



Maple Leaves

Discovering Canada through the Published Record

Brian Lavoie

Maple Leaves: Discovering Canada through the Published Record

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INTRODUCTION

A recent international poll¹ found that Canada led all nations in terms of its perceived positive influence on world affairs. Indeed, Canada is widely recognized for its contributions to diplomacy, peace-keeping, humanitarian efforts, and other aspects of geopolitical activity. The Irish musician Bono perhaps summed it up most succinctly when he declared, “I believe the world needs more Canada.”²

Canada’s international profile is extensive, conveyed not just through its efforts on the world stage, but also through iconic images like the stylized maple leaf that adorns its flag, or the red-coated Royal Canadian Mounted Police (Mounties); the diverse heritage of the Indigenous peoples; and even such cultural stereotypes as the national passion for ice hockey. Yet one should not overlook another channel through which Canada has made a significant imprint on the world: its presence in the published record.

The Canadian contribution to literature, music, film, and other forms of creative expression is rich and deep. In this report, we explore the contours of this contribution, as it is manifested in the collections of libraries around the world. Using WorldCat, the world’s largest and most comprehensive aggregation of data describing global library holdings, we trace the boundaries of the Canadian presence in the published record: i.e., materials published *in* Canada, *by* Canadians, or *about* Canada. We then take a deeper dive into these materials, highlighting some distinctive features of the Canadian presence that help create a more detailed picture of how Canada and Canadians have influenced, and continue to influence, the broad sphere of the published record.

Data Sources

The findings in this report are based on data from WorldCat, a database of information about library collections.³ The data reflects WorldCat as it appeared in January 2019, containing nearly 450 million bibliographic records and more than 2.7 billion holdings from the collections of thousands of libraries around the world.

While WorldCat is the best single data source for exploring Canada’s contribution to the published record, it is not without limitations. Not all library collections are registered in WorldCat, and those that are disproportionately represent North America. WorldCat contains records representing materials of all descriptions, but it is particularly geared toward print monographs, i.e., books. The serials literature—for example, journals, newspapers, magazines, and other periodicals—are cataloged at the title level; therefore, individual articles, by and large, would not be cataloged individually. Finally, it is unlikely that the entirety of the published record currently resides in library collections; therefore, the materials described in WorldCat will represent a subset of all published materials.

A list of Canadian entities (individuals and corporate bodies) was constructed using identities registered in Wikidata.⁴ Wikidata is a collaboratively sourced knowledge base that serves as a central store for structured data associated with, among other things, the millions of entries in Wikipedia. This knowledge base was queried for all identities representing individuals born in, or citizens of, Canada, as well as corporate bodies that were formed or are headquartered

in Canada. The results provided a list of Canadian people and organizations, which were then mapped to WorldCat data to identify publications authored or otherwise created by Canadians and Canadian organizations.

Although Wikidata is an excellent single data source for identifying individuals of a particular nationality, it too has some limitations. First, entities must achieve a certain threshold of public renown to be included; because of this, some lesser-known Canadian authors/creators will be excluded from the analysis. Second, Wikipedia (and, by extension, Wikidata) has been criticized for underrepresenting various demographic groups and perspectives, such as women and women's topics.⁵ And Wikidata can contain uncorrected errors, such as misstating the country of a person's birth or citizenship. Wikidata does have the advantage, however, of drawing in data from all of the different language versions of Wikipedia, as well as other sources. This was especially useful in identifying francophone Canadians, as Wikidata includes entries from the French language version of Wikipedia. This helped make our list of Canadian authors as complete as possible—much more so than would have been possible through the English language version of Wikipedia alone.

It is important to note that our analysis of the Canadian presence in the published record includes all materials in WorldCat that are published in Canada, by Canadians, and/or about Canada, regardless of language of content. This includes the two official languages of Canada—English and French—as well as many others.

For a detailed description of the general methodology for constructing a data set representing a country's national presence in the published record, see our earlier report on Scotland,⁶ as well as additional studies focused on New Zealand⁷ and Ireland.⁸

Size

The published record—loosely defined as the world's cumulative creative output fixed in a persistent format, such as books, film, images, and so on—is vast. How vast? A definitive answer is elusive, but we can at least attain an order of approximation by looking at library collections. Generally speaking, libraries build their collections from the pool of materials that make up the published record. Of course, libraries do not collect everything, nor do they necessarily retain indefinitely all of the materials they do collect. Even so, it is difficult to imagine a better starting place for assessing the dimensions of the published record than the institutions whose declared mission is to collect and steward published materials.

Looking at a single library collection would not be helpful to grasp the full extent of the published record; no one library could hope to collect more than a fraction of the materials that have been published over time. But if we look at library collections in aggregate—in other words, the “collective collection” of all libraries everywhere—the dimensions of the published record start to come into focus.

WorldCat is a database of library catalogs maintained by OCLC, a global library cooperative. It registers the collections of approximately 18,000 libraries from around the world, including information about the publications those libraries collectively hold, and which libraries hold each publication. It is the best approximation of the global collective library collection, and, by extension, the closest approximation of the published record available in a single data source.

As of January 2019, WorldCat contained nearly **450 million records**, each describing a distinct publication held by at least one library somewhere in the world. Of course, libraries do not hold the entire published record, and, even if they did, not all library collections are registered in WorldCat. But this approximation gives us a plausible starting point for thinking about the published record as a discrete, measurable collection of publications.

Before proceeding further, it is useful to keep a couple of definitions in mind. A *work* is a distinct intellectual creation: for example, *The New Industrial State* by the Canadian-born economist John Kenneth Galbraith. A *publication* is a distinct edition or imprint of a work, for example:

- Galbraith, John Kenneth. 1967. *The New Industrial State*. Houghton Mifflin Company.
- Galbraith, John Kenneth. 2007. *The New Industrial State*. Princeton University Press.

While the Houghton Mifflin and Princeton University Press editions represent two distinct publications, they would be subsumed under one work: *The New Industrial State*.

For the purposes of this study, the Canadian presence in the published record is defined as all materials published in Canada, materials authored or otherwise created by Canadians, and/or materials that are in some way about Canada. These categories, which collectively we call “Canadiana,” are not mutually exclusive: a publication could be classed in all three. This definition of a national contribution aligns with the collecting responsibilities of many national libraries around the world, tasked with stewarding their respective documentary heritages.⁹

“A nation’s published heritage represents its shared history, culture, and knowledge,” notes Dr. Guy Berthiaume, Librarian and Archivist of Canada.

While national libraries have always made it their business to collect this heritage, through Legal Deposit and other means, the increasingly blurred distinctions between national and public libraries today has meant that collection policies are only part of the story. National libraries must also respond to the public demand for easy access. Thanks to the Web, the availability of knowledge has produced a truly democratic society where anyone and everyone, not just researchers and academics, expect total and unimpeded access to the published heritage residing in their national institutions. Just as they would expect at their local library. And in turn, this has awakened an appetite for knowledge that national libraries must be willing to satisfy.¹⁰

Satisfying the demand for access to a nation’s published heritage is aided by a deep understanding of the scope and breadth of the national presence in the published record.

How big is Canada’s contribution to the published record? Using a methodology developed by OCLC Research and applied in several previous studies, **10.9 million distinct publications** were identified in WorldCat that fell into at least one of the three categories of materials constituting the Canadian presence in the published record. About seven in every ten of these publications are books, underscoring the enduring importance of the printed (or digitized) word as a way to disseminate Canadian culture and scholarship. But the Canadian presence extends over many other material types, including:

- 758,000 serials
- 664,000 films
- 439,000 musical recordings
- 323,000 maps
- 220,000 non-musical recordings
- 159,000 theses and dissertations
- 136,000 musical scores
- 105,000 images¹¹

These results suggest significant Canadian contributions across a wide spectrum of media. It is important to emphasize that we are circumscribing the Canadian presence as it exists in WorldCat as a proxy for the published record. To the extent that Canadian materials are not registered in WorldCat, our characterization of the Canadian presence correspondingly underestimates the true extent of Canada's contribution to the entire published record, and to each of the categories of materials listed above. So, taking the findings reported above as a baseline, we can see that Canada's footprint in the published record is both considerable in size and diverse in form.

The nearly 11 million publications in the Canadian presence can be rolled up into **6.9 million distinct works**, indicating an average of 1.6 publications per work. However, this figure obscures the decidedly unequal distribution of publications across works: most works consist of a single publication, while a few have grown to encompass thousands of publications. We found that the largest work in Canadiana in terms of number of publications is *Anne of Green Gables*, by Prince Edward Island-born author Lucy Maud Montgomery. This work has been published and re-published over a thousand times!

As we have noted, the Canadian presence consists of materials published in Canada, by Canadians, and/or about Canada. Materials *published in Canada* is the largest component, with 8.8 million publications representing 5.9 million distinct works. Materials *about Canada* are the next largest segment, with 4.3 million publications representing 2.9 million distinct works. And finally, materials *by Canadians* account for 2.7 million publications and 1.5 million works.¹² These findings suggest that the Canadian publishing industry might have the greatest reach of any segment of Canadiana. And in terms of sheer volume, it does.

But, we can measure reach another way: total holdings by libraries around the world. A holding represents the appearance of a particular publication in a library's collection. Measuring the total number of holdings for that publication across libraries worldwide provides an indicator of its "popularity," in terms of the degree of ubiquity it has achieved in library collections. In addition to measuring the number of holdings for individual publications or works, we can also do so for whole classes of materials—like the Canadian presence in the published record and its three components.

All told, the 10.9 million distinct publications in the Canadian presence account for **97.6 million library** holdings worldwide, for an average of nine holdings per publication. Materials published *in Canada* account for 60.5 million holdings; *by Canadians*, 40.0 million holdings; and *about Canada*, 42.1 million holdings. (Remember that a publication can appear in multiple categories. For example, a publication could simultaneously be published in Canada, authored by a Canadian, and about Canada, so the sum of the holdings across categories exceeds the total holdings for the Canadian presence).

While the number of holdings related to publications by Canadians is the smallest, the average number of holdings per publication (15) is more than twice that of materials published in Canada (seven) and half again as large as that of materials published about Canada (ten). This suggests that publications by Canadians have a particularly high impact in terms of disseminating Canadiana around the world. This does not diminish the importance of the other categories, of course. Indeed, many of the publications by Canadians have been published in Canada and/or are about Canada!

Canadian Presence in the Published Record*



* Based on WorldCat database as of January 2019, 450 million publications and 2.7 billion library holdings.

FIGURE 1: Summary: Canadian presence in the published record

Popularity

The ability to use library holdings as a means of assessing popularity or interest in works and authors naturally leads to questions like “*Who is the most popular Canadian author?*” or “*What is the most popular literary work by a Canadian?*” In this section, we answer these and a few other ranking-related questions to offer some insight into Canadians and their works that have had particularly significant impact on the published record. We acknowledge, however, that the rankings presented below measure impact within library collections as they are reflected in WorldCat. Since these collections reflect the interests of the communities they serve, they are a useful means of assessing popularity or interest—but not the only means. Other metrics of popularity, interest, or usage—such as sales, downloads, citations, etc.—would all contribute toward a more complete view of Canadian impact in its myriad forms.

The rankings presented below are based on global library holdings—in other words, appearances of Canadian works and authors in library collections around the world. This, of course, is only one perspective on the impact of Canadiana on library collections, and other perspectives would likely yield different rankings—for example, rankings based exclusively on the holdings of Canadian libraries.

Let us begin with the first question: who is the most popular Canadian author? Table 1 lists the top 20 Canadian authors, ranked by total library holdings associated with their works. The list is topped by Janette Oke, a prolific writer of inspirational fiction, followed by Margaret Atwood (perhaps best known for her novel *The Handmaid's Tale*) and Lucy Maud Montgomery, creator of the classic *Anne of Green Gables* series. While fiction writers dominate the list, several prominent Canadian scholars also appear, including the economist John Kenneth Galbraith, and the literary critic Northrop Frye. An interesting feature of the list is the strong presence of contemporary writers who are still producing works today.

Also, the list features many authors of children's works; for example, readers of this report with small children are probably very familiar with Paulette Bourgeois, creator of *Franklin the Turtle*. A further point on children's works: the list includes several illustrators, on the grounds that their contributions were, like the authors, integral to the works with which they were involved. So, we have Peter H. Reynolds, who is both a children's author and illustrator; Brenda Clark, who illustrated the *Franklin the Turtle* series; and Joe Shuster, who we will return to later in the report.

TABLE 1: Most popular Canadian authors and illustrators, ranked by library holdings

Name	Total Holdings
Janette Oke	172,830
Margaret Atwood	155,421
Lucy Maud Montgomery	147,407
Peter H. Reynolds	135,025
Gordon Korman	134,790
Paulette Bourgeois	125,559
Brenda Clark	110,369
Mary Balogh	102,853
John Kenneth Galbraith	93,778
Saul Bellow	86,126
Northrop Frye	84,225
Brian Tracy	84,212
Robert N. Munsch	82,492
Kelley Armstrong	78,760
Paul McFedries	70,985
Joy Fielding	69,777
Peter Robinson	68,000
Alice Munro	65,560
Louise Penny	62,384
Joe Shuster	57,629

French is one of Canada’s two official languages, and this heritage is an important aspect of Canadian history and culture. French-speaking Canadians are most prominently associated with the province of Quebec, although francophone communities can be found throughout Canada.¹³ An exploration of Canada’s contribution to the published record would be incomplete without some attention to its francophone elements. We present the most popular Canadian authors of creative works (e.g., novelists, playwrights, poets) publishing in French, with popularity measured by total library holdings of French-language publications attributable to these authors.

TABLE 2: Most popular Canadian authors of French-language publications, ranked by library holdings

Name	Total Holdings
Michel Tremblay	12,606
Marie-Claire Blais	9,380
Yves Thériault	8,744
Antonine Maillet	8,625
Anne Hébert	8,252
Christiane Duchesne	7,755
Gilles Tibo	7,153
Gabrielle Roy	7,037
Nancy Huston	6,646
Louis-Honoré Fréchette	6,514

Here we see many acclaimed Quebec-born authors, such as the novelist and playwright Michel Tremblay, the novelist, poet, and playwright Marie-Claire Blais, and the novelist and poet Anne Hébert. The novelist Gabrielle Roy, however, is from Manitoba, while Antonine Maillet is an award-winning Acadian novelist and playwright from New Brunswick. Quebec-born Gilles Tibo is an author and illustrator of children’s books, and Nancy Huston, born in Alberta, is a novelist who translates her own works from French to English.¹⁴ Yves Thériault (novelist), Christiane Duchesne (children’s/youth novelist), and Louis-Honoré Fréchette (poet, playwright, and short-story writer) were all born in Quebec.

It is important to note that the list in the table represents holdings of the francophone contributions of these authors to the Canadian presence in the published record; holdings of publications by these authors in other languages are not included. For example, Tremblay accounts for more than 21,000 holdings of publications in all languages; Roy accounts for more than 15,000; and Hébert accounts for more than 12,000. So, although many of these authors wrote predominantly in French, the influence of their work extends well beyond the francophone communities from which they originate.

Although Canada is officially a bilingual country, French is not the only non-English language that is integral to a study of the Canadian presence in the published record. Later in the report, we devote a special section to materials published in the languages of the Indigenous peoples of the region.

What are the most popular works by Canadian authors? Table 3 shows this ranking, with Lucy Maud Montgomery’s *Anne of Green Gables* leading the list by a considerable margin. *The Handmaid’s Tale* by Margaret Atwood takes second place, while Yann Martel’s *Life of Pi* is third. Montgomery and Atwood have the distinction of appearing in the list four times, while John Kenneth Galbraith appears three times. *The Shack*, by William P. Young, is an interesting case: this novel was originally self-published before becoming an international best seller. A number of the works in the list have been recently adapted into films—*The Handmaid’s Tale*, *Life of Pi*, *Water for Elephants*, *The English Patient*, *The Shack*, *Room*—indicating that Canada’s significant literary impact extends into cinema as well.

While works of fiction dominate the list, four scholarly works appear as well, including three from John Kenneth Galbraith, and one from the influential Canadian philosopher Marshall McLuhan. While many will be familiar with McLuhan’s classic work *Understanding Media*, many more will recognize the iconic expression it yielded: “the medium is the message.”

TABLE 3: Most popular works by Canadian authors, ranked by library holdings

Work	Author	Total Holdings
<i>Anne of Green Gables</i>	Lucy Maud Montgomery	22,015
<i>The Handmaid’s Tale</i>	Margaret Atwood	12,267
<i>Life of Pi</i>	Yann Martel	11,700
<i>Anne of Avonlea</i>	Lucy Maud Montgomery	11,388
<i>Anne of the Island</i>	Lucy Maud Montgomery	10,498
<i>Water for Elephants</i>	Sara Gruen	9,207
<i>Anne’s House of Dreams</i>	Lucy Maud Montgomery	8,452
<i>The Affluent Society</i>	John Kenneth Galbraith	8,319
<i>The English Patient</i>	Michael Ondaatje	7,745
<i>The Shack</i>	William P. Young	7,610
<i>Room</i>	Emma Donoghue	6,953
<i>The Incredible Journey</i>	Sheila Burnford	6,923
<i>The Great Crash, 1929</i>	John Kenneth Galbraith	6,725
<i>The New Industrial State</i>	John Kenneth Galbraith	6,415
<i>Understanding Media: The Extensions of Man</i>	Marshall McLuhan	6,329
<i>The Blind Assassin</i>	Margaret Atwood	6,322
<i>Alias Grace</i>	Margaret Atwood	6,290
<i>Herzog</i>	Saul Bellow	6,232
<i>Cat’s Eye</i>	Margaret Atwood	6,116
<i>Love You Forever</i>	Robert N. Munsch	5,820

An important part of Canadiana is works *about* Canada: where Canada is featured as the background or setting for some or all of the story.¹⁵ In recognition of this, table 4 provides a list of the ten most popular literary works about Canada, some of which were created by Canadians, others of which were not. Indeed, the most popular such work—*The Call of the Wild*—was written by the American Jack London, whose *White Fang* also appears in the list; similarly, the classic poem *Evangeline, A Tale of Acadie*, was written by the American poet Henry Wadsworth Longfellow. Lucy Maud Montgomery’s works feature prominently in the list, as her *Anne of Green Gables* series takes place on Montgomery’s beloved Prince Edward Island.

TABLE 4: Most popular literary works about Canada, ranked by library holdings

Work	Author	Total Holdings
<i>The Call of the Wild</i>	Jack London	22,302
<i>Anne of Green Gables</i>	Lucy Maud Montgomery	22,015
<i>Anne of Avonlea</i>	Lucy Maud Montgomery	11,388
<i>White Fang</i>	Jack London	10,778
<i>Anne of the Island</i>	Lucy Maud Montgomery	10,498
<i>Hatchet</i>	Gary Paulsen	8,889
<i>Anne’s House of Dreams</i>	Lucy Maud Montgomery	8,452
<i>Evangeline, A Tale of Acadie</i>	Henry Wadsworth Longfellow	7,677
<i>The Incredible Journey</i>	Sheila Burnford	6,923
<i>Elijah of Buxton</i>	Christopher Paul Curtis	6,622

Our focus thus far has been on literary works, but Canadian influence can be seen in other aspects of the published record, such as music. Table 5 lists the most popular Canadian musicians and composers, led by the pianist Glenn Gould, and the composers Howard Shore and Christophe Beck (both Shore and Beck are prolific creators of film scores).¹⁶ The list also includes such iconic Canadian musical talents as Neil Young, Céline Dion, and Leonard Cohen, as well as many other familiar names. An interesting feature of this list is the wide range of musical genres that it encompasses, including classical music, jazz, folk, rock, film scores, children’s music, pop, country, and hip hop, among others. The Canadian presence in the musical published record is both significant and diverse.

TABLE 5: Most popular Canadian musicians/composers, ranked by library holdings

Name	Total Holdings
Glenn Gould	104,138
Howard Shore	101,922
Christophe Beck	88,740
Oscar Peterson	58,011
Mychael Danna	54,227
Neil Young	42,609
Raffi	39,801
Céline Dion	37,813
Diana Krall	33,359
Leonard Cohen	32,306
Michael Brook	32,241
Joni Mitchell	29,929
Drake	29,389
Jon Vickers	26,493
Gerald Finley	25,994
Justin Bieber	25,653
Nancy Argenta	24,762
Michael Bublé	23,447
Sarah McLachlan	23,337
k.d. lang	21,697

What are the most popular works by Canadian musicians? Table 6 provides insight into one channel through which Canadian musicians exercise influence and impact on the published record, listing the most popular albums by Canadian vocalists, ranked by global library holdings.¹⁷ Children’s entertainer Raffi features prominently in the ranking with six entries, including the top spot. Michael Bublé, Céline Dion, and Diana Krall each have multiple entries as well. The ranking exhibits a definite slant toward more recent material—perhaps reflecting a tendency for public libraries to focus on contemporary tastes in their collections—although the classic Joni Mitchell albums *Blue* (1971) and *Court and Spark* (1974) are notable exceptions.

TABLE 6: Most popular albums by Canadian vocalists, ranked by library holdings

Work	Vocalist	Total Holdings
<i>Singable Songs for the Very Young</i>	Raffi	1,748
<i>Baby Beluga</i>	Raffi	1,669
<i>Blue</i>	Joni Mitchell	1,263
<i>Jagged Little Pill</i>	Alanis Morissette	1,217
<i>One Light, One Sun</i>	Raffi	1,216
<i>Rise and Shine</i>	Raffi	1,206
<i>Crazy Love</i>	Michael Bublé	1,170
<i>A New Day Has Come</i>	Céline Dion	1,164
<i>Everything Grows</i>	Raffi	1,155
<i>Come on Over</i>	Shania Twain	1,119
<i>Call Me Irresponsible</i>	Michael Bublé	1,117
<i>When I Look into Your Eyes</i>	Diana Krall	1,058
<i>The Girl in the Other Room</i>	Diana Krall	1,056
<i>Raffi's Christmas Album</i>	Raffi	1,051
<i>To Be Loved</i>	Michael Bublé	1,046
<i>It's Time</i>	Michael Bublé	1,036
<i>Christmas</i>	Michael Bublé	1,035
<i>The Collector's Series, Volume 1</i>	Céline Dion	1,021
<i>Court and Spark</i>	Joni Mitchell	1,007
<i>Surfacing</i>	Sarah McLachlan	993

Having presented the most popular Canadian contributions in literature and music, we can also explore Canadian impact on another medium: film. As shown (table 5), several Canadians, like Howard Shore and Christophe Beck, are influential figures in the world of film scores. Other Canadians have also impacted films through directing, producing, and of course, acting. The most popular Canadian known primarily for work in film, with popularity measured in terms of library holdings, is the actor Christopher Plummer (114,138 holdings), followed by Howard Shore (101,922), actor William Shatner (98,031), actor Donald Sutherland (91,005), and Christophe Beck (88,740).

Not all of Canada's contributions to film and other motion picture industries are made through individuals, however. If we look beyond people to include organizations, the Canadian entertainment company Lionsgate leads all Canadian contributors to film: it is associated with works that account for more than half a million library holdings worldwide. Lionsgate is followed by the National Film Board of Canada and the Canadian Broadcasting Corporation, each accounting for well over 350,000 holdings.

In addition to the work of influential Canadians, Canada also impacts film as a movie setting, or through the inclusion of Canadian elements in film plots and characters. Table 7 lists the most popular films either set in Canada,¹⁸ or that incorporate some Canadian aspect in the storyline. An interesting feature of this list is that half of the films are based on literary works by Canadian

authors. The two Anne of Green Gables films are of course based on Lucy Maud Montgomery’s series of novels. *The English Patient* is an adaptation of Michael Ondaatje’s novel, *Away from Her* is based on the Alice Munro short story *The Bear Came Over the Mountain*, and *When Calls the Heart* is based on a novel by Janette Oke.

TABLE 7: Most popular films with Canadian settings/plot elements, ranked by library holdings

Work	Total Holdings
<i>Anne of Green Gables</i> (1985)	3,866
<i>Argo</i> (2012)	3,511
<i>Seabiscuit</i> (2003)	3,309
<i>X-Men Origins: Wolverine</i> (2009)	2,176
<i>The English Patient</i> (1996)	2,096
<i>Away From Her</i> (2007)	2,051
<i>Fly Away Home</i> (1996)	2,042
<i>Anne of Green Gables: The Sequel</i> (1987)	1,815
<i>When Calls the Heart</i> (2013)	1,675
<i>Frozen River</i> (2008)	1,633

The rankings presented above highlight some of the influential Canadians, and works by Canadians (or about Canada), that have achieved a significant level of visibility within the published record. We used library holdings—in other words, the number of appearances in library collections around the world—as a measure of popularity or interest. Of course, this is not the only metric that can be used to assess impact, and we do not suggest that Canadians or works by Canadians that do not appear in these rankings are not influential. In these rankings, we see the pervasiveness of certain Canadians and Canada-related works in library collections, which in turn provides one view of how the Canadian presence has resonated within the published record.

Patterns

The Canadian presence in the published record evolves over time, as new publications and works by creators both familiar and new are added to the collection. It also evolves over space, as these publications and works are diffused across the collections of libraries around the world. In this section, we explore several patterns that illustrate how Canadiana exists in both time and space, by examining how Canadian authors slip in and out of the popular interest, and how the Canadian presence is distributed internationally in library collections.

SHIFTING PATTERNS OF POPULARITY

Many authors enjoy contemporary popularity, spanning periods that encompass their working life and perhaps for a brief time afterwards. Far fewer authors achieve enduring popularity, with their works never leaving the public consciousness. Consider, for example, the contrasting literary fates of two Irish authors. James Joyce is considered one of the most important writers of the 20th century, and his works are still in print (and electronic form) and widely available today. In contrast, his near contemporary, L.T. Meade, despite being considered “the J.K. Rowling of her day,” has since faded into obscurity.¹⁹

In the same way, we can explore the ebb and flow of popularity among Canadian contributors to the published record. To do this, we constructed a list of the ten most published Canadians—those that had the most new publications²⁰—for each decade, beginning in 1900. Table 8 shows the results for the first three decades of the 20th century. From 1900 to 1909, the singer Harry Macdonough earns the distinction of being the most published Canadian, followed by the physician William Osler (who among other achievements was a founding professor of the hospital at Johns Hopkins University), and the novelist Gilbert Parker, known for his stories about Quebec and French Canadians. Ernest Thompson Seton helped found the Boy Scouts of America and produced the original version of the *Boy Scout Handbook*. Charles G.D. Roberts was a poet some consider the “Father of Canadian Poetry”;²¹ he is joined on the list by another poet, Bliss Carman, who was named Canada’s poet laureate in 1921. Grant Allen and Ralph Connor were writers, while Henry Burr was a singer, and James White was a geographer who led the compilation of the first edition of the *Atlas of Canada*.

Moving to the next decade, the most published Canadian is again a singer, as Henry Burr moves to the top of the list. Gilbert Parker remains on the list in second place, joined by Thompson Seton and Osler from the previous decade’s ranking. The remaining six entries are new, including William Renwick Riddell (an historian and jurist); the humorist Stephen Leacock; the lyricist Alfred Bryan; the French Canadian nationalist Henri Bourassa; the economic historian Adam Shortt; and archivist Arthur Doughty, who among other achievements collaborated with Shortt on the multi-volume *Canada and its Provinces*.

The 1920s saw the composer Roméo Beaudry appear in the rankings as the most published Canadian of the decade. Thompson Seton appears on the list for the third straight decade, as does Osler, with Leacock, Bryan, and Riddell reprising their appearance in the rankings from the previous decade. Lucy Maud Montgomery, creator of *Anne of Green Gables*, makes her first appearance in the rankings, along with songwriter Raymond B. Egan and Arctic explorer Vilhjalmur Stefansson. Charles G.D. Roberts also returns to the list.

TABLE 8: Most published Canadians, 1900–1909, 1910–1919, 1920–1929

1900–1909 Name No. Publications		1910–1919 Name No. Publications		1920–1929 Name No. Publications	
Harry Macdonough	731	Henry Burr	1,675	Roméo Beaudry	637
William Osler	594	Sir Gilbert Parker, 1st Baronet	752	Ernest Thompson Seton	607
Sir Gilbert Parker, 1st Baronet	504	William Renwick Riddell	676	Stephen Leacock	456
Ernest Thompson Seton	486	Stephen Leacock	526	Lucy Maud Montgomery	373
Charles G. D. Roberts	472	Alfred Bryan	508	Alfred Bryan	342
Bliss Carman	409	Henri Bourassa	485	Raymond B. Egan	302
Grant Allen	396	Ernest Thompson Seton	484	Charles G. D. Roberts	285
Ralph Connor	363	William Osler	441	William Renwick Riddell	281
Henry Burr	332	Adam Shortt	388	William Osler	276
James White	288	Arthur Doughty	356	Vilhjalmur Stefansson	268

Musician Carmen Lombardo is the most published Canadian of the 1930s; his perhaps better-known brother, bandleader Guy Lombardo, appears on the list as well. Leacock, Montgomery, and Thompson Seton return to the list, and are joined by several newcomers: the notorious radio commentator Charles Coughlin; the composer and fiddler Isidore Soucy; writer and painter Wyndham Lewis;²² railroad executive and philanthropist Edward Wentworth Beatty; and journalist and historian Pierre-Georges Roy.

In the 1940s, Guy Lombardo replaces his brother as the most published Canadian, followed by Leacock, songwriter Alex Kramer, ethnographer Marius Barbeau, and historian Charles Perry Stacey. In addition to Stefansson, Montgomery, and Roy, we also see geologist George Sherwood Hume and linguist Jaroslav Rudnycky.

In the next decade, composer and bandleader Percy Faith leads the list, and is joined by fellow musicians Oscar Peterson (jazz pianist) and another appearance by Guy Lombardo. We once again see Rudnycky, Barbeau, and a reappearance of Thompson Seton, as well several newcomers: geneticist Reginald Ruggles Gates; Nobel Peace Prize-winning diplomat (and later prime minister) Lester B. Pearson; journalist and novelist Thomas B. Costain; and actor and director Guy Beaulne.

TABLE 9: Most published Canadians, 1930–1939, 1940–1949, 1950–1959

1930–1939 Name No. Publications		1940–1949 Name No. Publications		1950–1959 Name No. Publications	
Carmen Lombardo	458	Guy Lombardo	337	Percy Faith	546
Stephen Leacock	356	Stephen Leacock	289	Reginald Ruggles Gates	460
Lucy Maud Montgomery	351	Alex Kramer	273	Oscar Peterson	343
Charles Coughlin	333	Marius Barbeau	260	Jaroslav Rudnycky	323
Ernest Thompson Seton	280	Charles Perry Stacey	259	Lester B. Pearson	311
Isidore Soucy	265	Vilhjalmur Stefansson	223	Marius Barbeau	299
Wyndham Lewis	242	Lucy Maud Montgomery	199	Ernest Thompson seton	296
Edward Wentworth Beatty	238	George Sherwood Hume	198	Thomas B. Costain	281
Pierre-Georges Roy	235	Pierre-Georges Roy	198	Guy Lombardo	264
Guy Lombardo	231	Jaroslav Rudnycky	186	Guy Beaulne	244

The 1960s find the economist John Kenneth Galbraith as the most published Canadian. The great novelist Saul Bellow is next, with philosopher Marshall McLuhan third. The actor, singer, and writer Pierre Daignault appears on the list for this decade, as does the mathematician Zoltán Pál Dienes;²³ the literary critic Northrop Frye; and the geneticist Gates. Oscar Peterson returns to the list for a second decade, and is joined by fellow entertainers Paul Anka and William Shatner.

Although Galbraith leads the rankings again, the decade of the 1970s features a quintet of musicians, including Peterson, classical pianist Glenn Gould, singer/songwriter Leonard Cohen, harpsichordist/organist Kenneth Gilbert, and composer and writer R. Murray Schafer. Best-

selling novelist Arthur Hailey appears on the list, along with Bellow, Dienes, and another new entry: science fiction writer A.E. van Vogt.

Glenn Gould becomes the most published Canadian in the 1980s, while Lucy Maud Montgomery reappears on the list for the first time since the 1940s. Interestingly, science writer Grant Allen, last seen on the list for 1900–1909, enjoys a resurgence of popularity in this decade. Peterson, Gilbert, and Shatner are again on the list. Newcomers in this decade include the writer Margaret Atwood and the businessman and diplomat Michael Wilson. Ignace Bourget and Elzéar-Alexandre Taschereau are two interesting entries for this decade: both are 19th century Roman Catholic clergymen, serving as Bishop of Montreal and Archbishop of Quebec, respectively. Taschereau later became the first Canadian Cardinal.

TABLE 10: Most published Canadians, 1960–1969, 1970–1979, 1980–1989

1960–1969 Name No. Publications		1970–1979 Name No. Publications		1980–1989 Name No. Publications	
John Kenneth Galbraith	674	John Kenneth Galbraith	994	Glenn Gould	1,285
Saul Bellow	609	Arthur Hailey	815	Lucy Maud Montgomery	1,128
Marshall McLuhan	579	Saul Bellow	805	Oscar Peterson	1,020
Pierre Daignault	455	Oscar Peterson	596	Margaret Atwood	953
Zoltán Pál Dienes	447	Zoltán Pál Dienes	539	Ignace Bourget	785
Reginald Ruggles Gates	438	A. E. van Vogt	536	Kenneth Gilbert	699
Northrop Frye	421	Glenn Gould	520	Elzéar-Alexandre Taschereau	637
Oscar Peterson	417	Leonard Cohen	514	Grant Allen	637
Paul Anka	405	Kenneth Gilber	485	William Shatner	637
William Shatner	382	R. Murray Schafer	467	Michael Wilson	634

Moving to the 1990s, Montgomery now becomes the most published Canadian for the first time. Gould and Peterson remain on the list, as do Atwood and Shatner. The singer Céline Dion appears for the first time, along with the scholar and environmental activist David Suzuki. Novelist Janette Oke makes her first appearance on the list, along with children’s authors Paulette Bourgeois and Robert N. Munsch.

Montgomery continues as the most published Canadian in the next decade, followed by Bourgeois. The composer Howard Shore enters the rankings in this decade, as do four other contributors to the film industry: actors Shatner, Kiefer Sutherland, Keanu Reeves, and Christopher Plummer. Others on the list for the 2000s include Atwood, and the pianists Peterson and Gould.

Finally, in the decade leading up to the present, Montgomery leads once again for the third straight decade, followed by a newcomer: self-development writer Brian Tracy. Atwood is next, and then two more new entries: fantasy writer Kelley Armstrong and novelist Lynsay Sands. Shore appears again, along with fellow film industry contributor, actor Dwayne “The Rock”

Johnson. Mary Balogh is a prolific writer of historical romance novels, while Gordan Korman writes books for children and young adults, and Peter Robinson is known for his Inspector Banks series of detective novels.

TABLE 11: Most published Canadians, 1990–1999, 2000–2009, 2010–2019

1990–1999 Name No. Publications		2000–2009 Name No. Publications		2010–2019 Name No. Publications	
Lucy Maud Montgomery	2,510	Lucy Maud Montgomery	2,108	Lucy Maud Montgomery	2,107
Glenn Gould	1,719	Paulette Bourgeois	1,936	Brian Tracy	1,575
Oscar Peterson	1,659	Howard Shore	1,920	Margaret Atwood	1,538
Céline Dion	1,396	Margaret Atwood	1,837	Kelley Armstrong	1,308
Margaret Atwood	1,332	William Shatner	1,806	Lynsay Sands	1,176
David Suzuki	1,145	Kiefer Sutherland	1,775	Howard Shore	1,152
Paulette Bourgeois	1,057	Keanu Reeves	1,551	Mary Balogh	1,145
Janette Oke	1,029	Christopher Plummer	1,535	Dwayne Johnson	1,135
William Shatner	986	Oscar Peterson	1,476	Gordon Korman	1,134
Robert N. Munsch	750	Glenn Gould	1,464	Peter Robinson	1,098

The data presented in tables 8 through 11 provide an interesting frame for thinking about the dynamics of Canadian contributions to the published record, and could probably form the basis for another report in their own right, so just a few general observations are included here.

While the preceding tables highlight a continuous stream of Canadian literary notables, an interesting feature of the most published Canadians over the last century is the sustained prominence of Canadian musicians. Every decade features at least one Canadian singer, composer, and/or instrumentalist. From Harry Macdonough in the first decade of the 20th century to Howard Shore in the latest decade, Canadian music and musicians have made a significant imprint on the published record. It is also interesting to see that in the last several decades, Canadian contributions to film, especially in the form of Canadian actors, have become a regular feature of the rankings of most published Canadians.

Another feature of the most published Canadians rankings is the ebb and flow of popularity over time. We see, for example, that of the ten most published Canadians between 1900 and 1909, six do not appear again in the rankings after the following decade. Of the remainder, William Osler disappears from the rankings after the 1930s; Charles G.D. Roberts and Grant Allen appear in only one other decade's rankings after 1900–1909. Ernest Thompson Seton has the most sustained presence, appearing in every decade except one through the 1950s, at which point he vanishes from the rankings. Similar ebbs and flows of popularity can be found throughout tables 8 through 11.

But we also see many Canadians who have enjoyed relatively sustained popularity over time. Oscar Peterson is a good example: he appears in the rankings for the first time in the 1950s and remains on the list through the first decade of the 21st century. Similarly, Margaret Atwood appears in the rankings for the first time in the 1980s and has appeared on every subsequent list. As we consider the shifting patterns of popularity evident in the tables, we can see that a number of Canadians have garnered an enduring and growing presence in the published record over time, alongside others whose popularity followed more dynamic—and limited—patterns.

Perhaps the most interesting pattern belongs to the novelist Lucy Maud Montgomery. Montgomery first appears in the rankings in the 1920s, while she was still an active author. She remained in the rankings through the 1940s, then vanished from the list before re-appearing in the 1980s. Since then, Montgomery has enjoyed an impressive level of sustained interest,

ranking second in the 1980s and then first for every subsequent decade. One could make the case that it is Montgomery who has achieved the most enduring interest of any Canadian in the published record.

GLOBAL DIFFUSION OF CANADIANA

The Canadian presence in the published record is uniformly Canadian in *origin*: whether by virtue of where it is produced (materials published in Canada); who conceives it (materials authored or otherwise created by Canadians); or what inspires it (materials about Canada). However, in terms of where it physically exists in published form, the Canadian presence is decidedly international. More specifically, it is distributed across the collections of libraries around the world.

Using library holdings, we can trace the contours of that distribution. A library holding indicates that a particular library holds at least one copy of a particular publication in the Canadian presence in its collection. As of January 2019, the Canadian presence in the published record had diffused to library collections in 128 countries. Table 12 indicates the ten countries outside of Canada with the largest concentrations of Canadian-related materials in their collections. Not surprisingly, the United States is the clear leader in this ranking, accounting for well over 50 million holdings of materials in the Canadian presence. But Germany places second in the ranking, just ahead of the United Kingdom and Australia. Other countries on the list are distributed across Europe and the Asia-Pacific region. Clearly, the influence of Canada’s creative output has spread across the globe.

TABLE 12: Countries with largest concentrations of Canadiana-related library holdings

Country	Total Holdings
United States	53,811,152
Germany	1,625,922
United Kingdom	1,625,272
Australia	1,375,211
France	861,934
Netherlands	435,231
New Zealand	407,496
China	395,790
Switzerland	301,159
Turkey	300,436

Another way of measuring the global diffusion of the Canadian presence in the published record is to consider translations. Translation of a work into a different language can be an indication of interest in an author’s work in another part of the world. Table 13 shows the most translated Canadian authors. Since Canada is officially a bilingual nation, we consider a translation to be a publication that appears in any language other than English or French. While one might expect this ranking to track closely to the list of most popular Canadian authors (table 1); it is in fact quite different. Lucy Maud Montgomery tops the list; we also see Ernest Thompson Seton, the author, artist, and key figure in the founding of the Boy Scouts of America. Novelists Arthur Hailey and Joy Fielding also join the ranking; Fielding is particularly interesting in that she is noted for her work being more popular outside of Canada than in it.²⁴ Another interesting entry on the list is Hal Foster, the creator of the classic comic strip *Prince Valiant*.

TABLE 13: Most translated Canadian authors, ranked by number of translated publications

Name	No. of Publications
Lucy Maud Montgomery	3,482
Ernest Thompson Seton	2,473
Margaret Atwood	2,184
Arthur Hailey	1,995
Saul Bellow	1,913
John Kenneth Galbraith	1,803
Joy Fielding	1,501
Hal Foster	1,381
Paulette Bourgeois	1,373
Alice Munro	1,238

A key point to note about the Canadian, or indeed any national presence in the published record, is that while its origins are domestic, its impact and influence are international. As the data in the above tables indicate, the footprint of Canadiana can be seen distinctly in many places beyond Canada.

Special Topics in Canadiana

Characterization of a national presence in the published record can follow general patterns of analysis of equal interest across many countries, as well as delve into topics of special interest to different countries. In this section, we conclude our exploration of the Canadian presence by focusing on two topics of special relevance to Canada's contribution to the published record: materials published in the languages of Indigenous peoples, and materials in the form of comics and graphic novels. These topics are but two of many interesting strands of analysis that could be pursued in the realm of Canadiana; yet they illustrate the potential for adding detail and depth to the contours of the Canadian presence in the published record.

MATERIALS PUBLISHED IN THE LANGUAGES OF INDIGENOUS PEOPLES

The publications constituting Canada's presence in the published record encompass 350 languages. Unsurprisingly, the two most common languages²⁵ are English and French, which collectively account for 92 percent of Canada-related publications (English accounts for 70 percent). The next most common languages in the Canadian presence are German, Spanish, Chinese, Italian, Ukrainian, Polish, Latin, and Japanese. These languages track fairly closely to the distribution of ethnic origins reported in the 2016 Canadian census, in which Canadian, English, Scottish, French, Irish, German, Chinese, Italian, First Nations, Indian, and Ukrainian were the largest groups.²⁶

The First Nations, Inuit, and Métis Nation are a unique part of the cultural landscape in Canada, and their contributions to the Canadian presence in the published record represent a similarly unique aspect of Canadiana. In this section, we examine how many materials in the Canadian presence are published in the languages of the First Nations, Inuit, and Métis Nation, and also determine what fraction of these materials are published in Canada. In doing so, however, we must emphasize that our view of this facet of the cultural heritage of Canada is

partial: not all materials of importance to First Nations, Inuit, and Métis Nation heritages are in written or published form, and, in this sense, may not be systematically collected by libraries. Therefore, our analysis is necessarily confined to materials published in the languages of the First Nations, Inuit, and Métis Nation that appear in library collections, with all the limitations inherent in that approach.

The Canadian presence in the published record contains nearly 11,000 publications with a primary language of content associated with the Indigenous peoples of the Arctic or North America.²⁷ Cree and Inuktitut have the most publications, with Ojibwa, North American Indian (Other), Algonquian (Other), and Mi'maq also with relatively frequent appearances. Note that in many cases, the languages listed in table 14 represent groupings of related languages and/or dialects. Algonquian (Other), for example, collects a number of distinct languages from the Algonquian language family.²⁸ It is interesting to note that more than 1,400 of these Indigenous language publications are sound recordings—either musical or spoken—indicating that not all published manifestations of First Nations, Inuit, and Mtis Nation heritages are in written form.

TABLE 14: Languages of First Nations, Inuit, and Métis Nation most frequently appearing in Canada-related publications

Language	No. of Publications
Cree	2,495
Inuktitut	2,118
Ojibwa	955
North American Indian (Other)	893
Algonquian (Other)	790
Mi'maq	635
Yupik languages	382
Mohawk	363
Athapascan (Other)	357
Slavey	229

We can probe a little deeper and find additional publications that incorporate the languages of Indigenous peoples in some way. For example, we identified more than 7,200 publications in the Canadian presence that listed a language or language group of Indigenous peoples as a language of content in addition to the primary language, with Inuktitut and Cree leading this class of publications, followed by Ojibwa, Algonquian (Other), and North American Indian (Other). We also identified almost 700 publications that include some content that is spoken or sung in an Indigenous language, in addition to the publication's primary language of content. Cree has the most publications of this kind, followed by Creoles and Pidgins—French-based (Other), Inuktitut, Iroquoian (Other), and Algonquian (Other).²⁹

Returning to the nearly 11,000 materials published primarily in an Indigenous language, we find that over 9,100 of these were published *in Canada*. In contrast, over 2,000 were published *by Canadians*, and 5,300 were *about Canada*.³⁰ These findings prompt several observations. First, it is interesting that the vast majority of the Canadian materials with content in an Indigenous language are published in Canada. This suggests that an important aspect of the Canadian presence in the published record is the contribution of these Indigenous language materials via Canada's domestic publishing industry.

The second point is the perhaps surprisingly small fraction of the Indigenous language publications that are authored or created by individuals we identified in Wikidata as being born in, a citizen of, or otherwise related to Canada.³¹ Several factors may be at play here, including the question of whether Wikidata is missing entries for many important individuals of First Nations, Inuit, and Métis Nation heritages. If so, an effort to close this gap by creating new Wikipedia entries for First Nations, Inuit, and Métis Nation authors and other creators would be a very worthy endeavor.

It is important to emphasize that Indigenous language materials present only a partial view of the contribution of individuals of First Nations, Inuit, and Métis Nation heritages to Canadiana. Many, for example, write primarily in other languages, such as English or French. Richard Wagamese, Lee Maracle, and Richard Van Camp are all examples of renowned contemporary First Nations, Inuit, or Métis Nation authors;³² there are many more. The key point is that individuals of First Nations, Inuit, or Métis Nation heritages, whether writing in Indigenous or other languages, are important contributors to the Canadian presence in the published record.

COMICS AND GRAPHIC NOVELS

We saw earlier that Joe Shuster appears on the list of most popular Canadian authors or illustrators in the published record (table 1). Who is Joe Shuster? The Toronto-born Shuster is the co-creator (along with Jerry Siegel) and original artist for the well-known comic book hero Superman. Shuster incorporated some Canadian elements into the American setting of the comic. Before his creators switched the name to the *Daily Planet*, Superman's alter ego Clark Kent worked for a newspaper called the *Daily Star*, which Shuster named after the real-world *Toronto Daily Star*. And Shuster modeled the skyline of Superman's home city of Metropolis after that of his own home city of Toronto.³³

We also saw that Hal Foster, creator of the comic strip *Prince Valiant*, is one of the most translated Canadians in the published record (table 13). We can also point to Lynn Johnston, whose comic strip *For Better or For Worse*, featuring the daily lives of an Ontario family, has appeared in over 2,000 newspapers in North America and around the world.³⁴ The work of Shuster, Foster, and Johnston highlight the significant contribution Canadians have made to comics and graphic novels.

To gain a sense of the contours of this contribution, we identified more than 10,000 comics and graphic novels by Canadian authors or illustrators within the Canadian presence in the published record. From this, we compiled the most popular Canadians in this genre, measured by library holdings. Topping the list is the award-winning comic author and illustrator Jeff Lemire, whose *Essex County Trilogy* was a selection for the 2011 Canadian Broadcasting Corporation Canada Reads competition, in which CBC listeners voted for the most essential Canadian novels of the past ten years.³⁵

Shuster appears second on the list. Johnston and Foster do not make the top 20 ranking, placing 25th and 41st, respectively. This likely is because the primary focus of their work was a daily newspaper comic strip; in contrast, the authors and artists who precede them in the rankings generally produce work that is published in monographic (book) form. This is important because the library holdings indicated in the rankings reflect publications that are directly attributed to the authors or illustrators on the list. Holdings of the hundreds or even thousands of newspapers in which *Prince Valiant* or *For Better or For Worse* appeared would not be attributable to Foster or Johnston, and, as a consequence, their place in the rankings understates the level of interest in their work.³⁶

TABLE 15: Most popular Canadian comics/graphic novel authors and artists, ranked by library holdings

Name	Total Holdings
Jeff Lemire	25,777
Joe Shuster	19,100
Stuart Immonen	15,795
Adrian Alphona	15,285
J. Torres	14,849
Chris Bachalo	14,303
Ryan North	12,909
Bryan Lee O'Malley	12,352
Takeshi Miyazawa	11,816
Faith Erin Hicks	10,685
Richard Appignanesi	10,319
Pia Guerra	9,468
Mariko Tamaki	8,995
Toren Smith	8,579
Svetlana Chmakova	8,250
Ty Templeton	7,898
Darwyn Cooke	7,860
Jillian Tamaki	7,600
Steve McNiven	7,581
Tom Grummett	7,535

One feature of table 15 is that the work reflected in the rankings is skewed heavily toward recent publications, especially those published in the last two decades. This may be attributable to the fact that it is only relatively recently that graphic novels achieved widespread popularity, and libraries—especially public libraries—started adding them to their collections in growing numbers.³⁷

Comics and graphic novels continue to grow in popularity, and are appearing in a variety of media, for example print, digital, and online, as well as being adapted for film. As table 15 suggests, Canada has made significant contributions to the genre, with many award-winning authors and artists actively expanding this portion of the Canadian presence in the published record. Of course, the high visibility of contemporary Canadian contributions should not obscure the fact that Canada has a rich history in comics and graphic novels—think of Adrian Dingle’s *Nelvana of the Northern Lights* or Richard Comely’s *Captain Canuck*.³⁸ But it is clear that as the published record evolves to incorporate growing genres like comics and graphic novels, the contours of Canada’s presence in the published record evolve along with it.

CONCLUSION

Our analysis has traced some general features of the manifold forms of creative expression related to Canada and Canadians. Our findings include:

- Janette Oke is the most popular Canadian author, and *Anne of Green Gables* is the most popular literary work by a Canadian author, where popularity is measured by library holdings.
- Canadians have made and continue to make significant impact across a wide range of musical genres, from the classical piano of Glenn Gould, to the jazz piano of Oscar Peterson; from the film scores of Howard Shore, to the children's albums of Raffi; from classic singers and songwriters like Joni Mitchell and Leonard Cohen, to contemporary artists like Diana Krall and Michael Bublé.
- While many Canadian authors and other creators enjoy peak interest among contemporaneous consumers of their work, popular interest persists in the work of some classic Canadian authors and musicians like Lucy Maud Montgomery and Oscar Peterson.
- The Canadian presence in the published record is diffused across library collections around the world.
- The Canadian presence in the published record includes thousands of publications in the languages of the First Nations, Inuit, and Métis Nation.
- Canadians have established a strong presence in the realm of comic books and graphic novels, from the classic work of Hal Foster and Joe Shuster to the contemporary contributions of Jeff Lemire.

Who is the most influential Canadian in the published record? We cannot answer this question definitively, but our findings suggest that Lucy Maud Montgomery has a strong case. In addition to being the third most popular Canadian author (and the most popular author not recently active), her novel *Anne of Green Gables* is the *most* popular work by a Canadian author. Moreover, the popularity of Montgomery's work has endured over time, evidenced by the fact that she is the most published Canadian for the last three decades. Interest in Montgomery's work extends well beyond Canada: she is the most translated Canadian author. And we see that her literary work has been adapted into other media such as film. If we wish to recognize a single Canadian as emblematic of Canada's deep and enduring contribution to the published record, Lucy Maud Montgomery is a leading candidate.

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Brian Lavoie

NOTES

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9. See, for example, National Library of Australia. 2018. "Service Charter." <http://www.nla.gov.au/service-charter>; Swiss National Library's focus on Helvetica: <https://www.nb.admin.ch/snl/en/home/about-us/mandate/tasks.html>; and the National Library of Poland's mission: <http://www.bn.org.pl/en/about-us/>.
10. Library and Archives Canada/Bibliothèque et Archives Canada (LAC/BAC). 2019. Adapted from remarks by Dr. Guy Berthiaume, Librarian and Archivist of Canada, at the Conference of European National Librarians (CENL) Annual General Meeting (AGM), National and University Library of Iceland, Reyjavik, Iceland, 4 June 2018. <https://www.cenl.org/>.
11. The Canadian presence in the published record also includes several hundred thousand additional publications distributed across a number of other material types.
12. Note that a publication or work can be included in multiple categories.
13. It is important to note that we do not use francophone synonymously with French Canadian. The term "French Canadian" is often used to refer to an ethnic group defined by those whose heritage extends to the original French settlers in Canada. Francophone is a broader term covering French-speaking communities located throughout Canada, and, indeed, it is the French language aspect of the Canadian presence we are highlighting here.
14. Wikipedia; "Nancy Huston," 22 November 2018, at 01:35 (UTC). https://en.wikipedia.org/wiki/Nancy_Huston.

15. Non-fiction works on Canadian history, geography, travel, and so on also feature Canada as the “setting” for their narratives. However, in terms of popularity as we are measuring it, fiction works that utilize Canada as a setting or background top the list!
16. For Shore and Beck, as well as Mychael Danna and Michael Brook, the total holdings associated with their work includes the global holdings of the films they scored in cases where they are cataloged as a co-creator of the film, along with directors, producers, actors, and so on.
17. Here we focus on musical works in which the Canadian artist is the primary performer.
18. “Set in Canada” means that the plot involves a story that takes place fully or partially in Canada. This does not include movies that are filmed in Canada, but from a plot standpoint, take place in some other locale.
19. Lavoie and Dempsey, *Irish Presence*, 14–18 (see note 8).
20. New publication means a publication of either a new or existing work. New publications of existing works are especially indicative of enduring popularity.
21. Wikipedia; “Charles G. D. Roberts,” 30 December 2018, at 06:18 (UTC). https://en.wikipedia.org/wiki/Charles_G._D._Roberts.
22. Perhaps Canadian only by a technicality: according to his Wikipedia entry, he was born on his father’s yacht off the coast of Nova Scotia! See Wikipedia; “Wyndham Lewis,” 29 January 2019, at 09:55 (UTC). https://en.wikipedia.org/wiki/Wyndham_Lewis.
23. Dienes was Hungarian-born, and worked around the world, including in Canada. Upon retirement, he settled in Nova Scotia.
24. Wikipedia; “Joy Fielding: Audience,” 17 April 2019, at 00:51 (UTC). https://en.wikipedia.org/wiki/Joy_Fielding#Audience.
25. Here we are looking at the primary language of the publication; some publications may contain multiple languages.
26. Wikipedia; “Canada: Ethnicity,” 23 April 2019, at 07:09 (UTC). <https://en.wikipedia.org/wiki/Canada#Ethnicity>.
27. A list of languages was provided by colleagues at Library and Archives Canada.
28. Please note that the labels used here for languages or language groupings are from a controlled vocabulary used for cataloging purposes; some of these labels are regrettably outmoded, or are evolving. See Library of Congress. 2017. “MARC21: MARC Code List for Languages, 2007 Edition, 21 December 2017. <https://www.loc.gov/marc/languages/>.
29. These groups of publications could overlap to some degree with the nearly 11,000 publications cataloged with an Indigenous language as the primary language of content—i.e., an Indigenous language could be the primary language, and another Indigenous language could be a secondary language.
30. These figures sum to well over 11,000 (the total number of publications) because a single publication can be assigned to multiple categories.

31. We also note that some Indigenous people do not identify as Canadian.
32. Wagamese has about 4,800 total global holdings attached to his works; Van Camp, about 4,000; and Maracle, about 3,200.
33. Wikipedia; "Joe Shuster: Creation of Superman," 7 March 2019, at 03:36 (UTC). https://en.wikipedia.org/wiki/Joe_Shuster#Creation_of_Superman.
34. Wikipedia; "For Better or For Worse," 4 March 2019, at 01:52 (UTC). https://en.wikipedia.org/wiki/For_Better_or_For_Worse.
35. CBC/Radio-Canada. "Past Canada Reads Winners, 2011" *CBC Books - CBC News*, Last updated 29 March 2019. <https://www.cbc.ca/books/canadareads/past-canada-reads-winners-1.4034451#2011>; and Wikipedia; "Canada Reads: 2011," 4 March 2019, at 03:23 (UTC). https://en.wikipedia.org/wiki/Canada_Reads#2011.
36. In addition to appearing in newspapers, Foster's and Johnston's work has also been collected in monographs and other forms that are directly attributable to them, and it is these publications that are reflected in the rankings.
37. MacDonald, Heidi. 2013. "How Graphic Novels Became the Hottest Section in the Library." *Publishers Weekly*, 3 May 2013. <https://www.publishersweekly.com/pw/by-topic/industry-news/libraries/article/57093-how-graphic-novels-became-the-hottest-section-in-the-library.html>.
38. For an overview of Canada's contributions to comics and graphic novels, see Wikipedia; "Canadian Comics," 23 February 2019, at 06:20 (UTC). https://en.wikipedia.org/wiki/Canadian_comics.



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