and other. The other subcategory contains interesting examples that did not fit into the other subcategories but were not robust enough to stand alone at this point in time. Some outcomes are not directly information related; however, they influence use of information. Affective outcomes tie into motivations for reading and book selection that require information.

Affective Outcomes

Emotions play a role in various aspects of fiction reading. As my study focused on reading for leisure positive emotions were commonly discussed by participants as they often enjoyed and were entertained by their reading. Other emotional outcomes were also noted such as frustration or grumpiness. Emotional outcomes are an important aspect of my

study's results as enjoyment and entertainment were the most common responses when participants were asked what they got out of reading.

Enjoyment and entertainment.

Participants talked about enjoying particular aspects of a work as well as enjoying the fact that they have the time to read, so the act of reading for leisure can be enjoyable in itself. For example, Isabelle explained:

> And a certain satisfaction, uh, that I can find the time to do this, to enjoy this. And I'm not really bothering anybody else by doing it. You know, it's very personal. Hmm. What else could I say about it? Oh, that's about it. –Isabelle

Seeking entertainment or enjoyment in leisure time would be a casual need fitting into Elsweiler, Wilson, and Kirkgaard Lunn's (2011, p. 228) model of information behaviours in work-focused and casual-leisure situations. The casual need for entertainment or enjoyment may be met by seeking out a book, which can also lead to other information seeking behaviours. Choosing to read in order to achieve entertainment or enjoyment is important to many leisure readers. This sort of motivation for enjoyable outcomes was expressed by Daniel:

> I usually read fiction for my own enjoyment. Maybe not to find important bits. They'll transfer over into my life, um, the one that I'm thinking of now is from The Stranger in a Strange Land – Place – Land – something. Anyway, and he describes how he's realized that, um, joking is funny because it hurts so much [laugh]. I thought about that, and I guess it doesn't really do anything for you does it? –Daniel

Upon reflection Daniel has taken something else away, remembering a particular anecdote and what he thought of it, but his primary purpose was not to take that away but to enjoy his reading. Particular aspects of a work may also contribute to enjoying or being entertained by a particular title. Sheila made a blanket statement relating to one particular genre:

> If I'm reading a detective story then it's just pure entertainment, but yeah. –Sheila

Entertainment and enjoyment can be ends in and of themselves for a reader, and sought out from the beginning. Jane gives an example of this:

> ```
> Now I have the challenge of finding a new book. A story
> called 'Wizards' was recommended to me. They said it was
> like Harry Potter, but darker + for adults. I will see if
> I can find it. If that one is not available I may re-read
> a book. After the dissatisfaction I got from this latest
> book I think I might turn to something I know I will
> enjoy. –Jane
> ```

After an unsatisfactory read that elicited a negative emotional response Jane specifically wanted to read something she could enjoy, and one way to insure that would happen was to pursue a book that she already knew she had enjoyed in the past. This choice makes use of information Jane has previously collected in that she already knows what her emotional response to the previously read book will be.

Another way participants found entertainment and enjoyment in reading was in making connections to the text. A specific example is that of setting:

> I enjoyed it because I was born in Ontario, and because it's set in Ontario, and it's set in the Ontario countryside initially. –Kyla

Kyla feels a connection to that particular setting. Participants also talked about becoming invested in a character, characters, or storyline, and this investment also contributed to enjoyment. The terminology for this investment used by McKechnie, Ross, and Rothbauer (2007) is "emotional connections to textual worlds" (p. 190). Belinda talked about making such a connection and how that motivated her to want to read more:

> Well, I think as readers if you make a personal connection to something in there, or even find them believable characters that you want to read more, you want to learn more about what was gonna happen. –Belinda

Benjamin also talked about how making connections affects his reading:

> Again it's a disruption in the timeframe but not in the reading itself because by doing that it gives me more meaning to the reading. Whether that's what the author intended or not, that's as a reader I'm bringing those perceptions and those things into the book, so I'll read more and more to see if I'm on the right track and if this character is as similar to me or as different from me as I think they are. –Benjamin

The connection is not only an outcome of reading; Benjamin clearly links making such connections to the textual world to his meaning making process. Personal connections such as those made by Belinda and Benjamin are both outcomes of reading and part of readers' meaning making behaviours as they interact with the text and their own background allows them to make the connections. Savolainen (2014) presents a framework where an event occurs and is appraised by a person who has an emotional response which then ties into readiness for information seeking. In Belinda's example her connection to the text motivates her to seek out more of the plot of the story. Enjoyment of reading can result in readers being pulled into the story and end up like Belinda and Ashley did when they made connections, wanting to continue and find out more:

```
Bedtime – continue to enjoy this book – the author
continues to bring in new characters in the search for the
```

```
killer of the maestro – also more + more is revealed about
his character, relationships, + secrets. It draws me into
the story. –Ashley
```

Less affective connections can also be made to a text when a reader connects what is presented in the text to their own knowledge. These connections can also have an effect on the affective outcome. For example, Daniel had difficulty when a text had inherent discrepancies alongside his own expertise:

> Uh, if I know a fair bit about the content, like if it takes place in a hospital or something like that and they're just making too many errors I find it distracting from the reading [laugh]. Or if it's outside my knowledge base I'll find it more enjoyable because I have no idea about what I'm reading. –Daniel

Daniel enjoys a text more when the connections he makes between it and his own knowledge are not in conflict. While enjoyment was a very prominent theme in the data in relation to outcomes not all outcomes are necessarily enjoyable.

Other affective outcomes.

Some other affective outcomes were discussed by participants. For instance, Jane talked about instances where reading has a more negative effect on her mood:

> [T]hen it affects my mood for sure. Whatever's happening in that book I've noticed sometimes that the mood of the book will impact my mood in my life, and I take that away from the book sometimes. I kind of have to recognize it and realize why am I so bloody grumpy right now, and it's because that character in the book is going through a really horrible thing right now, and I haven't resolved it. And I want to resolve it, but I haven't had time to. –Jane

She has observed a change in herself as a result of reading. Jane experiences a negative affective outcome when she is left hanging without that bit of information about how a negative situation or plot point is resolved. In this case, reading is creating an information need that Jane has to wait to fill until she has time to continue on with the story. While the situation Jane describes has resulted from her wanting to continue with a story and not being able to, Dorothy describes one in which she has to set the book aside. She explains that books can as pull on her emotions and create situations where she actually puts a book away when the topic becomes too heavy and returns to it later:

> Again I'll go back to *The Book of Negroes*. If it has that, um, you know, the facts in there as well, then it does kind of in that particular case, pulls on the emotions more. Because, like, oh, this is happening, I can't believe it, but yes I have to believe it because it did happen, and why did it happen? Or if I read books about war: why does this have to happen? You know, and it happens all the time since the beginning of man, and it's happening now. So, I think it does, sometimes can drive emotions in that. Or in some cases, if a book is really heavy, like with the topic that is occurring, sometimes I have to put this away for a bit, you know, for whatever reason and come back to it. –Dorothy

Such a reaction does not necessarily mean that book is not enjoyed. Dorothy also described some of the books that got this reaction of pulling on emotions from her as her favourites. The information in a story and its consistency with reality can strengthen her emotional response. Her need to set these books aside sometimes links directly to McKechnie, Ross, and Rothbauer's (2007) theme of mastery and control of emotions as an affective dimension of reading. Dorothy is controlling the affective outcome of her reading by taking a break from the book.

Sheila made a connection to a character that resulted in a more negative emotional response than that described by participants in the previous section. She really disliked a character and realized it was partly because he had some qualities she disliked in herself:

```
As I've been reading The Origin of Species and other times
during the day I have thought about the character I
dislike so much + realized that some of the qualities I
dislike so much in him are things I have + dislike in
myself. –Sheila
```

Sheila has used information about her own traits to make this connection to the text. Her response matches McKechnie, Ross, and Rothbauer's (2007) assertion that not all emotional connections with a text are positive.

The outcome of becoming invested or emotionally connected or interested in an aspect of a book does not always occur, and this lack can affect the meaning making behaviours of a reader. In the example given by Emma, she notes that she puts up with more issues in a text when she is invested and gets distracted from the story and becomes more critical of the text itself when she is not able to make that connection:

> A lot, um for one thing I will put up with a lot more things that I don't like about a book, or I won't even notice some things. Like, if I'm not already invested in a subject then I'll be really nitpicky about the writing style. Actually, that's really what I do. When I start a book and I don't really know anything about the author and I don't really know what it's going to be about, and I'm not sure if I'm going to like it, I'll be super nitpicky. I'll be like, 'There's three short sentences in a row. Pfft. What did they do that for?' But if it's something that I want to read because I am expecting a subject I enjoy or an author I've liked before. Subject is a really big one actually because there's something I'm trying to get to, right. So, lots of times I won't even notice that or it'll be totally inconsequential and I'll just barrel on through. –Emma

As Emma demonstrates, the emotional outcomes experienced by a reader can affect their interaction with a text and the information it provides.

Relaxation and escape.

I chose to include the themes of relaxation and escape in the section on affective outcomes because both relaxation and escape are pleasurable, or at least neutral emotional states that can be achieved by reading. Some participants chose books specifically to be able to relax, and some equated this with light reading. Jane frequently reads for relaxation:

> Last night before bed I spent some time reading. I enjoy reading before bed because it is a nice chance to relax and unwind. –Jane

Mya explained how reading could be relaxing in more depth:

> Had a chance to read a little in my mystery book – still enjoying the character development + plot moving along too. I think reading fiction is very relaxing + takes your mind off everyday concerns + lets you move to another locale with some interesting people + you can just bump along looking at other people's lives and wondering how they all manage. –Mya

She is also getting at the idea of escape in reading by moving into the locale of the story. This description fits with Gerrig's (1993) metaphor of transportation, or Douglas and Hargadon's (2001) description of a more immersed reading experience. When reading for pleasure or relaxation that may be the only need that a reader wants to fulfill, so they can use their information-as-knowledge of themselves and their likes and reading practices to help them reach this goal. One of the participants in the pilot, Bertha, talked about rereading for this purpose because even though she could thoroughly enjoy and escape into the books she also knew the places in them where she would be able to stop reading. She exhibits McKechnie, Ross, and Rothbauer's (2007) mastery and control of emotions as an affective dimension of reading because she is able to choose when to read and escape into an enjoyable state.

Further comments.

This discussion has touched on some emotional outcomes beyond enjoyment as they came up in the data; however, I do not claim this to be an exhaustive list. It is meant to give examples of how emotional outcomes can be tied in with experiences of reading and information in the leisure reading process. Emotional outcomes can be sought through reading, may be integral to a reader's interaction with a text as they make connections or read in a way that allows them to manage their emotions, and may motivate further reading practices and book selection.

Educational/Broadening Outcomes

　　While affective outcomes are more tied to the effect they have on information behaviours and information in the reading process, educational outcomes are more clearly linked to conventional ideas of information and facts. Educational or broadening outcomes are those where the participants felt they learned something or expanded their perspectives due to their reading and related behaviours. These outcomes, as mentioned by participants, could be highly specific or more general; some came from reading a particular title while others were picked up on over the reading of multiple titles. Some other educational outcomes included skills and behaviours relating to an individual's reading practices.

　　Specific educational outcomes mentioned by participants included learning bits of information, like facts and impressions about historic time periods and other countries and cultures. For example, Kyla feels she has picked up on information about India through her reading of fiction set in India:

> Like, I'm going to India for a month in November, and to sit down and read a book on the history of India would just bore the death out of me. But I mean, I have read countless books about people living in their daily lives in India, and I learn hugely through that. –Kyla

And Nita gave an example of picking up on facts:

> You learn some history or facts with this type of novel. In this case racial/social issues in 1950 Florida. –Nita

While the examples given by Kyla and Nita came directly from their reading of fiction, Olivia talked about how her fiction reading could motivate her to go and look up other information. Fiction in this case piqued her interest in things she may not have had an interest in before. Generally she said:

> So, I guess, um, from fiction you can get introduced to stuff that, you know, otherwise I wouldn't have thought to look at, or would have automatically said that's boring I don't care. But then it turns out, you know, because the author makes you like these characters and care what happens to them, then it makes that period in history interesting or makes you want to know more about some random thing that you've never heard of before. –Olivia

And later she gave a more specific example:

> They speak Occitan, which I had never heard of. So I had to look that up on Wikipedia, and it's really interesting because the spelling makes it look like kinda if you took French and Spanish and just, like, put them in a blender [laugh]. And so, um, I don't speak Spanish, but I speak French and English, and I know some Latin roots and stuff, so when the characters in the book would talk I could kinda like, 'Yeah that's probably what they are saying' or whatever. And so I wanted to look up, like, stuff in Wikipedia, and like, can I read it? –Olivia

Like the information on India collected over multiple books that Kyla talked about, other things can be learned over the course of reading numerous books.

This learning is not necessarily just factual information but also bits and knowledge about people and different perspectives. Some participants gave specific examples of the idea of broadening of perspectives and others spoke more generally. Ashley made a statement that covers both specific and general outcomes and broadening of perspectives:

> To me reading is just sitting down with a book, and, 'Wow! Isn't this neat,' or 'I never thought of that,' or just opens up the world I guess. –Ashley

Emma also talked about exposure to different perspectives:

> I would say it's more conceptual knowledge that's actually useful, like, um, I guess ideas about the world and understanding of contexts and different cultures, and it's really good exposure to things that are hard to get exposed to. It's semi-accurate, so. –Emma

Exposure to these perspectives can open up the world or the mind of a reader as the above statements suggest. These perspectives can also be more specific. Anne gave a particular example of learning about people and behaviour:

> Um, having read books most of my life, I would say that when I was younger, 'cause I was a very shy person when I was younger, I still kind of am, but I would say that a lot of what I learned of how other kids tend to act with one another, or a lot of how I got the idea of how other kids would tend to act with one another came from books. So I guess, books I would say, give different perspectives on life that I would say I learned from, you know? –Anne

Anne felt she learned about people, and other participants also noted that they paid attention to people and relationships in the stories they read and how such relationships compared to their own lives. Some considered trying different ways of interacting and dealing with people as a result. Ashley gave an example of how such outcomes could be used as information:

> As I mentioned before, I really am interested in relationships so you can- how to deal with a certain situation, like in the family, or between sibs or I think the information is- might be useful that way. You might think about, 'Hey, that's another way of looking at it.' So that's what I use it for information. –Ashley

The more specific bits can be useful as they were to Ashley, or they could provide a reader with something to take away and think about beyond the bounds of a particular story (see reflective outcomes on pg. 126). Ending up learning something specific or a broadening of perspectives were the more common educational sort of outcomes participants mentioned. The different educational outcomes mentioned by the participants align with those outlined by Moyer (2007): people and relationships; other countries, cultures, and time periods; life

enrichment; and different perspectives. One further educational outcome is that of gaining expertise or what Ross (1999) terms meta-knowledge about books and reading. This expertise may lead to expectations of what can be expected from a particular type of book or an understanding of where to look for information about books. The accumulation of expertise could also be considered the creation of schema to be applied in future reading experiences as described by Douglas and Hargadon (2001). Readers in my study were able to acquire information on all of these topics and talked about how they used it and how reading in general was important to them in their lives whether or not this learning was their primary goal for reading.

Other educational outcomes less related to the story content itself were mentioned by a participant who also talked about learning new skills as a part of her reading process. Ashley talked about learning in two different contexts: that of purposely seeking books in a particular format to increase her skills, and that of learning from other people at her book club. Ashley wanted to learn through her reading:

> At bedtime I reread the last chapter of an ebook I downloaded from the library – I'm trying to learn how to use my iPad. –Ashley

Ashley wanted to learn to use her iPad and specifically chose to read books in a format that would help her achieve this outcome of learning a new skill. In a different context she also talked about learning about how to gain information for book club discussions from other club members. Again, she was learning a new skill and new ways of seeking information through her reading process:

> But, um, we're finding that, um I've learned a lot from the other people in the book club about how to gain more information. 'Hey did you look that up?' And things like that. –Ashley

Ashley picked up new skills during her reading that would be helpful to her later reading and sharing of her reading experiences. Emma also talked about this sort of learning from her reading:

> I would say I probably use it in speech too. I would say I probably learn, like, communication techniques. I'm certain that I pick up words from books. If a character is saying the same word all the time I will absolutely start saying it. –Emma

Emma is learning language and using it beyond reading related behaviours as she picks up on phrases and words in what she reads.

Although the examples above show that people can learn and seek to learn from their leisure reading of fiction, as already noted by both Moyer (2007) and Usherwood and Toyne (2002), educational outcomes were often not the main motivation for leisure reading of fiction. For example, Anne noted that she would look elsewhere if her goal was to learn something:

> Probably not my, yeah no, when I want to read something to learn something I'll usually grab like a non-fiction, or whatever. For reading fiction it's usually to see if it will entertain me. –Anne

Her primary reason for reading was the affective outcome of enjoyment and entertainment. This preference was the most common amongst the participants, but the degree varied. Some other participants wanted to learn, or have that aspect to their fiction reading. Ashley talked about book club as a good place to learn:

> It um, makes it a fuller reading experience. Fulfilled. Instead of just reading it, like I say it's an education. (laugh) That's why I feel it's like a university course almost. And maybe it's my being at the education, and as I told you I'm really interested in education so I always wanna learn. –Ashley

Whether or not learning is a part of a reader's reason for reading there may still be information presented in a work for readers to take away. Sheila explained her preference in this situation, which echoes the idea that enjoyment and affective outcomes are often primary in fiction reading for leisure:

> Um, well there're times in a book where I feel I'm being preached at, or it's like, oh I'm gonna tell you all about, you know, what's happening with this, or whatever, and you lose the story part of it, and that annoys me. Because I like it to be kind of secondary where I'm reading for the story, and then I like, I like to learn things, so I'm happy to learn it as I go along, but I don't want it to take over from the story and kind of side-track things where you have to read for pages and pages about whatever and then you get back to the story. –Sheila

When the information or perspective being presented side-tracks Sheila from the story she is suggesting that this information is not salient to her at the time. Too much information that she deems unnecessary affects her interpretation of the story and her affective outcome because she becomes frustrated by the lack of salience.

A situation where learning was a largely a reason for reading was related by Emma who is a writer. She likes to learn about what works and does not work in writing and seeks out stories that she thinks will help her achieve that aim:

> *Divergent* was because the movie's coming out soon, and I've heard a ton about it, and I do try to read best-sellers because I want to know why they're bestsellers. –Emma

Learning about the reading and writing process of oneself and others is an example of an educational outcome more important to some people than others. Emma is invested in learning from her leisure reading, and this could be partly because she also writes. Learning about one's own reading process could also influence later reading (see pg. 125 for further discussion of influential outcomes). Emma also talked learning discipline through reading:

> I think that I also get a certain amount of discipline out of it actually because I'm so chaotic about reading that every once in awhile I have to apply a little self-control. Like, for a couple years I did not finish a book, and like, I started piles and piles of books and I was never finishing them. So, uh, when was that- I think it was last fall. I was like, 'This is ridiculous.' It was exactly the same way as when you have your iPod on shuffle and no song is satisfying, and you're just flipping and flipping and flipping through them, and you're like music sucks, all of this. This is just all garbage. And really what you need to do is just listen to a whole song and get past the first 30 seconds which is obviously not satisfying. –Emma

She is learning about herself and her ways of reading through the acts of reading and reflecting on her reading practices to gain self-knowledge. Emma is then able to change her reading practices in order to experience success.

One concept that was more prominent in the pilot than in the larger study overall was that of authority and reading to learn more about a particular title or series. This included both minutiae, like the age a unicorn changes colour in the Harry Potter series, and more general knowledge about a series overall. Reading to gain such information-as-knowledge as an outcome also falls under the taking away subcategory of behaviour. In the sample for the larger study Anne did talk about reading for this minutiae and knowledge in relation to Tolkien and sharing with her family (see pg. 97).

Influential Outcomes

Influential outcomes are those that the participants identified as having some sort of effect on their life or reading habits and choices. Some participants felt there could be an influence but did not know how to put it into words while others gave examples, such as influencing book choice, perspectives, and aspirations. Benjamin gave an example of previous reading influencing future choices and his aspirations:

> Yes. Um, I would say that I probably have since reading Count of Monte Cristo aspired to read more of the older authors, um and classical- classic books. Um, yeah I would say that it made me not afraid to do that [laugh]. –Benjamin

Deanie gave an example of influence outside of her reading that was more in her life in general:

> I think that yeah, I think they've affected my sense of who I want to be. –Deanie

And Sheila gave a similar statement:

> So in that way it has, and I think it's maybe opened my eyes to a lot of- I mean I can't say exactly how its influenced me, but I learned a lot, and have perhaps a different perspective than I might've without it. –Sheila

One more concrete example of influence was given by Mya who was inspired to travel:

> Even in like when I was a kid, one of the things that I really liked was reading books that were about different places in the world. … So I've travelled a lot. That's probably what started it was reading about those places. And imagining what it would be like to go there. –Mya

Influential outcomes were harder for participants to express, but were definitely present in discussing what they got out of reading. Such outcomes also tie into educational outcomes as learning about oneself through reading could then influence a person's reading choices and life more generally.

Reflective Outcomes

Reflective outcomes occur when a reader stops to consider or think about something whether that occurs during reading or after the fact. I gave this outcome its own subcategory because stopping to think about something was mentioned by most of the participants. While it may overlap some with broadening of perspectives I also think that it stands alone because in some cases stopping to reflect and think could be instigated by another reason or situation in daily life or relate to the nature of stories and reading themselves. Information ties into reflective outcomes as readers look back on bits of the story and analyze, or connect, or process them further. This feeds into the idea of information-as-knowledge. Some examples of reflection given by participants follow:

> Reflecting on the nature of story:

> > Partly because, um, it's a really complex book because this guy holds his tongue. He does not say anything. So it is- it does make for lots of thinking about the nature of storytelling. But also one of the thing that he- that gets said- that's written in the book a bit later that I commented on was that, um, was a comment on how we all keep our silence in order to appear reasonable. –Deanie

> Reflecting after prolonged periods of time:

> > `A truly memorable book is one where five years on there is`
> > `still something that prompts me to stop and reflect and`
> > `even go back and seek out or re-read. –Veronica`

> Reflecting while doing other tasks:

> > Um, typically it just happens after I've read it, and I think about that later maybe as I'm in bed or doing something, … , or that I don't need to be thinking about

anything, like washing dishes and then I just kind of think well, I would have done that. –Daniel

Reflecting on changing perspectives when rereading:

So, it's like, I guess I reread books sometimes when they gave me expectations for something, or no. I reread books sometimes just to see how I reflect, like, especially if read them at one stage in my life. I like rereading them later to see how it changes my perspective on it, maybe. –Anne

Reflecting on topics in the story:

```
Leadership…………[sic] this word just popped into my head.
How do leaders get people of such different beliefs,
backgrounds, and cultures to agree to anything let alone
work together to achieve a goal? What are those
characteristics that make a person a leader? For Ahab, the
Captain, it was the legend of how he lost his leg in a
battle with Moby Dick. For Ishmael to become partner with
Queequeg was interesting. With nothing in common but being
sailors and whale hunters, that alone was enough to begin
their friendship. If we in life can find at least one
thing in common with others who are 'different' would the
world be a better place? –Benjamin
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Reflecting on the nature of people:

So, it was kind of interesting that one. I thought, how can people - I was quite a bit younger when I read it - … I just think that people that do unusual things are interesting. I don't know that I like them or not, but you know, I think to myself- it makes you think about how they think. That's what I mean. –Isabelle

The examples given above are not meant to outline all ways that reflection and thinking can be an outcome or reading. They are meant to show some of the variety of ways participants in my study reflected on what they read and learned from what they read.

Other Outcomes

Some aspects did not fit into the other categories, and while the creation of a rather ambiguous sounding category may not make summarization and description of the results particularly easy, the point of this study was to explore the variety of experiences so the outcomes discussed in this section were not discarded. These 'other' outcomes include: travel and experiences, and imagination.

Travel and experiences.

I chose to separate this outcome from escape because escape implies a certain degree of absorption or transportation away from oneself. Participants talked about reading as a way to travel or as an inspiration for travel. Kyla stated:

```
Fiction allows a person to "armchair travel." Unlike non
fiction, fiction is less encumbered by stats, dates,
politics and offers richness in human issues which is more
interesting to me. Currently plan to spend a month in
India (Nov) and my fiction reading over the years has
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119

> given me a good knowledge of Indian culture, festivals,
> religions, food, etc. -Kyla

Reading as an inspiration for travel could be considered an influential outcome (see Mya's comments pg. 126), but reading as a way to experience traveling is not. Kyla's description of armchair travel is an example of a vicarious experience. Daniel also talks about experiencing what the characters are experiencing when he reads:

> Um, I think reading fiction I get the joy of being in a different place, like experiencing what the characters are experiencing. So, whatever characters they are, he's climbing a wall. I can imagine it. Or they put their hand through this shaky wood whatever. I can imagine that too. Um, that's probably what I – the more important things that I get out of fictional reading. Being able to imagine being there and then sometimes after I've read a book I'll kind of imagine, like, what if that happened? I'll run through the situation, but I haven't done that for a while. –Daniel

Daniel is also talking about a reflective outcome in that he thinks about these experiences afterwards, and he is using his imagination in order to have these vicarious experiences through his reading.

Imagination.

Deanie talked about reading having given her the capacity to imagine whole worlds herself:

> Also because then I get whole imaginary worlds set up in my mind, right. Um, and also, I have not just that I carry around the worlds that I've read, but I have the capacity to make things up myself. And I do, I'll make up whole lives and install people in them. Um, yep. And that's as a function of reading. And so knowing, being able to generate those sensations, those feelings, and then also having them – the capacity - which I'm sure I got from reading fiction – to hang characters on things, and yeah. –Deanie

To me this outcome of reading is an expansion of the imagination. Imagination would also be involved in making meaning behaviours as readers are dealing with fictional information that may or may not be interspersed with accurate information.

Conclusion

Outcomes are one main category of description I derived from the data using a phenomenographic approach. They are the result of reading, but not necessarily the end result as outcomes can occur at any point during the reading process. The five subcategories include: affective outcomes, educational/broadening outcomes, influential outcomes, reflective outcomes, and other outcomes. The discussion of each subcategory contains examples of the variety of outcomes expressed by the readers who participated in my study. I chose to include a large discussion of outcomes of reading because they are intertwined

with reading and information behaviours and thus with the information involved in reading itself. All of the outcomes I have outlined relate to information in some way. Affective outcomes have an effect on information behaviours and may actually be the motivation behind some of those behaviours. Educational/broadening outcomes can involve learning information and gaining information-as-knowledge about the story or information applicable in other areas of life. Influential outcomes can, as their name suggests, influence behaviours and the lives of readers more generally. Reflective behaviours involve thinking about and/or recalling parts of a story and evaluating, analyzing, or making connections, which ties such outcomes into the taking away behaviours subcategory. Through my study I have been able to explore some of what readers get out of reading fiction for leisure and how they experience information as a part of that process.

Chapter 7: Conclusion

My research objective overall was to explore information in fiction reading for leisure through the perceptions and experiences of adult readers. In doing so I adopted a phenomenographic approach because of the value it places on finding variations in understandings and experiences of the phenomenon under study. The results of my study are in three main areas: conceptualizing information, behaviours, and outcomes. Exploring the participants' conceptualizations of information gave context to their experiences of information, which I placed in two main categories: behaviours and outcomes. The discussion of behaviours and outcomes and the themes that became the subcategories of each are not meant to be definitive or exhaustive but rather are exploratory. Seventeen participants cannot be taken to be representative of all adults who read fiction for leisure, but their participation in my study can be used to demonstrate possible themes and variations in the ways information is a part of fiction reading for leisure. The behaviours and outcomes categories and their subcategories are all related through the concept of information and how it ties into those behaviours and outcomes.

Information and Fiction

I approached all analysis with information as a lens, meaning that, throughout data collection and analysis, I kept in mind the idea of information as "the pattern of organization of matter and energy" (Bates, 2005, n.p.) which "includes all physical patterns of organization, all biological patterns of organization of life forms, and all constructed (and emergent) patterns of organization as extracted, stored, and used by living beings" (Bates, 2006, p. 1035). I also found it useful to think of information in terms of information-as-knowledge, information-as-process, and information-as-thing as described by Buckland (1991). This was especially useful as participants talked about their own ways of defining information and how they relate to fiction and their reading practices. Understanding the various ways participants perceived information helped to clarify ways it could come into their reading practices. The different conceptualizations of information described by participants included: information as something that makes a difference, information as coming from the senses, information as stuff that can be collected, information as the smallest pieces of data, information as learning, information as having a use, and information as something that is true. These participant conceptualizations demonstrate

ideas of information-as-knowledge, information-as-thing, and information-as-process as information is any pattern that makes a difference for them.

Bringing the ideas of fiction and information together has interesting implications for the conceptualization of information. Fictional information makes up many stories in combination with factual information that could be interspersed throughout or absent. Whether or not a story is believable may rely on a reader's perception of what it plausible and coherent in relation to their own reality and experiences and in relation to the fictional world. Participants in my study talked about information in ways that showed it could be seen on a continuum functioning in different ways depending on the reader and their perceptions. The continuum I constructed based on participant perceptions ranges from information as being separate from the story, to being in the story, to being a part of the story, to making up the entire story. Information seen in these various ways can be used by a reader in different ways throughout their reading process and taken away for use in other reading related behaviours and areas of the reader's life. In coding the data I tried to code anything that was being seen or used as information with the code of 'information,' and in analysis separated this into two main themes: information coming from the story itself and paratextual information coming from outside of the story. The data provided by participants in their diaries and interviews demonstrates that information can be conceived of both from within and outside the story, and both forms of information are used in the reading process and are a part of information related behaviours that revolve around reading, such as sharing reading experiences and learning with others.

Behaviours and Outcomes

The two main categories resulting from the analysis were behaviours and outcomes. Both were constructed with a focus on information and how it is experienced in, or is a part of the experience of, reading fiction for leisure. Behaviours and outcomes in relation to the reading process are intertwined and do overlap as one affects, or in some cases is a part of, the other. The subcategories of behaviours created during data analysis are: selecting/accessing, making meaning, and taking away, and behaviours that cross categories. Different types and pieces of information are used, encountered, and sought in all of the subcategories of behaviour. Certain types of information may be more salient at some points than at others and may be used in or influence other behaviours. Information is integral to

book selection and accessing and comes from the titles themselves, other outside sources, and readers' own knowledge. Information is also necessary for many making meaning behaviours used by readers in their interactions with texts. Readers' own backgrounds play into the reading process as they use relevant information they already know alongside that provided by the text itself. Readers may purposely or incidentally take things away from reading. Purposive behaviours like note taking and looking up extra information to take away are clear examples of such information behaviours that allow readers to expand their reading outside of the text itself. A key theme in this area was the act of sharing reading experiences with others; readers can purposely collect information for this purpose in a more formalized way or it may just come up. Readers may gain authority on particular works or genres through their reading that they can use to further their own reading or to share with others. The other main category in my results is outcomes, and while not all outcomes of reading are necessarily covered here, the subcategories derived during data analysis have connections to information and are interrelated to behaviours.

The subcategories of outcomes I used are: affective outcomes, educational/broadening outcomes, influential outcomes, reflective outcomes, and other outcomes. The last subcategory contains two themes that were interesting but not robust enough to be subcategories on their own. Outcomes of reading can occur at any point during the reading process. They can occur not only when a particular work has been completed but during the reading of that work or over the reading of multiple works during the life of a reader. Like information, emotions play an important role in the reading process and can be motivations for, or the result of, reading and information behaviours. Information is integral to educational/broadening outcomes as readers learn purposely and incidentally not only from their fiction reading but also from their other reading related practices, such as participating in book club and using new book formats. Bertha, a pilot participant put it quite eloquently:

> It's not just non-fiction where you learn things. You learn a lot of things in fiction. It's not just also the facts, but again, like, those things about yourself, those things about the world. –Bertha

When asked about what they get out of reading participants sometimes had trouble describing the effect reading has on their lives. It can influence them in many ways specifically in their future reading choices and interactions with texts and more generally in

the ways they approach their lives. Reading can also lead to reflection and thinking whether it occurs immediately or comes to mind years later. This particular outcome ties into the idea of information-as-knowledge as readers reflect on their reading directly or expand it out to other areas through their own thought process. My exploration of these outcomes relate directly to my initial research question of whether reading experiences and acquisition of information through reading experiences can affect readers' lives and what it is that they get out of reading.

Final Thoughts

My research objective to investigate the various ways information may be a part of the experience of reading fiction for leisure has resulted in an exploration of conceptualizations of information, reading behaviours and information behaviours, and some outcomes of reading. Information is a complex concept that can be understood in many different ways and is an important part of the reading process whether it is true to reality or true to the world of the story. My study contributes to the body of research knowledge on information and information behaviour in LIS through my exploration of information as it relates to fiction reading and to other conceptualizations and typologies in the body of existing literature. The results of my study can be used to further understand readers and their experiences. Arguably, fiction and information are not opposites but can be understood in a variety of ways ranging from opposites to one and the same with a middle ground that is a gray area. For example, untrue information by empirical standards can be true in the context of a story or in the experience that story relates to a reader. It is not clear cut, but rather a matter of perspective and approach. Information is integral to the process of reading fiction for leisure and serves various functions for readers; it can be experienced and used in a variety of ways by readers as it weaves in and out of the processes of accessing, interpreting, sharing, and enjoying texts.

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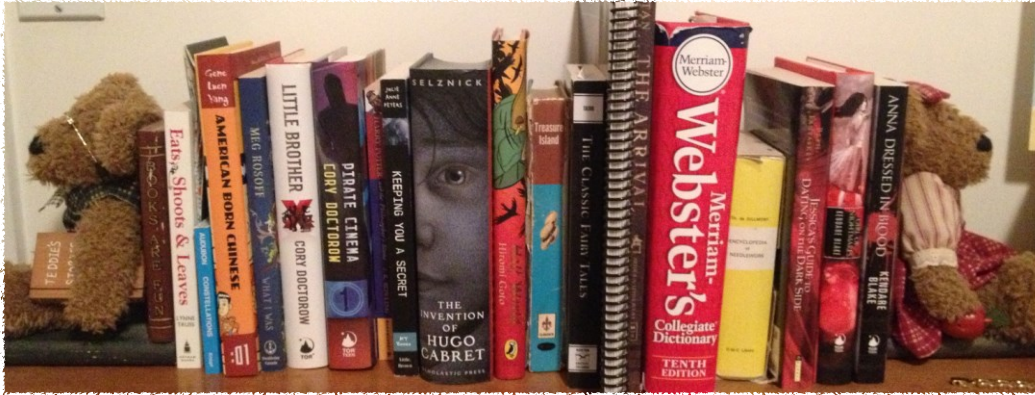
Do You Read Fiction?

If you consider yourself to be someone who reads frequently,

If you read for fun, pleasure, or leisure,

AND

If you read fiction...

You are eligible to participate in a compelling study of reading practices and fiction.

Participants must be **18 years of age or older**, be currently reading for fun/leisure and be continuing to do so into the future.

If you are interested in participating please contact:

Robyn Stobbs
MLIS Candidate
School of Library and
Information Studies
University of Alberta
(780) 868-2253
stobbs@ualberta.ca

Participation is voluntary. The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Appendix B – Diary Instructions

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Diary Instructions

An Investigation of Fiction & Information: The Leisure Reading Experience

Thank-you for agreeing to participate in this study. You have been provided with this notebook to use as a diary. Please use it as specified in the following points:

· Carry this notebook with you for **2 weeks**.

· Record the types of items you read for fun.
  o Include your thoughts on the process and any influences on it.
    ▪ For example, book selection, favourite parts, parts you dislike, your opinion of the reading experience.
· Include what, if anything, you think you get from reading.
· Include instances and your thoughts on them if what you read plays a role in your life in any way or if it comes up in your life while you are not reading.

· Date all entries.
· If possible, and as time permits, please include detailed examples as well as more general thoughts.
· Feel free to include any other thoughts on your reading practice in general.

Robyn Stobbs will contact you two weeks after you received the notebook on _____ to schedule a time for her to retrieve the diary and to schedule a later date for an interview of approximately 1.5 hours in length. If you did not read any fiction to the extent where you could keep a record and would like more time you are free to arrange for more time when Robyn contacts you.

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Participants may contact the researcher below at any point in time if they have any questions, concerns, or would like to receive a copy of the research findings.

Robyn Stobbs
MLIS Candidate
School of Library and Information Studies
University of Alberta
(780) 868-2253
stobbs@ualberta.ca

The researcher is a graduate student completing a Master's degree in Library and Information Studies. Her supervisor is:

Dr. Margaret Mackey
Professor
School of Library and Information Studies
University of Alberta
(780) 492-2605
margaret.mackey@ualberta.ca

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Appendix C – Sample Interview Protocol

Note that the content of the participants' diaries will affect the questions used. Unforeseen concepts may be mentioned by participants that the interviewer will then need to probe further without following a script. The diary created by the participant will be used in his or her interview as a prompt as needed. As such, these questions are samples that may be used in their entirety or used in part to keep a participant talking and to probe further. Questions specific to each participant will be added to their interview protocol in order to explore concepts they present in their reading journals further.

Script:

Hi, thanks for agreeing to this interview as a part of my study of fiction reading through readers' experiences and perceptions of what they get of reading and how it may relate to information and its use. As a re-introduction, I am master's student in the MLIS program at UofA, and this study is part of my thesis research towards completing my degree. Do you have any questions or concerns before we start?

Introductory Questions:
- Tell me a bit about your background. (Home/work/school).

Standard Questions:
- Describe your reading process.
    - Does it vary?
    - Use an example from your reading diary if you like.
    - *added Participant 14—Do you make any sort of notes as you read?

- Tell me about a book that you have read that is important to you. [Ross (1999) used this sort of question to get at what readers might be getting out of reading.]
    - Why do you think you recall this particular book above others?/What brought it to mind first?
    - Has it affected your reading/choice of other materials?
    - Has it affected your life in other ways?
- Do you think your reading of fiction has affected you or your life in any way?
    - If so, can you give me an example?

- What does fiction mean to you?
    - Define what fiction is to you in your experience.
    - What does it call to mind?
- What does reading mean to you?
    - Define what reading is to you in your experience.
    - What does it call to mind?
- What does information mean to you?
    - Define what information is to you in your experience.
    - What does it call to mind?
    - What about in relation to fiction reading?

- o   Can fiction be a source of information?
- o   How does coming across information in fiction affect your reading?

- What places do you look for what to read next?
  - o   Do you use the library?
    - ▪   In what way?

- Do you ever look for supplementary information in relation to a book before reading? During/while reading? After reading?
  - o   Can you give me an example?

- Do other works you've read/listened to/seen affect your reading?
  - o   Can you give me an example?
  - o   Does information you pick up on from one work affect your reading of another?

- In the reading you recorded in your diary, was there anything that struck you as important? Do you think you took anything away from the reading experience?
- What do you think you get out of reading fiction?
  - o   Has this changed over the years?
  - o   Is it dependent on the book you are reading?
    - ▪   Why do you think this is?

- Do you ever use what you read in another context?
  - o   Does it come up in other areas of your life?
  - o   What about when reading other fiction?
  - o   Do you have an example?

- Do you think you learn anything from reading fiction?
  - o   Could you give me an example?

- Do you look for anything in particular while reading or when selecting a book?
- How did you choose the reading materials you discussed in your diary?
  - o   Did past reading experiences influence these choices?
- Did you approach the fiction you discussed in the diary with any particular purpose?
  - o   Was there a reason you chose that material at that time?

- Does reading one book ever lead you to read something else?
  - o   Do you ever seek out background information about your books?

- Does information you get from outside of a book you're reading for leisure affect your reading of it?
  - o   Before reading? During reading? After reading?
  - o   Can you give me an example?

- *added at Participant 6—For the reading you recorded did you read to take anything away from what you read or more for the story itself?
  - Does this affect how you see information in relation to a story?
  - *added at Participant 3—does information differ in whether or not it functions to take you deeper into the story or connects to other things outside of the story?

- *added at Participant 6—How much weight do you give to information provided by the narrator or author?

- *added at Participant 6—Do parts/aspects of a story ever stick out for you because they relate to something else?

- *added at Participant 14—Does reading a series affect how you read?
  - Do you carry anything over from book to book?

- Do you ever reread?
  - If so tell me about something you have reread.
  - Does rereading change your approach to reading?
  - Do you reread for a particular purpose?

- Do you share your reading experiences with others?
  - If so, tell me about how you do so.
  - Do you give recommendations?
  - Do you discuss books, merchandise, and other related media?

- Do you share information or things you've learned from your fiction reading with others? How so?

- *added at Participant 3—Did having to keep the diary/participation in the study affect how you read or interacted with the stories and information?

[Add Participant Specific Questions Here]:

Closing:
- Is there anything else you wish to share? Especially in light of what we've just discussed?
- Thank-you for participating in my study. I will contact you via email with a debriefing of the results.
- Here is a gift card honorarium for participating in the study.
- Thanks again!

Reference (Ross asks about important books in her study as discussed in this article):

Ross, C. S. (1999). Finding without seeking: the information encounter in the context of reading for pleasure. *Information Processing & Management*, *35*(6), 783–799. doi:10.1016/S0306-4573(99)00026-6

Appendix D – Research Ethics: Permissions and Approval

Ethics approval was requested from Research Ethics Board 1 (REB1) because my research primarily involved interviews. Approval was sought by following the application process using the Research Ethics and Management Online system (REMO) in two stages: once for the pilot, and once for the larger study. The application for the pilot was approved July 29, 2013 and a renewal was approved July 25, 2014. The application for the larger study was approved January 30, 2014. Originally only a specific room on campus was specified as the interview location. At the request of participants I chose to allow them to specify a location easier for them. This required an ethics amendment, which I requested to allow the interview location to be a convenient location for the participant. The amendment was approved April 28, 2014.

Potential participants were given an information letter outlining what my study was about and what was involved in participation (See Appendix E to view the information letters for both the pilot study and for the larger study). If they decided to participate in the study they were then given a consent form to sign (See Appendix F to view the consent forms for both the pilot study and the larger study). Copies of each were kept by both myself and the participants. Each participant was assigned a pseudonym to protect his or her privacy. The information letter and consent form are important so that participants are aware of what they are agreeing to do and understand that their participation is anonymous. The study involved minimal risk for participants; I identified a possible discomfort for participants in that some people may find their reading habits to be quite personal and have varying degrees of comfort discussing their personal feelings about their reading.

While approval was required from the REB1 at the University of Alberta before I could begin research, I also needed to obtain permission from Edmonton Public Library (EPL) to be able to recruit participants at their branches. As this was an added layer of approvals I chose to wait to seek out this permission until after the pilot study, so participants in the pilot were only recruited using posters on the University of Alberta campus. I sought permission from EPL by first contacting an assessment and research librarian at EPL in order to see what the appropriate process would be. I submitted a research summary and copies of all recruitment materials including the information letter, consent form, and poster as well as the diary instructions and a sample interview protocol.

My documents were passed on to the Research and Assessment Manager and Deputy CEO. I received permission to have my posters placed in the branches and to recruit at book clubs provided that I spoke to interested participants after the book club meetings to keep my research separate from EPL's programming.

Appendix E – Information Letters

Pilot:

Information Letter

An Investigation of Information Behaviour and Incidental Information Acquisition During Leisure Reading and Its Relationship to Reading Practices

The research study briefly outlined here is a pilot study to begin an investigation into what readers may take away from reading fiction or narrative. The research is meant as an exploration of whether readers perceive fiction as a source of information and whether or not readers specifically seek this information or if they come across it by chance. There has been considerable previous research into information seeking and use, especially as it relates to a person seeking an answer or clarification for a particular problem. Less research exists about information come across by chance, especially in leisure reading of fiction. Research around why readers value or choose particular books is more prevalent and is relevant to this study which partly aims to explore if readers value fiction as a source of information. The results of this research study will contribute to existing knowledge about leisure reading and how it may relate to information and its use, especially in the context of information come upon by chance.

Participants in this study will be adults who read for fun or leisure purposes. Fiction must be a part of participants' regular reading habits. Participation in the study is voluntary. Participants need to be over the age of 18 and currently reading for fun or leisure and also must intend to continue to do so for at least two weeks while participating in the study.

Approximately 4 participants will be asked to keep diaries for two weeks about their interactions with and perceptions of the books, documents, audiobooks, or web content they read for pleasure. After completing an individual diary, each participant will take part in an individual interview scheduled for a later date between September 18, 2013 and November 1, 2013 at a time convenient for the participant. The interview will last approximately 1.5 to 2 hours maximum. Interviews will take place on the University of Alberta campus in Room 1-17C Rutherford South.

Interviews will be recorded using a digital recorder or audio recording software and transcribed by the researcher carrying out the study. The researcher performing the study is a Master's student in the School of Library and Information Studies at the University of Alberta. The data collected will be used to complete course requirements towards that degree, and may also be used as a part of further research for the completion of a thesis. The data may also be used to publish articles or create presentations about the research and relevant topics.

Participants in the study will be required to sign a statement of consent. Minimal risk is involved for the participants in this exploratory research. An honorarium in the form of a $15.00 gift card for either Chapters or Tim Hortons will be given to each participant after his or her interview. Each participant will be assigned a pseudonym which will be used in the data analysis and any subsequent publication or presentation of the research in order to protect each participant's privacy. Personal information and all data collected will be kept in a locked filing cabinet and/or on a password protected computer and backed up on encrypted external memory. Only the researcher will have access to any identifying information. The data collected will be kept for a minimum of 5 years after the study is completed.

Any participant is free to withdraw from the study at any point before departing from the interview location after the interview has been completed. If a participant chooses to withdraw from the study before that point any data collected from said participant will be removed from the study and destroyed.

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Participants may contact the researcher below at any point in time if they have any questions, concerns, or would like to receive a copy of the research findings.

Robyn Stobbs
MLIS Candidate
School of Library and Information Studies
University of Alberta
(780) 868-2253
stobbs@ualberta.ca

For question about LIS 597, the course for which this pilot study is being completed for credit please contact:

Dr. Tami Oliphant
Assistant Professor
School of Library and Information Studies
University of Alberta
(780) 492-2033
tami.oliphant@ualberta.ca

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Larger Study:

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Information Letter
An Investigation of Fiction & Information: The Leisure Reading Experience

Researcher:	**Supervisor:**
Robyn Stobbs	Dr. Margaret Mackey
MLIS Candidate	Professor
School of Library and Information Studies	School of Library and Information Studies
University of Alberta	University of Alberta
(780) 868-2253	(780) 492-2605
stobbs@ualberta.ca	margaret.mackey@ualberta.ca

The research study briefly outlined here is an investigation into what readers may take away from reading fiction and their experience of information as it pertains to their fiction reading. The research is meant as an exploration of the experience and use of information, what that information may be, and how it comes into fiction reading. There has been considerable previous research into information seeking and use, especially as it relates to a person seeking an answer or clarification for a particular problem. Less research exists about information come across by chance, especially in leisure reading of fiction. Research around why readers value or choose particular books is more prevalent and is relevant to this study which partly aims to explore if readers value fiction as a source of information. The results of this research study will contribute to existing knowledge about leisure reading and how it may relate to information and its use, especially in the context of information come upon by chance.

Participants in this study will be adults who read for fun or leisure purposes. Fiction must be a part of participants' regular reading habits. Participation in the study is voluntary. Participants need to be over the age of 18 and currently reading for fun or leisure and also must intend to continue to do so for at least two weeks while participating in the study.

Approximately 15-20 participants will be asked to keep diaries for two weeks about their interactions with and perceptions of the books, documents, audiobooks, or web content they read for pleasure. After completing an individual diary, each participant will take part in an individual interview scheduled for a later date between February 1, 2014 and June 30, 2014 at a time convenient for the participant. The interview will last approximately 1.5 to 2 hours maximum. Interviews will take place on the University of Alberta campus in Room 1-17C Rutherford South.

Interviews will be recorded using a digital recorder or audio recording software and transcribed by the researcher carrying out the study. The researcher performing the study is a Master's student in the School of Library and Information Studies at the University of Alberta. The data collected will be used to complete thesis research towards that degree. The data may also be used to publish articles or create presentations about the research and relevant topics.

Participants in the study will be required to sign a statement of consent. Minimal risk is involved for the participants in this exploratory research. An honorarium in the form of a $5.00 gift card

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for either Chapters or Tim Hortons will be given to each participant after his or her interview. Each participant will be assigned a pseudonym which will be used in the data analysis and any publication or presentation of the research in order to protect each participant's privacy. Personal information and all data collected will be kept in a locked filing cabinet and/or on a password protected computer and backed up on encrypted external memory. Only the researcher will have access to any identifying information. The data collected will be kept for a minimum of 5 years after the study is completed.

Any participant is free to withdraw from the study at any point before departing from the interview location after the interview has been completed. If a participant chooses to withdraw from the study before that point any data collected from said participant will be removed from the study and destroyed. There are no direct personal benefits associated with being involved in this study. Some participants may feel uncomfortable discussing their reading choices as such choices can be highly personal. All participants will be kept anonymous and will only discuss their reading with the researcher, and all different sorts of reading practices and genres are welcome as different experiences are the subject of the research.

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

Participants may contact the researcher below at any point in time if they have any questions, concerns, or would like to receive a copy of the research findings.

Robyn Stobbs
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Appendix F – Consent Forms

Pilot:

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Statement of Consent

An Investigation of Information Behaviour and Incidental Information Acquisition During Leisure Reading and Its Relationship to Reading Practices

As a participant in this research study I _____ (pl ease print name) have read the information letter provided to me and had any questions I had answered to my satisfaction. I agree to participate in the study as it is outlined in the letter and that the information I supply may be used according to the terms outlined in the information letter.

I understand that I may withdraw from the study at any time before leaving the interview location and ask that all information I provided be destroyed with no consequences to myself.

I understand that my personal information, and any identifying information will be kept in a locked filing cabinet or on a password protected computer and encrypted external memory and will only be available to the researcher.

I understand that I will be assigned a pseudonym which will be used to prevent identification of myself as a participant in the research study.

I understand that the interview will be captured using an audio recording device or audio recording software.

I understand that the data collected from my participation in the study will be used towards the researcher's completion of course requirements for her master's degree and could be further used in her subsequent thesis research.

I understand that the data collected from my participation in the study could be used towards for the publication of research results in written articles or presentations about the research and relevant topics.

I confirm that two copies of the information letter and statement of consent have been provided to me. One copy will be signed and returned to the researcher, and one copy will be kept by me.

I agree to provide my contact information to the researcher for the purposes of scheduling a time to pick up the diary I keep as a participant in the study and for the purposes of scheduling an interview.

Email: _____ Phone number: _____

Signature: _____ Date: _____

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical

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conduct of research, contact the Research Ethics Office at (780) 492-2615.

Participants may contact the researcher below at any point in time if they have any questions, concerns, or would like to receive a copy of the research findings.
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!

Larger Study:

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Statement of Consent

An Investigation of Fiction & Information: The Leisure Reading Experience

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As a participant in this research study I _____ (pl ease print name) have read the information letter provided to me and had any questions I had answered to my satisfaction. I agree to participate in the study as it is outlined in the letter and that the information I supply may be used according to the terms outlined in the information letter.

I understand that I may withdraw from the study at any time before leaving the interview location and ask that all information I provided be destroyed with no consequences to myself.

I understand that my personal information, and any identifying information will be kept in a locked filing cabinet or on a password protected computer and encrypted external memory and will only be available to the researcher.

I understand that I will be assigned a pseudonym which will be used to prevent identification of myself as a participant in the research study.

I understand that the interview will be captured using an audio recording device or audio recording software.

I understand that the data collected from my participation in the study will be used towards the researcher's completion of thesis research for her master's degree.

I understand that the data collected from my participation in the study could be used for the publication of research results in written articles or presentations about the research and relevant topics.

I confirm that two copies of the information letter and statement of consent have been provided to me. One copy will be signed and returned to the researcher, and one copy will be kept by me.

I agree to provide my contact information to the researcher for the purposes of scheduling a time to pick up the journal I keep as a participant in the study, for scheduling an interview, and for giving me a copy of the results of the research.

Email: _____   P hone number: _____

Signature: _____   D ate: _____

The plan for this study has been reviewed for its adherence to ethical guidelines by a Research Ethics Board at the University of Alberta. For questions regarding participant rights and ethical conduct of research, contact the Research Ethics Office at (780) 492-2615.

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Participants may contact the researcher below at any point in time if they have any questions, concerns, or would like to receive a copy of the research findings.
!
Robyn Stobbs
MLIS Candidate
School of Library and Information Studies
University of Alberta
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stobbs@ualberta.ca
!