

ALISS *Quarterly*

Association of Librarians and Information professionals in the Social Sciences

Developing our services during the pandemic

Digitising the sound collection at Leonard Cheshire;
Manchester Metropolitan University Library social media accounts;
Royal Holloway and Bedford New College; Learning with Lorna

Inclusivity

LGBTQ+ library collections

Disability

Disability - Higher Education, Libraries, Teaching and Learning.
Bibliography

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Editorial

Welcome to the latest edition of ALISS Quarterly. It has been published by ALISS (Association of Librarians and Information Professionals in the Social Sciences).

In June 2021 ALISS held a showcase on web archiving. Library of Lost Government Content: the latest Aliss Showcase of Key resources for Social Scientists 24th June 2021.

Jason Webber, Web Archiving Engagement and Liaison Manager, British Library.

This presentation aimed to give an overview of what web archives are with a focus on the UK Web Archive. <https://www.webarchive.org.uk/>

- Interesting facts: extensive collecting is from 2013 onwards. Earlier collecting from 2005-2013 required owners permission. Everything in the UK domain is collected once per year as part of an 'Annual Domain Crawl' which can take months to complete.
- Selected 'targets' (including News) are gathered daily, weekly, monthly, quarterly, and six-monthly. It includes UK domain websites but those hosted on wordpress by UK authors are excluded unless they notify. There is a cap on what is gathered per website which means some content may be missed.
- Useful data sites SHINE – <https://www.webarchive.org.uk/shine>. This tool was developed as part of the Big UK Data Arts and Humanities project funded by the AHRC. The data was acquired by JISC from the Internet Archive (IA) and includes all .uk websites in the IA web collection crawled between around 1996 until April 2013 over 3.5 billion items (urls, images and other documents) and has been full-text indexed by the UK Web Archive. Every word of every website in the collection can be searched for and analysed. In 2014 the project awarded bursaries to 10 researchers to carry out research in their subject area using the UK web archive (particularly the dataset derived from the UK web domain crawl 1996-2013). The Case studies <https://buddah.projects.history.ac.uk/bursaries/> that they produced showcase the richness of web archives as a source for humanities and other researchers, and are available as open-access publications.
- Open data – <http://data.webarchive.org.uk/> JISC UK Web Domain Dataset (1996-2013) contains all of the resources from the Internet Archive that were hosted on domains ending in '.uk', or that are required in order to render those UK pages. Use 'trends' to analyse the number of pages a word or phrase appears in the collection over a given period (within 1996-2013). Comparisons can be drawn by adding several words or phrases separated by a comma. Eg. cat, dog, goldfish.

Jennie Grimshaw, Government and Official Publications Service and Content Lead, British Library.

This presentation discussed the aims and scope of topical and themed collections of archived web sites. It looked in detail at two collections which Jennie developed: the 2015 general election and the subsequent EU referendum. She explored the aims and scope, how they identified and evaluated sites for inclusion, and how they work to assure the quality of the gathers.

- Useful facts: Emphasised the value of careful selection and they seek to improve quality by inspecting the returns and identifying areas of concern, How they select resources they know will gather well. The problems with collecting items on the cloud, Facebook or Youtube. It introduced the pandemic collection <https://www.webarchive.org.uk/en/ukwa/collection/2446> which includes lockdown sceptics resources and will have great value for future researchers

Norma Menabney Subject Librarian, Queen's University Belfast

This presentation explained how the Library at QUB has established a fully searchable database <https://niopa.qub.ac.uk/> through its processes of harvesting the websites of over 150 official bodies and creating records which are made available to the British Library and other Legal Deposits. In so doing the work allows all parties to meet their legal obligation while Queen's continues to expand its archival holdings and extend access to the public and global research communities.

- Norma emphasised how the archive could support teaching and learning by: Explaining the governing structure of Northern Ireland; Helping answer 'which departments are responsible for what subject area; Supporting an understanding of the political and historical landscape; Clarifying Northern Ireland Assembly publishing categories; making output easy to identify – independent inquiries are highlighted in a separate category; including all versions of publications.

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This issue covers new initiatives undertaken by libraries and archives during the pandemic period. Many of course focussed on developing and expanding online content and support. The Leonard Cheshire Archive describes their amazing work on digitising sound collections – a marvellous achievement during lockdown! The development of social media has also been a key concern. Some of the papers in this section were based on the seminar: Finding your voice – Developing a distinctive personality on social media hosted by Royal Holloway and Bedford New College in June 2021. <https://rhul.libcal.com/calendar/training/SocialMediaAndLibraries>

Excellent general advice on the range of types of social media accounts and developing an online presence is provided by Nathalie Rees, Manchester Metropolitan University.

A specific example of a service developed during the lockdown is learning with Lorna from Highland Archives. A series of short films under the banner 'Learn with Lorna' were developed, initially aimed at those home-schooling it was soon realised that a wider audience was tuning in. Over 70 films have now been made covering topics as diverse as WWI, Jacobites and Transport were accompanied by specially created online resources and have now been viewed around 60,000 times and shared around the world.

Patrick Walker and Greg Leurs (Royal Holloway and Bedford New College Library) offer a paper based on their presentation 'Cardigans, kickstools and geese': How we're building a digital community at Royal Holloway and Bedford New College Library'.

The second section spotlights the need for inclusivity in libraries and archives. Norena Shopland offers excellent advice on promoting, discovering LGBT Plus content. This is based on a presentation which she gave in June 2021 as part of the CILIP LGBT Plus pride events. https://www.cilip.org.uk/members/group_content_view.asp?group=226845&id=864499

Keep up to date on twitter channel http://twitter.com/aliss_info and by subscribing to our free electronic mailing list LIS_SOCIAL SCIENCE at <http://www.jiscmail.ac.uk/lists/LIS-SOCIALSCIENCE.html>.

We hope you enjoy the issue.

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PROOF

Resonate; digitising the sound collection at Leonard Cheshire.

Stephanie Nield, Archivist.

In 2019, the Leonard Cheshire Archive was awarded an Our Heritage grant from the National Lottery Fund Midlands and East (National Lottery Heritage fund, 2019) and a Learning Grant from the Foyle Foundation (Foyle Foundation, 2019) to digitise our sound collection, make it available to the public through various engagement events and provide a digital volunteering opportunity. This project application was a few years in the making, and what we did not know was when the time came to deliver the project, we would be operating in a world very much changed by a global pandemic.

Because of the Leonard Cheshire Archive's location in rural South Derbyshire, providing a volunteering opportunity is challenging due to difficulties of public transport and on-site space limitations. The archive has a very small team of on-site volunteers and one full-time archivist. Because of this, when planning Resonate, we decided to provide a digital volunteering opportunity. This was based on a much smaller scale digital volunteering opportunity transcribing archive films that we had done during our Rewind project in 2016 (Leonard Cheshire Archive, 2018).

The first Resonate project task was to get the sound tapes digitised. We had included in the activity plan budget to get these digitised by an external supplier. After going through our own and the funder's procurement steps, we selected Sirensound, a company based in the Cotswolds with expertise in the type of tapes we had (Sirensound, 2021). The return of the tapes and the digitised files to the Archive was only a couple of days before the announcement of the first England lockdown due to Covid-19 on the 16th March 2020, and I have vivid memories of the conversation I had with Paul from Sirensound on that day as he dropped the tapes off. At that point we all had no idea what to expect.

We had started to recruit volunteers in December 2019, bearing in mind that there would be a delay in the recruitment process as we got references and put volunteers through their induction. As our parent organisation is a charity, we already had a volunteer recruitment procedure to follow and used our Volunteering team's online portal to both advertise and manage volunteer applications and induct volunteers to the charity and its work.

From previous projects using volunteers, I knew it made sense to have two or three rounds of recruitment staggered a few months apart, as inevitably people move on. Usually, a person has in mind a certain period to volunteer and sometimes that does not fit in with the timeline of getting references and inductions done. Our second round coincided with the announcement of the first lockdown, and we were completely overwhelmed by applications, especially when the advert appeared on JISC's Archives NRA Listserv and Twitter. In the end we had 26 active volunteers dedicating time to our project tasks, 16 more than the initial 10 we had aimed to recruit per the project activity plan.

We provided more tailored training once the charity induction had been completed. We

sent volunteers recordings to work on via a file sharing software called Dropbox. This was because the file sizes were so large, it was difficult to send by email and it gave the volunteers a central point to access the training guides too, in their own folder. The tasks were to help transcribe 256 digitised tapes from our sound collection and contribute to a podcast. Training was to be given remotely in both tasks. Transcription training was delivered by word document, giving a step-by-step guide on what to transcribe and what metadata needed to be captured. After a procurement process, podcasting training was developed by an external company, Zero Carbon Productions (Zero Carbon Productions, 2021) and delivered remotely using a series of captioned YouTube videos and accompanying word documents. The software that training was given in was Audacity, a free sound editing software recommended by the British Library (British Library, 2021). Zero Carbon also held three online workshops, where volunteers could email sound clips they had created for constructive feedback.

As the project progressed, we found out more about what the tapes contained, and this helped us to decide which tapes to make into fully captioned films. We wanted to make some sound recordings available on our website, but sound recordings are not accessible to those with hearing impairments or deaf people, so we had to think creatively about how best to represent the content online. We decided upon turning them into fully captioned films, some of which would be available online on our archive website, alongside a downloadable transcript in Word. The rest of the digitised sound, both sound files (with transcripts) and films will be available to researchers on site when the archive re-opens to researchers, now likely January 2022. Captioning the films was another volunteer opportunity, and after some training, volunteers helped to check captions on the films using Vimeo, thanks to our supplier who suggested it to us (Nutmeg Productions, 2021). A selection of digitised sound tapes is now available to view on our website, alongside blogs and podcasts created as part of the project (Leonard Cheshire Archive, 2021).

Finally, the Resonate podcast. As stated before, for one episode, volunteers contributed edited clips from the sound they produced sharing their thoughts and feelings about what they had learned. The other two episodes featured project staff, talking about how they set the project up and thoughts on delivering during a pandemic. At first, plans were to make the podcast available on YouTube as a captioned film, as this is the most accessible way. However, we learned about the free podcasting platform Anchor, which pushes podcast episodes out to most podcast apps, including the most well-used: iTunes and Spotify. We decided to publish the podcast on Anchor as well as YouTube to increase our audience. Unfortunately, Anchor (like most free podcast services) does not allow you to attach transcripts, but we provide a link to our website with each episode, where a transcript can be downloaded (Leonard Cheshire Archive, 2021).

Throughout most of the project the largest issue to surmount was the Covid-19 pandemic. For a large part of the project I had to isolate and both myself and the Project Officer had to work from home. Because the project had been designed to be delivered digitally, we were able to continue, and the funders were happy to let us change some of our planned 'in person' events to webinars. It is clear from our evaluation that the project

really helped all of us, staff and volunteers, to cope with the project at a time when things were very uncertain, which was an unexpected but very welcome outcome (Leonard Cheshire Archive, 2021).

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Developing your social media accounts.

Nathalie Rees, Manchester Metropolitan University Library.

Social media now plays a vital role within libraries, no matter your sector. It's free publicity for libraries, it showcases what you have to offer as a service and can provide important engagement with your audience. To be successful however you need to provide more than just information, you need to give people a reason to follow you. This is where your unique voice plays a part.

Starting out on Twitter

At Manchester Met we started posting on Twitter in 2011 with just a few colleagues. It wasn't deemed particularly important at the time, just something we should be seen to be doing as other libraries were. Our account was pretty dull as it was mainly used as a way of telling people that things weren't working, mainly negative content. It wasn't very appealing to any potential followers. A team was then created later that year and after initially being told to just signpost and not answer queries, the team was expanded to post more regularly and respond to any questions coming through. At that point we could do our research and start to inject our own voice and personality. We looked at what other libraries were doing and what sort of tone they used. How could we have a sense of humour, whilst still being informative and relevant? We also didn't want to copy anyone else's unique style.

It was important that staff were trained on good practice so there was always a capacity to have a variety of voices but still a consistent message throughout the week. At the point when everyone more comfortable tweeting, we could start adding humour and that really came from the individuals rather than us all getting together to try and brainstorm what might be entertaining. It has to feel natural and not at all forced. That's why you need to pick your team or individuals carefully. It's also trial and error. Your best post might get no engagement at all, so you dust yourself off and try something else next time. There's nothing to lose when your following is quite small so it's the perfect time to test out different approaches to see what works.

Recruiting staff and running the accounts

I'm asked as part of people's inductions to talk to our new members of staff about social media and how we post. I can gauge interest and find out if perhaps they have used social media in previous roles. Sometimes staff can approach me to join the team and we can call on them when we have a vacancy. They may have started following us and liked what they've seen, or a colleague might suggest they'd be a good fit. It's not always the loudest colleagues that volunteer and you see their online personality develop as the weeks go by. I always recommend just reading what others have posted on our accounts that past week so they see our general tone of voice, and what has worked in terms of engagement or likes - I still do this and it really makes me step up my game when I see others posting great content. I give new team members our library social media guidelines which are mostly common sense but offer an idea of what is not acceptable. You always have to

remember you're representing the library, and your institution, and the main purpose is to offer information and advertise our services to our followers. Within these guidelines there is an awful lot of freedom on what we can post however, and we can be much less formal than our main university accounts.

We currently have a team of 11 posting on our channels, including weekends. It's great that we have a mixture of staff from all grades and roles within the library. It brings a different perspective to our accounts. If it was only back room staff posting content could become very dry. You need staff members who see things happening in the library, who work on the helpdesk and who are interacting more with users and the book stock. Straightening with a keen eye can help pick out amusing titles of books for example, and evening shifts can be a good time to bounce ideas off other colleagues. We have a staff rota, so our accounts are covered throughout the week and which compliment staff's other duties in the library.

Showcasing your personality and generating content

Not as a particularly conscious decision to begin with but as we're a large team we tend to post as 'I' rather than 'we'. This is something that has evolved over time. We don't go as far as introducing ourselves when we pass the social media baton, but we post as individuals rather than one voice, especially on Twitter. You might not know it's several people tweeting necessarily over the week, and I think we've done well to keep a consistent tone, but you can spot certainly spot themes on certain days according to who is posting. We're not afraid of posting photos of ourselves, again to show we're individuals rather than a corporation, and if a follower comes into the library they may well be helped by that very person they've seen on Twitter or Instagram. University especially can be quite intimidating when students first start, and I hope our accounts make us more accessible.

Over lockdown we embraced our individuality more than ever. It was hard not to as we were suddenly surrounded by all our own stuff rather than being in the same building at the same time. It changed what we could post. Finding content can be tricky at the best of times, especially in the summer when nothing much happens on campus. Lockdown certainly didn't help. It felt like a real struggle at first as we no longer had the library and all it contained to fall back on. On campus you can always find an interesting book on the shelf, take a photo of your building and its surroundings, or in our case promote our latest Special Collections exhibition. We couldn't do those things anymore, so we had to think of other, interesting ways to hold our audience.

Members of the team suggested different things we could post such as staff recommendations of things to watch, read and listen to, and early on we had a series of 'Museum at Home' tweets which showcased the weird and wonderful items we had in our houses. This was of course when museums themselves were closed. We involved all staff by asking for photos of their colleagues during lockdown – ie their pets, which they were more than happy to show off. And more recently to mark a year since the pandemic and to show our appreciation to students for wearing their masks in the library and around campus, we asked for mask selfies and for them to rate their masks out of ten

with an accompanying review. It all started with our popular 'Pass the Chat Hat' video which featured team members throwing a hat to each other from our respective home offices, to let users know we were still available to talk to even when the library building was closed for so many months during the first lockdown, and that you'd be talking to real people.

Luckily, we did also have some evergreen content to use on our accounts, particularly useful for Instagram which is so visual, such as photos of campus or images of bookshelves. Now some team members are on campus we've set up a shared folder to add photos that anyone can use when they're posting.

Instagram

Instagram was used in a very ad-hoc way to begin with, we had a member of staff who was interested in photography so set up a library account. When we had an intake of graduate trainees five years ago a few of them started to create content and we started to post more regularly. There was more consistency, and it was aimed more towards our demographic. The split of our followers on Instagram is 65% women and 35% male, the majority in the 18-24 or 25-34 age bracket. You can find this in your insights if you have a business account, which is free to change to. It shows we're aiming this at the right audience as Man Met's student base is a very similar split. We're now starting to use students to record videos for us, via the students' union, so it's not just librarians talking to students, they're getting information from their peers.

Our tone does shift from time to time as we've had a lot of team members come and go, whereas our Twitter team has more MMU lifers on it! We try to keep posts informal and text short as it's essentially a visual medium. We take photos of people as well as buildings and stock, though we have a lot of camera-shy colleagues. We try not to use the same people over and over again, so our followers don't think there are only around 4 people working in the library!

Engagement can be really hard on Instagram and is still something we're working on, but we find we get lots more interaction with our followers on Insta in Stories when we run polls on particular subjects, or ask for suggestions via the question sticker, for example Asking for LGBTQ+ book recommendations that we could compile into a list on Wakelet for LGBTQ+ History Month. It creates content for us but also makes our followers feel more involved. When there's something to physically press or type the app becomes a lot less passive. It's really important to keep an eye on developments within Instagram so you can make use of all the new features available.

Stories are also vital when we have a very timely message. Algorithms work differently for every user depending on how they use Instagram so it may well be that some of our followers won't see one of our posts for a few days – by then it's too late and a workshop will already have happened, or an announcement is no longer relevant. With stories only lasting 24 hours you know people are viewing the information at the right time. And because they're only viewable for a short time it also means you can be a lot more informal. If posts on your Instagram grid are perhaps a little more slick, stories are more of a glimpse behind the scenes. They can also back up a post with a bit more information.

As we don't want to be too wordy in an Instagram post, a story can go into a bit more detail over several photos or videos. You can keep an eye on how many people drop off during a story too in your analytics so you can tweak how you post in future to retain your audience. The 24-hour limit can also persuade shyer colleagues to feature as they won't be a permanent fixture on our account.

Using scheduled posts

As platforms have developed it's also easier to schedule posts for those times you might not be at your computer or on your phone for the whole day. Posting can be tricky if staff are heavily timetabled or are involved in a lot of meetings. We used to use the scheduler Hootsuite a lot for Twitter, but now you can schedule via the native interface very easily. Instagram scheduling is a more recent development via Facebook's Business Suite. You can schedule posts, galleries and Stories, though Stories only have limited features compared to the app itself. Unfortunately, Facebook has to be linked to a personal account so if you have a bigger team like ours you don't really want to share your own password with everyone!

Using schedulers also means you can post when you have that moment of inspiration, especially if you only post once a week. You don't have to sit and go "right, I have to come up with something super entertaining right now" We also share ideas within the team via a mailing list if something is more timely, such as an event happening in the university later that day. We have a shared calendar of events and campaigns, so team members have some guidance about what needs mentioning on social that day or week. It's great to be able to put our own spin on a trending topic and repost content from other departments or local projects, but it's also helpful to know we have certain things we need to post about too.

It takes time to develop your social media accounts, and it's important to get buy-in from managers so you can dedicate staff resources to make sure your accounts are meaningful and engaging. It's worth the effort, and your followers will learn about all the great things libraries can provide. Good luck!

Top tips for building a digital community and engagement on Twitter. A case study of a Library's Twitter account.

Patrick Walker and Greg Leurs - Royal Holloway and Bedford New College.

Introduction

Trying to quantify what makes a successful library twitter account is nebulous. There is no predetermined template or formula to follow which guarantees success or engagement. However, a primary purpose of social media is to be, well, social. Therefore, the question remains: how do you create a successful Twitter account? Since mid-2019 we embarked on a mission at Royal Holloway Library to build a digital community through our twitter account. The outcome of this was that within 18 months the account had grown its followers by 65%, likes increased by an average of 3000% per day, and retweets and comments also dramatically increased. This case study breaks down the strategy we implemented, and highlights some of the top tips and lessons we have learnt along the way. It is not intended to be prescriptive, as every account will have its own objectives but will hopefully provide some inspiration and ideas for others who run a library's Twitter account.

1. Have a strategy

A question to consider is 'what value would a Twitter account have for your library?' If there isn't an easy answer it may be appropriate to conclude that you can do without one. If you can see potential uses, however, it helps to be clear on your goals and how you plan to achieve them. Our starting point was to create a strategy document which provided a framework for the library's Comms Team to operate within. It describes our target audience, the purpose of the account, the account's personality, the processes for developing and posting content, and how to respond in various situations.

Having the strategy document meant that we could maintain a consistent tone when staff were absent or if they left. The document is organic and has been amended as the account has grown and the personality evolved. While there are some strict principles we do stick to, parts of the document are more akin to guidelines than actual rules. For example, our approach to humour can be quite flexible, but the overall tone of the account must remain wholesome and positive. This was in recognition of the fact that Twitter is fast moving and constantly changing.

One of the key principles in the document is that content should be developed collaboratively. Doing this brought in a variety of perspectives and helped the Comms Team moderate content before posting. A lot of ideas have, rightfully, ended up on the cutting room floor. It also took the pressure off individuals to be the sole source for content. Running a Twitter account can be very time consuming and having multiple people to support the account is advantageous.

2. Develop a distinct personality

The most successful twitter accounts have an easily identifiable personality,

consciously avoiding a corporate or robotic tone. In other words, they want to appear human. Our aim was to create something distinctive, that people would then associate with our account. In developing our account's personality we asked the question 'how would we want people to describe the library?' From that we identified several key character traits: wholesome, positive, honest, informative, approachable, and supportive.

We wanted the account to be funny but recognised that being consistently and genuinely funny is challenging. Consequently, we adopted a style of humour that might be described as dad jokes, or cracker jokes. Our rationale was that a bad joke is more likely to elicit a shared response - typically a collective groan - from followers, and be uniting, rather than a joke which may be divisive. A lot of the humour is not intended to directly promote a service or the library, but rather to draw people to the account and provide an instance where they can interact with us. Only promoting services would lead you to think the account is informative but potentially boring. Instead, we want to give people new reasons to keep returning to the account. Humour helps present us as positive, friendly, and approachable, as well as providing opportunities to subvert people's expectations of what a library does.

It is also important to let the personality grow organically. Initially, we avoided trending topics and jumping on hashtags as we felt it looked forced and we were tweeting something for the sake of it. We want our content to have value to us and our followers, even if it is not strictly promotional or informative. We have, however, started to incorporate more memetic humour into the account over time and this regularly proved successful. However, we did so with the caveat that what we were posting was relevant to Royal Holloway Library or libraries generally.

Another point to consider is whether you write in the singular or plural: 'I' or 'we'. Writing tweets as an individual using 'I' can be advantageous as it humanises the account and can make it more approachable. We chose instead to use the Royal we and write as if it was the actual Library tweeting. The aim was to encourage people to positively associate the content with the library and its services, and give the account a more consistent tone. We felt this helped us grow the digital community more naturally. While we concede that content remains rooted in the individuals writing it, this approach allowed us to collaboratively develop the account's personality instead of basing it on the personality and humour of the individual posting.

3. Tell stories

One of the strengths of a library twitter account is the opportunity to tell stories that are unique to your library. One of the best ways to make the account and its personality distinctive is to tell stories only you can, whether that is about your users, your collection, or your history. It is also the chance to be creative and display the account's personality. Telling stories, either through a thread, or by drip feeding content over time helps create a sense of community by allowing people to follow and participate in a way that encourages a feeling of shared identity and belonging. For new followers it also creates the impression that they have stumbled on an active community that they will want to be part of. Having reoccurring jokes or callbacks to previous content also rewards

long term followers who can recognise the joke or narrative.

At Royal Holloway we are lucky that we have a rich history and beautiful Victorian buildings we can share on the account. By sharing stories about the college, famous graduates, and the buildings around campus we provide a common point of interest for our students and staff which helps grow the digital community. It also provides an opportunity for people to share their own experiences and comments without explicitly asking for them.

Stories can also be more creative. For example, we have reoccurring content which references librarians' fondness for knitwear, sentient kick stools, and geese rampaging in the library. It is an opportunity to inject humour into the account, subvert stereotypes and influence the way people perceive the account, and by extension, the library.

We also felt it was important to participate in events such as Pride, LGBT History Month, Mental Health Awareness Week and Black History Month. However, we were conscious that we did not just want to talk about those topics during those set times in a tokenistic manner. Part of our strategy is to talk about those subjects all year round and routinely promote resources relevant to these topics. Especially if we can incorporate our own history into the content. It is also an opportunity to promote resources that are potentially less well known to a wider audience.

4. Images and media

Considered use of images and media on Twitter can play a significant role in helping build your account's identity and a digital community. There are multiple websites which offer copyright and royalty free images. While these provide easy access to some high-quality images, an issue is that these aren't bespoke to your account. They can be used by anyone, don't showcase any of your buildings, services, or staff, and aren't unique to you. The same logic applies to the use of generic GIFs, some of which might not be relatable to our international followers. However, we do accept many accounts make effective use of GIFs and would encourage people to find what works for them and their account's personality. We made the decision to avoid using these images and GIFs, and instead solely use ones which we have taken ourselves. The one exception being the occasional use of meme templates.

The purpose was to curate a shared campus identity with our followers. Even if they weren't on campus, they would become familiar with its buildings and the library's layout. We also wanted people to have a sense of pride about the library and Royal Holloway and sharing high quality images of the library and other buildings encouraged this. Where possible we posted images which reflected the current time of day and the season. The intention is to create the impression of the passage of time and reflect the current experience of our followers.

Building up a bank of suitable images did take over a year to achieve and we continually supplement it with new images to keep the content fresh. One of the ways we have been able to achieve this is by growing a network of staff in the library and other departments who took photos for us to use on Twitter. We have also encouraged

followers to share their own photos and gained permission to use them on the account. The benefit of this is that our followers have been able to take an active part in generating content for the account, which in turn fosters the digital community.

Conclusion

There is no one way of running a Twitter account. The approach we have taken at Royal Holloway has worked for us but that doesn't mean it translates to another library's account. Rather, the focus should be on developing your own distinct personality. It doesn't have to be entirely unique, but it should be easily identifiable. Find the stories that only you can tell, and don't be deterred if some content doesn't work as you had initially hoped. There is a lot of content which we thought was great but did not get the engagement we hoped for. There has also been other content that did unexpectedly well, that we subsequently ran with and helped the account grow organically. Despite all the top tips and advice out there, if there is one tip you should follow when creating Twitter content, it's to have fun.

Learning with Lorna: Social media during the Pandemic.

Lorna Steele, Community Engagement Officer, High Life Highland, Highland Archive Centre.

The Highland Archive Service, operated by High Life Highland, cares for historic documents dating from the 1200s to the present day in its four archive centres in Inverness, Wick, Fort William and Portree. Prior to the COVID-19 pandemic the service ran a broad-ranging engagement programme across these centres, encouraging people to come into our buildings and connect with our collections.

When the UK went into lockdown in March 2020 it was immediately evident that, unable to physically welcome people, we instead needed to find different ways to proactively engage with our local and international audiences across our digital platforms – maintaining our profile and raising awareness of the important role of archives in society.

We were fortunate to be in the position of already having active and popular Facebook pages for each of the centres, as well as one for Highland History and Culture website www.ambaile.org.uk, also run by the Highland Archive Service. In addition, we had two Twitter pages (one for the Highland Archive Service and one for Am Baile) and a website with functionality to host exhibitions and blogs (although we hadn't used those features up to this point, they would soon become very useful).

We decided, in addition to continuing our usual schedule of regular social media posts and developing blog posts, digital exhibitions and online classes, to create a series of weekly collection-based films. Broadcast live across our four Facebook pages on Thursday mornings and then uploaded to the High Life Highland YouTube channel, these are delivered by Community Engagement Officer, Lorna Steele, under the banner 'Learn with Lorna'. They are in a very simple format – a 30 minute talk delivered direct to camera each week about a different subject or collection.

Initially the films were aimed at those home-schooling, the first 14 (on subjects as diverse as WWI, Jacobites and Transport) were accompanied by specially created online resources, enabling parents/guardians to undertake related activities with their children. These were promoted to the 200+ schools in our catchment area and were included in the Highland Digital School Hub resources.

However, within a few weeks it became apparent that the films were also being enjoyed by a global audience of people of all ages. Therefore, when the 2020 school summer holidays started, the film themes were diversified to look in more detail at individual collections, the lives of specific people and the history of buildings across the Highlands, with viewers being encouraged to contact the service for more information or with related enquiries. These films included, amongst others, one about the amazing Cameron of Lochiel collection (held at Lochaber Archive Centre and including letters by many famous historical figures, from Anne Lister to Lord Lovat), a look at the dramatic history of Wick Harbour, and a very popular film about crofters, cottars and the Napier Commission.

The resulting films (to date numbering 68) have now been viewed over 200,000 times and

have garnered comments and shares from across the world, with viewers ranging from teachers and tour guides to genealogists and academics, from Germany, the Netherlands and South Africa to Canada, New Zealand and the USA. We're proud that the films have been picked up by the press across the Highlands and our local audience has grown as a result.

In 2020/21 we delivered 1.9 million customer engagements (an increase of 47% on 2019/20) and to mark the one-year anniversary of the 'Learn with Lorna' series at the beginning in April 2021 we launched a customer survey to find out about the impact of these films on our community; to better understand how and why people are engaging with the films, and enable us to plan for the future.

The survey ran for 8 weeks, and the results revealed a very positive picture about the range of people engaging with us and their reasons for doing so. 47.3% of respondents live in the Highlands and 52.7% live outside the Highlands, with 10% never having visited. 51% of respondents were aged 60-74, 34% aged 45-59, 9% aged 30-44. It is clear that the series is serving a variety of purposes for the audience, with some watching to further their family history research, some discovering the history of their hometown and others finding out more about the development of their chosen career. An example of the latter can be seen in a comment made in response to the film about the history of Inverness District Asylum: "Thank you so much for your integrity and compassion. Currently I live in the North of England. I am a trained Mental Health Nurse who is studying for an MLitt in Scottish History with Dundee. So much here for me to get my teeth into. I will be reflecting on this for a while. Thanks so much for doing this."

Numerous people, of course, watch the films out of general interest and some, joining late in the series, have told us of their intention to go back and watch all the earlier films with several saying it's the highlight of their week to learn about the collections we care for! 91.5% of respondents felt that, whatever their reason for watching initially, the series had made them feel more connected to the Highlands and to Scotland generally.

It is clear from the responses that the platforms the films are hosted on (Facebook and YouTube) is part of people's engagement with them. They are easily accessible, with no requirement to register for an account or learn how to work something new. 78% of respondents had also learnt of the series' existence through Facebook, illustrating that in addition to being an accessible platform on which to host the films, the social media site has also served as a successful advertising tool.

It has been gratifying to see in the survey responses an increase in both awareness of the collections held in archives and also understanding of the role archive services seek to fulfil in their communities. 100% of respondents said the series had increased their knowledge of HAS collections to some extent and 83.9% of respondents said the films had changed or increased their understanding of what an archive is and does. These results in particular have been useful to share with other archive services looking to increase their digital engagement and this has been picked up by lecturers in the field of archives: "This is a really ground-breaking series. I teach masters archive students, and I have pointed them to this series many times as an exemplar of what can be done. It is fab, thank you".

One of the most pleasing themes to come through the survey responses has been the importance of the films to people during the pandemic, with 98.5% of respondents said the series had been helpful throughout COVID-19. There has been a clear positive impact on mental health and wellbeing with 85.2% saying learning something new was helpful, 47.7% saying it had given them improved quality of life, 44.5% saying it felt like they were achieving something worthwhile, 39.8% saying it gave them a break from worrying about the pandemic and 33.6% said they felt more connected to people. We have been contacted by people who have described a reduction in isolation and others who have described the series as a respite from the pandemic. This reaffirms our belief in the power of archives to have a positive impact in various aspects of people's lives.

As the Highland Archive Service goes through the phased process of reopening its buildings across the Highlands, one positive legacy of lockdown is that the 'Learn with Lorna' series has increased awareness of the important collections that the Highland Archive Service cares for as well as promoting the work of High Life Highland to a wider audience. The series will continue to broadcast live at 11am on Thursdays, with all previous episodes available to view on Facebook and YouTube. We hope you can join us one week to learn about our diverse and fascinating archive collections!

FULL VIEW: LGBTQ+ library collections on show.

Norena Shopland.

It is a rather strange situation, when talking about putting LGBTQ+ library content on full view, to begin with a caveat.

Namely, the practice within some libraries and information providers to highlight content by adhering permanent rainbow stickers on materials, for example a rainbow triangle on the spine of a book. However, this practice can have negative outcomes. Due to the still high level of discrimination individuals may feel they do not wish to be seen looking at content which so blatantly announces their interests. Some will, at the reception desk, turn the book aside so others cannot see the stickers. Rarely will anyone read such a book on public transport, and for those from homes where being lesbian, gay, bisexual, or trans is not accepted they will not risk domestic abuse. One young woman I knew would carry a pack of unicorn stickers with her so when taking a book out would place the unicorns over the rainbows and across any title words which may betray what she was reading. She would remove them before returning the book to the library. Consideration therefore needs to be given to all implications of full view.

Another difficulty with LGBTQ+ content in mainstream libraries is the choice of material. Most will have the standard coming out stories, celebrity bios, some well-known titles, and recently released works but once exhausted the reader may not return for some time. There are however, numerous other ways to engage people.

The following is taken from a talk presented on 17 June 2021 to CILIP Cymru Wales and the CILIP LGBTQ+ Network as part of their *Festival of Pride and Knowledge*:

There are multiple LGBT+ celebratory periods such as History Month, Pride, Trans Visibility Day, Lesbian Visibility Week, and organisations and individuals are always looking for content to share and post about.

Creating generic reading lists is a quick and easy way to provide such content. Simply searching online using phrases such as 'best LGBT+ reading list', 'Pride reading' 'recommended LGBT+ reading' and the like, will return existing lists which can be utilised.

Reading lists can be expanded to cover dedicated topics such as coming out; young adult; older lesbian; LGBTQ+ disability; LGBTQ+ fiction; LGBTQ+ non-fiction. It is important, however, to ensure all LGBT strands are represented, say ten books for each. There are many complaints about organisations using the acronym and then find certain groups, such as bisexuals, less represented.

Repeat all of the above to cover other media such as film, tv, or audio lists.

In terms of activities to bring people in, do an online search for resource packs, particularly by teachers. These will often include lesson plans, terminology, addressing misconceptions, and a reading list arranged by ages.

Many include a popular activity known as the Gingerbread Person. This is a rough outline of a figure similar to the traditional gingerbread biscuit, and has been utilised to enable people of all ages to draw themselves or others. Free templates can be downloaded from the internet and printed – but one difficulty is that there are few representations of wheelchair users, or older people with walking sticks, so perhaps getting volunteers to draw new ones would be an idea. Once completed the silhouettes can be cut out and hung on a washing line with miniature pegs, or in other ways. If there are no Pride marches in your local area create one with the cut-out figures.

Timelines are always popular. Create a county, town or city timeline. Have a look at existing ones for inspiration, such as the one I created to cover Wales, *Welsh Pride: a timeline of lesbian, gay, bisexual and transgender in Wales* (available as a free download on the Rhondda Cynon Taff website).

ILGA (The International Lesbian, Gay, Bisexual, Trans and Intersex Association) has free downloadable maps which can be printed out, including the 'Sexual Orientation Laws in the world'. These maps, and accompanying graphs, show how countries treat their citizens. The UK used to be No. 1 but we have slipped to 10th place. The map and graphs can be printed out and included in displays, possibly have a discussion why people think the UK has slipped so many places.

Search online for School's Out free poster 'Voices and Visibility' featuring significant UK people and events – perhaps create something similar for local counties or areas.

Utilise the online resources available via computer terminals to locate local history stories. Use the free newspaper resources such as British Library Newspapers, Welsh Newspapers Online, or others, and organise groups to search for material. Use the free research guide *Queering Glamorgan* from Glamorgan Archives, the terminology list *Homosaurus*, or my book *A Practical Guide to Searching LGBTQIA Historic Records* (Routledge) for historic terminology to use in searches.

Some of the stories returned will be very limited. Take for example this story from 1814 about a female sailor who had passed as a man for five years. The local areas would be Banff and Dundee and the recovery of this piece was via the search term 'female sailor'.

Extract of a letter from Captain Lyle, of the David and Jean, of Banff:—" I have brought home with me, at this time, a female sailor, who went away with the Ocean transport, of this port. She has been five years at sea before discovered, and would not have been found out then, but having accidentally fallen overboard. When taken up, she was stripped to be put to bed, at which time her sex was discovered. She belongs to Dundee, and went under the name of William Macdonald."

Little more can be known about this individual but it is possible to build up a much bigger picture. Use books and material on 1814 sailing ships - ask how big were they, how did they sleep, how was it possible to pass for five years in cramped conditions. Consult material on clothing, what did this individual wear, did it make passing easier? Use the Gingerbread Person to get people to draw what they think the individual looked like.

One of the difficulties with books on diversity is that they are set aside in 'other' categories but in the mainstream naval section, there should be books on female sailors, there are plenty in existence. The aim is not always to include LGBT+ history in separate sections but full inclusion.

Similarly, in the mining section there should be books on female miners and surface workers. Indeed, thousands of women throughout history cross-dressed, cross-worked, and cross-lived in occupations normally reserved for men. See my book *A History of Women in Men's Clothes: from cross-dressing to empowerment* (Pen and Sword Books) for more examples. These women should be included in mainstream history, not separated out.

Once you have your story of the female sailor fleshed out, share it during LGBT+ celebratory periods but also during other periods, such as Day of the Seafarer (25 June), or International Women's Day (8 March). Search online for National Awareness Days Calendars to find other possible periods.

Host poetry, prose, and art competitions or activities. Get people to write about the female sailor only using terminology of the time (90% of the terminology you use in reference to LGBT+ is mid-late 20th century).

Get a group in to plan social media posts for say, six months (there are many free apps online which can be used). Go to the Wikipedia page on 'list of LGBT events' and 'List of LGBT awareness periods' to plan what to tweet about. For example, 'we wish everyone a safe and happy Bi Pride. Have you seen our bisexual reading, watching, and listening lists?' To add hashtags, go to sites such as 'best hashtags' and put in a search word, then use some of their suggestions.

These are many ways libraries and information providers can engage with LGBT+ local communities, promote awareness, and celebrate sexual orientations and gender diversity, the trick, to adapt an old phrase is to think outside the shelf.

Disability, Higher Education, teaching and Learning Bibliography. May/June 2021

Heather Dawson.

Teaching and Learning

Enos, G. (2021)

Entire university must commit to disability services.

Disability compliance for higher education, 26 (10), 2-2; DOI: 10.1002/dhe.31045

Abstract: The language around disability has transformed at the University of Mississippi, with access now framed as a civil rights issue. Stacey Reycraft, Director of Student Disability Services, discussed this redefinition and how her office acquired a seat at the table in high-level decision-making. [ABSTRACT FROM AUTHOR]

Kim, M. ; Kutscher, E. (2021)

College students with disabilities: factors influencing growth in academic ability and confidence.

Research in higher education, 62 (3) 307-331, 1 DOI: 10.1007/s11162-020-09595-8

Abstract: Using large-scale longitudinal data, this study sought to examine factors influencing two important student development outcomes in students with disabilities attending 4-year colleges and universities. Informed by Astin's Input-Environment-Outcome model and the interactional model of disability, this study investigated the effect of student characteristics (i.e., disability type, gender, mother's education level) and environmental factors (i.e., faculty encouragement and engagement in political discussion) on the development of academic ability and intellectual confidence in students' senior year of college. The comparison between two outcome models for students with learning disabilities and those with physical or sensory disabilities provided important educational implications. Results from the multiple regression analyses revealed that both student characteristics and environmental factors significantly affect student development, accounting for students' academic ability and intellectual confidence upon entering college. Institutional policy implications and educational interventions for college students with disabilities were also discussed. [ABSTRACT FROM AUTHOR]

Milman, N (2021)

Teaching online postsecondary students with a disability, chronic health condition, or mental or emotional illness.

Distance learning, 16 (4), 15-17

Abstract: • Federal agencies and federally funded centers working on disability and higher education (<https://www.nccsdclearinghouse.org/federal-agencies.html>) - This is a directory of federal agencies and federally-funded centers working on disability and higher education. Most institutions of higher education have developed processes for documenting and supporting students with disabilities through a disability support services office or center.
• Association for Higher Education and Disability (<https://www.ahed.org/> home) - This is an association focused on individuals (e.g., faculty, student affairs personnel), who support higher education students with disabilities. [Extracted from the article]

Parsons, J, Martin, A, Mccoll, M, Rynard, D (2021)

Accommodations and academic performance: first-year university students with disabilities.

Canadian journal of higher education, 51 (1), 41-56

Abstract: Despite growing enrollment of university students with disabilities, they have not achieved academic parity with their non-disabled peers. This study matched 71 first-year university students with disabilities and students without disabilities on three variables: high school average when admitted to university, gender, and program of study. Both groups of students were compared on three measures of academic performance: GPA, failed courses, and dropped courses after first year of university. The relationship between accommodations and academic performance was also analyzed for students with disabilities. Even when matched on admission average, gender, and program of study, students with disabilities had a significantly lower GPA and were more likely to fail courses in their first year than their peers without disabilities. While note-taking in the classroom was associated with being less likely to drop a course, it was also associated with poorer academic performance, as was using a calculator or alternate format during exams. The more accommodations students lost in the transition from high school, the worse they performed academically at university. Students who lost human assistant support in the classroom and the use of a computer or a memory aid during exams had a significantly lower GPA and were more likely to fail courses in their first year of university compared with students who did not lose these accommodations. These findings have implications for accessibility offices and universities in supporting the access needs and academic success of students with disabilities. [ABSTRACT FROM AUTHOR]

Pickard, B. (2021)

How is disability portrayed through Welsh universities' Disability Service web pages? A critical disability studies perspective

Learning & teaching (1755-2273), 14 (1) 1-34, DOI: 10.3167/latiss.2021.140102

Abstract: This article explores the portrayal of disability through the Disability Service web pages of Welsh universities in order to understand their potential impression on disabled applicants. The method of Qualitative Content Analysis enables consideration of multiple dimensions including use of language, terminology and photography, as well as discussion of academic, cultural, social and logistical aspects of student life. The development of a primarily concept-driven coding frame enables consideration of the absence of certain criteria as well as the frequency and prominence of others. The ensuing discussion considers, from a Critical Disability Studies perspective, the sector's portrayal of the construct of disability. This article proposes a call to action to challenge deficit-based interpretations of disability and advocates an affirmative stance towards disability in higher education policy and practice. [ABSTRACT FROM AUTHOR]

Pousson, J; Sagan, M (2021)

Marginality and mattering of students with disabilities at a Jesuit university.

Journal of college student development, 62 (3) DOI: 10.1353/csd.2021.0035

Abstract: College students with and without disabilities who attend Jesuit colleges and universities are stakeholders in a centuries-old tradition of Catholic education

that was designed not only to educate but to form the moral character of its students complemented by “conscience and a compassionate concern for others beyond oneself” (McCallum & Horian, 2013, p. 41). While there has been research on perceptions of mattering, belonging, and the barriers experienced by college students with disabilities, there appears to be a lack of research on these experiences by Jesuit college students with disabilities (Flett et al., 2019; Hong, 2015; Vaccaro et al., 2015). With [End Page 362] the paucity of research in this area, we sought to answer the following question: How do students with invisible disabilities at a Jesuit university experience mattering?

Sutton, H. (2021)

Communication key to online success for students with disabilities.

Disability compliance for higher education, 26 (10), 9-9, 1p; DOI: 10.1002/dhe.31050

Abstract: The shift to online communication caused by the COVID-19 pandemic has had benefits for students with disabilities, according to a new study recently published by the Journal of Postsecondary Education and Disability. [ABSTRACT FROM AUTHOR]

Assistive technology

Careers support for disabled candidates

If you are disabled and need support in your job search, Evenbreak’s Career Hive can help you. It’s a new, free careers service for disabled candidates, designed and run by disabled people: <https://hive.evenbreak.co.uk/>

Chun, J Williams, T. (2021).

A community of practice for professional development in technology integrations for accessibility: A case Study of a faculty inquiry group.

College teaching 69 (3), 126-137, DOI: 10.1080/87567555.2020.1832435

Abstract: This research investigates the characteristics of a faculty inquiry group, a learning community in which faculty and staff can learn technology integration to enhance accessibility for students with disabilities in higher education, based on Wenger’s 14 indicators (1998) and their learning effects. The results reveal that this faculty inquiry group included all indicators of a community of practice. Faculty and staff learned about accessibility issues and related assistive technologies. For this community of practice to obtain success, it was necessary for members to understand various perspectives of technology integration for accessibility in a safe learning environment with a strong structural design.

Kent Digital Accessibility Conference 2021.

Recording transcripts

<https://www.kent.ac.uk/guides/kent-digital-accessibility>

Three day conference including ender user perspectives, supplier perspectives

Motte, K (2021)

Mobile apps and accessibility regulations: which apps are affected?

<https://accessibility.jiscinvolve.org/wp/2021/06/14/mobile-apps-and-accessibility-regulations-which-apps-are-affected/>

On 23rd June 2021, mobile apps will come within scope of the Public sector bodies websites and mobile applications accessibility regulations 2018. The regulations have been rolled out in stages and this date represents the final deadline.

The Central Digital and Data Office (CDDO) monitors the implementation of accessibility regulations. Formerly, the team was part of Government Digital Services. CDDO has been working on the detail around specifically which types of mobile apps are in scope. This has led to the guidance being updated. As a result, the number of mobile apps within scope of the accessibility regulations has narrowed.

HE/Public Sector Update: Accessible eLearning dos and don'ts with Susi Miller (<https://abilitynet.org.uk/webinars/hepublic-sector-update-accessible-elearning-dos-and-donts-susi-miller>) Webinar held by AbilityNet 22nd June 2021. Video and web materials accessible online

ADHD

Garcia, M Rouchy, E; Galéra, C; Tzourio, C; Michel, G. (2020)

The relation between ADHD symptoms, perceived stress and binge drinking in college student

Psychiatry research 284 (2020)

Abstract: Binge drinking is a major public health problem associated with various negative short-term and long-term clinical and social outcomes. If there is evidence to suggest a relationship between ADHD and alcohol use in college students, no study has investigated the role of ADHD symptomatology in binge drinking. Thus, this research was designed to explore the relative contributions of inattention and hyperactivity/impulsivity symptoms to binge drinking in a sample of French college students while controlling for effects of perceived stress. Participants (N = 7011; mean age = 20.9; 74.9% of females) completed self-report surveys assessing ADHD symptoms, perceived stress, sociodemographic characteristics, and binge drinking frequency. Multinomial logistic regression revealed significant associations between higher levels of ADHD symptoms in general, but not perceived stress, and increasing frequency of binge drinking. Moreover, higher levels of inattention and hyperactivity/impulsivity symptoms were independently associated with greater frequency of binge drinking. The association was stronger between high rates of binge drinking and inattention than for hyperactivity/impulsivity. These findings, which remained statistically significant after adjusting for a range of potential confounders (including perceived stress), suggest that the presence of ADHD symptoms may be an important factor related to binge drinking.

Autism

Everhart, N; Anderson, A (2020)

Academic librarians' support of autistic college students

Journal of academic librarianship 46 (5)

Abstract: The academic library can supplement standard support services for autistic students. After coaching about autism, librarians recognize accessibility beyond the physical. Training leads to shifts in attitude, though fewer immediate environmental changes.

Deaf Students

Cheng, S.; Sin, K. (2021)

Thinking styles and career decision-making self-efficacy among Deaf or hard of hearing, and hearing students

Exceptionality 29 (3), 167-181

Abstract: This study explores how students' thinking styles are related to their career decision-making self-efficacy, by administering the Thinking Styles Inventory-Revised II and the Career Decision-Making Self-Efficacy Scale–Short Form to 484 deaf or hard-of-hearing (DHH) and 449 hearing university students in mainland China. Results show that, among all participants, those with Type I styles (i.e., more creativity-generating, less structured, and cognitively more complex) had higher levels of career decision-making self-efficacy, while those with Type II styles (i.e., more norm-favoring, more structured, and cognitively more simplistic) had lower levels. The contributions, limitations, and implications of the present research are discussed.

Mental Health

Cho, S.; Roy, R.; Dayne, N. (2021)

Student-parents' mental health: factors affecting anxiety and depression.

Family & consumer sciences research journal. 49(3), 254-269.. DOI: 10.1111/fcsr.12391.

Davis, R (2021).

The effects of stress relief tools and interventions on students well-being

College Student Journal, 55(1), 17-24,

Abstract: This study's primary purpose was to investigate the difference between stress relief tools and interventions on students' blood pressure, heart rate, perceived pain, and perceived stress in a stress relief center at a university in the northwest of the United States. Usage rates of each tool and intervention were also investigated. From September 2009–August 2016, data of almost 17,000 university students voluntarily participated in using the stress relief tools and interventions and were analyzed using a quantitative causal-comparative post hoc and Pearson Product correlation methods. Some stress

relief tools and interventions were used more than others. Some yielded significantly lower blood pressure, heart rates, perceived pain, and stress levels than other tools and interventions. Specific stress relief tools and interventions are preferred more than others and work more effectively than others. Having a place for students to access stress relief tools and interventions is highly recommended

Gassó, A; Mueller-Johnson, K; Agustina, J; Gómez-Durán, E (2021)

Mental health correlates of sexting coercion perpetration and victimisation in university students by gender.

Journal of sexual aggression. 27 (2.), 247-263. DOI: 10.1080/13552600.2021.1894493.

Abstract: Research on sexting has highlighted the association between sexting coercion and mental health correlates. This study aimed to investigate the psychopathological correlates of different sexting coercion behaviours using clinically validated measures, analysing differences by gender. The sample comprised 1370 Spanish university students (73.6% female; Mage = 21.4, SD = 4.9). Significant differences between males and females were found for engagement in sexting, sexting coercion and sexting victimisation. Males were significantly more likely to engage in sexting coercion perpetration and females were significantly more likely to be victimised by sexting coercion. Female students showed a significant association for all of the sexting behaviour forms and poorer mental health. Implications for prevention and intervention policies are discussed.

Helling, Jim; Chandler, Genevieve E. (2021)

Meeting the psychological health & growth needs of Black college students: Culture, resonance and resilience.

Journal of college student psychotherapy. 35(2.), 152-180.

DOI: 10.1080/87568225.2019.1660291.

Abstract: Under-utilization of mental health resources by Black students stands in sharp contrast to exploding demand for clinical services on campus. Review of existing literature indicates that African-Americans experience unique patterns of stress exposure throughout childhood and on predominantly White college campuses. Cultural preferences, underrepresentation of providers of color and lack of culturally relevant intervention models contribute to perpetuating college mental health disparities. Changing Minds, Changing Lives, a strength-based resilience training model, promotes healthy adaptation to college life among Black male college students in the absence of a shared socio-cultural identity between facilitators and participants. Participants report both positive psychosocial skill development and personal transformation following the 5-week, ten session CMCL academic course. Qualitative data indicate that model design factors promoting group norms of authenticity, mutuality, reciprocity and deliberate de-centering of professional authority contribute more to transformational change than facilitator identity. Group-as-a-whole mirroring and resulting cultural resonance appear to enable the model to serve as an effective psychological wellness opportunity structure for students of color during the transition to college. Implications for improving college mental health systems and better meeting the needs of students of color are discussed.

Jones, E.; Priestley, M. Brewster, L. Wilbraham, S.; Hughes, G.; Spanner, L. (2021)

Student wellbeing and assessment in higher education: the balancing act.

Assessment & evaluation in higher education. 46 (3), 38-450.

DOI: 10.1080/02602938.2020.1782344.

Abstract: This paper draws on staff and student consultations conducted during the development of Student Minds' University Mental Health Charter to identify five key tensions which can arise in assessment design and strategy when seeking to balance the wellbeing of students with pedagogical, practical and policy considerations. It highlights the need to acknowledge the pressures of assessment on staff wellbeing as well as students. The particular tensions explored include the need to balance challenge against the psychological threats this can entail; the varying impacts of traditional and novel forms of assessment; the differing demands of collaborative and individual work; the tensions between ideal strategies and those which are practically feasible; and the ways in which feedback is given (as a constructive learning tool) and received (often as a psychological threat). These tensions can provide a valuable point of reflection for educators who need to critically and proactively navigate these conflicts within their own assessment design and practices, as part of a wider whole university approach to promoting student wellbeing.

Kalkbrenner, M, Arroyos, E. Mims, T. (2021)

Recognize and refer? Differences by gender, ethnicity, and help-seeking history.

Journal of college counselling 24 (2)162-177.; DOI: 10.1002/jocc.12183

Abstract: Little is known about demographic differences in college students' engagement in peer-to-peer mental health support (i.e., recognize and refer). To this end, we examined demographic differences in responses to encountering a peer in mental distress among undergraduate students (N = 813) from two separate universities. Results revealed numerous demographic differences in students' responses to encountering a peer in mental distress. Implications for practice, including how college counselors can enhance the inclusiveness of peer-to-peer mental health support initiatives, are discussed.

Macchi, A; Coccia., C. (2021)

P27 Health behavior changes and mental health during the COVID-19 crisis in food insecure college students

Journal of nutrition education & behavior, 2021 Supplement, 53(7), S36-S36

DOI: 10.1016/j.jneb.2021.04.41

Abstract: Background: The COVID-19 pandemic has had impactful and possibly long-term effects on the lives of college students. This may be particularly challenging for food insecure students, who are at a higher risk for negative effects of the COVID-19 pandemic. Objective- The purpose of this study was to determine the effects of COVID-19 on the health behaviors and mental health of food insecure college students. Study Design, Setting, Participants A mixed-methods study design was used to determine the changes in mental and health behaviors in food insecure college students. Students completed 2 surveys over 6 months, pre and post COVID-19. Surveys were composed of validated measures and open-ended questions. Participants were asked to describe their demographics, food security, fruit and vegetable intake, stress, and life satisfaction.

Food insecure students (n = 41) were recruited from Florida International University. Participants were female (92.5%), White Caucasian (42.5%), and Hispanic (60%), and of normal BMI (52.5%). Measurable Outcome/Analysis Statistical analysis was performed using SPSS v26. Descriptive statistics, frequencies, and t tests were performed on validated measures. Diet and physical activity open response questions were categorized into positive, negative or neutral changes due to COVID-19. Overall changes went through a thematic review and were categorized into themes.

Results: Post COVID-19, participants significantly decreased their fruit and vegetable intake ($t = -2.12$, $P = 0.04$). Participants indicated both positive and negative changes in diet and physical activity. Participants also increased their perceived stress ($t = 2.37$, $P = 0.02$) and decreased life satisfaction ($t = -3.03$, $P < 0.01$) but indicated positive changes including getting closer to family and friends, improved work, school, and finances, and had increased time to enjoy activities. Conclusion COVID-19 had both positive and detrimental effects on diet, physical activity, stress and life satisfaction of food insecure students. While overall measures declined, students indicated that quarantine gave them an opportunity to work on personal relationships and mental health.

Patterson, M. S.; Gagnon, L. R.; Vukelich, A.; Brown, S. E.; Nelon, J. L.; Prochnow, (2021) **Social networks, group exercise, and anxiety among college students.** *Journal of American college health* 69 (4), 361-369. 9p
DOI: 10.1080/07448481.2019.1679150.

Abstract: This study aimed to evaluate the relationship between group exercise membership, social network characteristics, and general state anxiety in a sample of college students. Participants: 490 undergraduates from a private university in the southern US participated in the study. Methods: An egocentric network analysis was conducted to test whether demographic variables, leisure-time physical activity, group exercise membership, flourishing scores, and network variables were related to anxiety. Results: Regression analyses ($R^2 = .174$, $F = 7.650$, $p < .0001$) suggest group exercise membership ($\beta = -.105$, $p = .034$) and flourishing scores ($\beta = -.342$, $p < .0001$) were related to lower anxiety scores, while being a racial/ethnic minority ($\beta = .094$, $p = .036$), and having personal networks composed of more people who exercise often ($\beta = .100$, $p = .025$), were related to higher anxiety scores in this sample. Conclusions: Findings suggest a connection between group exercise membership, activity habits of peers, and anxiety. Encouraging group exercise participation could be an effective way of combating anxiety for college students.

Soria, K.; Horgos, B. (2021)

Factors associated with college students' mental health during the COVID-19 pandemic

Journal of college student development, 62 (2) pN.PAG-N.PAG,

Abstract: Queer students, pansexual students, students who preferred to self-describe or not to disclose their sexual orientation, White students, domestic students, transfer students, students who cared for adults during the pandemic, and students with neurodevelopmental or cognitive disabilities had significantly greater odds of GAD. Students' mental health has become a paramount concern to institutional leaders: over

90% of college presidents expressed concern about students' mental health during the pandemic (Lederman, 2020). The results of the regression for GAD suggest that cisgender men, straight students, international students, and nontransfer students had significantly reduced odds of GAD (Table 1).

Stowell, D; Lewis, R.; Brooks, K. (2021)

Perceived stress, substance use, and mental health issues among college students in the Midwest.

Journal of prevention & intervention in the community. 49 (3), 221-234.

DOI: 10.1080/10852352.2019.1654263.

Abstract: Perceived stress and mental health on college campuses is a major concern. College students are under a tremendous strain. This study was designed to measure the perceived stress among Whites and Nonwhites using the Perceived Stress Scale, the Center for Epidemiologic Studies Depression Scale Revised, Positive and Negative Affect Scale (PANAS) and other behavioral indicators (diet and nutrition) to determine the overall well-being of college students. College students attending a mid-sized University in the Midwest completed an 80 item online survey. The results showed that thirty-six percent of the sample displayed depressive symptoms, 10% of the respondents endorsed high perceived stress and 56% reported experiencing moderate stress levels. Females had higher levels of perceived stress than males and Whites displayed statistically significant lower depression scores than Nonwhites although Whites displayed significantly higher mean scores on the CES-D-R depression scores than Nonwhites. Overall, fruit intake of college students was as an indication of poor diet and nutrition among college students because they were not eating fruit in their diets prior to taking the survey. Limitations and future directions will be explored.

Turosak, A; Siwierka, J (2021)

Mental health and stigma on campus: Insights from students' lived experience.

Journal of prevention & intervention in the community. 49 (3), 266-281.

DOI: 10.1080/10852352.2019.1654264.

Abstract: The JED Campus framework presents a multi-faceted approach to how colleges and universities can provide quality mental health services to their students and enhance the support of the campus community. However, research has suggested that a significant barrier to students seeking help and utilizing on-campus resources is the fear of stigma associated with mental illness. The current study was interested in learning more from students with mental health diagnoses about their experiences on campus. Focus groups were conducted and topics discussed included stigma, impact of university policies, and how resources could better address student needs. The findings suggest that students feel stigma is a significant barrier in how mental health is addressed on campus and that universities need to be more proactive in their approach to create a safe and inclusive campus for all members of the community.

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