

Never the Same Storytime Twice: An Exploration of the Nature and Role of
Reflection in Public Library Storytime Assessment

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Abstract

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Public library storytimes have been well-established as informal learning environments that can support the learning and development of young children through interactive, intentional programming produced by storytime providers (McKechnie, 2006; Becker, 2012; Campana et al., 2014; Campana et al., 2016; Mills et al., 2018; Campana, 2018; Campana, 2019; Campana et al., 2019). Storytime production (McKenzie & Stooke, 2007) consists of the stages of planning, delivery, and assessment (Campana, Mills, & Ghoting, 2016; Mills, Campana, & Clarke, 2016), and though research has examined the planning and delivery of storytimes, assessment remains largely emergent and unexplored (Mills et al., 2015). In fact, in-depth research has not yet been done into the role of the design process of reflection-on-action (Schön, 1991) in storytime planning and assessment. Moreover, there is not yet research showing evidence of reflection-in-action in storytime delivery, which could contribute to a deeper understanding of this concept for

practitioners and enable more informed advocacy with stakeholders and communities. A strong need exists, therefore, for a reflective approach that might give storytime providers an effective tool for advocacy and self-assessment.

Using a qualitative, secondary analysis of data from an existing study of early literacy measures in storytime, and an application of the theoretical framework of reflection-in- and -on-action (Schön, 1983, 1987), this study explored how storytime providers use reflection-in- and -on-action in the storytime production stages of planning, delivery, and assessment to create positive learning spaces for the young children and their families who attend. The facets and nuances of these stages, surfaced in the data, when combined with the theoretical framework, yielded the Reflective Self-Assessment Framework that enables providers to both leverage the reflection they're already doing on their own programs and recognize the reflection they're conducting during the program to shift and adjust based on what they are observing in the moment. These two types of reflection provide new depth to existing assessment work being done by librarians and enables them to look at all aspects of the storytime production process—planning, delivery, and assessment—in a holistic way. This work further intersects librarianship and design, building on the work of Clarke (2016) and others, to demonstrate how children's librarianship and design fit together. The findings yielded definitions of each storytime production stage and demonstrated how reflection is present in the work that storytime providers do. Furthermore, these stages intersect with and inform one another, revealing a fluidity to this design work to develop storytimes. The resulting framework situates these stages within, and in so doing, reimagines certain aspects of the existing processes of reflection-in- and -on-action.

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Chapter 1. INTRODUCTION

Public library storytimes have been established as informal learning environments that support the learning and development of young children through interactive, intentional programming planned and delivered by storytime providers.¹ Storytime production (McKenzie & Stooke, 2007) consists of the processes of planning, delivery, and assessment, and several studies (Campana et al., 2016; Mills et al., 2018; McKechnie, 2006) have examined the planning and delivery of storytimes. By contrast, storytime assessment remains an emergent and largely unstructured aspect of storytime production, with little knowledge or consideration of research-based effective practices that specifically look at the nature and role of reflection. In fact, research has not yet been done into the role of reflection, as defined by Schön (1991), in the storytime production process and how a reflective approach might serve as a tool for advocacy and for self-assessment for these providers. Thus, a gap persists in the research literature regarding evidence of reflection-in-action, which could help to contribute to a deeper understanding of this concept for practitioners. Similarly, a deeper understanding of how storytime providers are reflecting on action, as well, during those moments and planning sessions that follow their storytime program could enable storytime providers to better know how to advocate for the time and space they need to plan and assess in an intentional and reflective way to better serve their communities. A strong need exists, therefore, not just for further research on library storytimes as learning spaces for children but also on recognizing and advocating for

¹ In VIEWS2 we referred to participants in the study as storytime providers, rather than the more conventional term of librarian, since our participant pool included staff members who did not have an MLIS. We also wanted to be inclusive in our reporting of our findings and relevant for any and all library staff who might be offering storytimes.

library storytimes as *reflective* learning spaces that can affirm and expand on children's own background knowledge and build empathy for one another.

1.1 PURPOSE OF THE STUDY

Public library storytimes are informal learning spaces where young children develop early literacy skills with the guidance of children's storytime providers (McKechnie, 2006; Campana et al, 2016; Mills et al, 2018; Campana, 2018). McKenzie and Stooke (2007) see storytime as a production process, one that involves work on the part of all parties involved through a discursive process. The conversations and interactions that make up today's public library storytimes offer opportunities for storytime providers, children, and caregivers to co-create the learning space of storytime and even co-produce the program itself, in particular roles and relationships that scaffold and guide the learning process (Campana, 2018). While historically story hours, as they were originally known, were fairly traditional affairs (Long, 1953; McDowell, 2009; Albright, Delecki, & Hinkle, 2009), today, storytimes take on many forms, from world language storytimes offered in languages other than English, to block play storytimes that emphasize STEM (science, technology, engineering, math) concepts. These variations on the traditional forms of the story hours require even more planning, delivery, and assessment; they are not spontaneous. An examination of the core competencies for professional children's librarians (ALSC, 2020) yields some attention to planning, delivery, and assessment, but little or no attention to reflection as intrinsic to these stages and to the work of storytime providers. Moreover, a review of the history of assessment as a practice in the field of children's librarianship reveals that the field has largely relied on outputs and quantitative measures as their primary methods for determining impact and reach (Zweizig, Braune, & Waity, 1985, 1990; Fasick 1990; Robbins et al., 1990; Chelton, 1987). Even when planning and assessment were

understood to be related processes, as described by Chelton: “Evaluation is the means by which a program, service, or activity is shown to have or have not worked or to examine what might work. It involves a systematic and explicit comparison of what actually occurred with what was planned” (1987, p. 54),” the value of self-assessment, an individual approach to understanding one’s growth as a practitioner was not yet recognized. In fact, looking at the research on public library storytimes, across the storytime production stages of planning, delivery, and assessment (Campana et al., 2016), there is little attention paid to the role reflection can play in supporting and strengthening these stages and demonstrating their connections to one another.

In this way, design provides a lens through which it is possible to understand storytime practice as iterative, made up of planning, delivery, and assessment work that seeks to refine and enhance the practice. Design is a way to view the world as opportunities for improvement and change (Cross, 1993; Schon, 1983, 1987; Nelson & Stolterman, 2012). Scientists often view the world as it is; their empirical research works to understand how things are so that they can make conclusions about that world (Simon, 1996). However, designers look at the world to discover how it could be simpler, smoother, or more efficient (Liedka, 2004). They see the world as a set of opportunities for change, for creating things that have been articulated by people as the solutions to their problems, placed in a situated context (Konsorski-Lang and Hampe, 2010; A. Telier et. al., 2011). This is known as a “designerly way of knowing” (Cross, 1993). The design process of reflection, in particular, has two parts, according to Schön. *Reflection-in-action* refers to thinking and adjusting while an action is taking place without disrupting that action and questioning, in a critical manner, the action itself—an “on-the-spot experiment.” Reflection-in-action demonstrates tacit knowledge on the part of the individual, as well as a repertoire of

practices on which the individual can draw in the event of an unexpected change or problem. Alternatively, *reflection-on-action* is “thinking back on what we’ve done in order to discover how our knowing-in-action may have contributed to an unexpected outcome” (Schön, 1987, p. 26). This is the ability to think back on a situated problem and draw conclusions from that situation that can be applied to future instances of the problem.

If storytime providers were aware of the instances in which they demonstrate reflection-in-action, they might regard their level of expertise differently and be more confident in their ability to plan and deliver interactive and inclusive storytimes to children and families. Moreover, the presence of reflection-in-action has not yet been mapped in the library space and could potentially serve as a useful tool in the assessment process for storytime providers. The white paper, in which the findings of the VIEWS2 assessment study were published, serves as initial, self-reported evidence that reflection-in-action is taking place to a certain extent in public library storytimes (Mills et al., 2015). The act of reflecting on action can play a strong part in how storytime providers assess and then plan for their storytimes by doing inward gazing and thinking back on the program and the successes and challenges of that program.

So how might reflection (in and on action) manifest itself in the work children’s storytime providers do? Storytimes specifically enable children to interact with and learn from grownups and each other. Children have the opportunity to reflect on and analyze the stories they read and to form connections between the material and their own experiences, all of which can be teachable moments (Campana, 2018; Campana et al., 2016; McKechnie, 2006). Furthermore, storytime providers focus on the content of the materials they provide, framing learning as part

of play and discovery, thereby making them rich informal learning environments (Campana et al., 2016). Finally, storytime providers are reflecting back on the programs they've offered to refine and continually improve their work (Mills et al., 2015).

Though librarianship as a discipline has not historically defined itself according to the principles of design (Clarke, 2016; Mills, Campana, & Clarke, 2016) or engaged in in-depth exploration of reflection as defined by Schön (1991), librarianship as a field is now on the precipice of embracing design, albeit a more practitioner-focused approach known as “design thinking” (IDEO, 2015), in an effort to shift away from rigid and static existing processes in libraries and toward creative, dynamic efforts that involve collaboration and community (Clarke, 2016). Storytime planning, delivery, and reflection combine to form a storytime design model (Mills, Campana, & Clarke, 2016), demonstrating how the work that storytime providers do to produce storytimes (McKenzie & Stooke, 2007)—planning, delivery, and assessment—can be understood from a design perspective, looking at both self-reflection and peer mentoring as part of the iterative and reflective design nature of storytime. However, this model (Mills, Campana, and Clarke, 2016) lacks the specificity of the design principle of reflection and does not take iteration into account as part of that reflective process.

When storytime providers reflect in order to be more aware of what they're doing in the moment, they can approach their work as a dynamic, ongoing design process. However, a recent study showed that, though storytime providers have an interest in both reflecting on their own practice and receiving feedback from others (Mills et al., 2015), they often do not have time for assessment. Nevertheless, storytime providers are clearly iterating and revising their practice,

both in the moment of the program and in “stolen pockets of time” following their storytime programs. And yet there lacks the understanding in the field of how to leverage this characterization of the work storytime providers do as design processes for more effective programs as well as tools for advocacy. Moreover, the presence of reflection-in-action has not yet been mapped in the library space and could potentially serve as a useful tool in the assessment process for librarians.

1.2 IMPORTANCE OF THE STUDY

This study has implications for the fields of librarianship and design in terms of theoretical, methodological, empirical, pedagogical, and practical contributions. This study extends and broadens existing design research on the processes of reflection-on- and -in-action into the area of children’s librarianship, which impacts both the design field and the librarianship field, further supporting Clarke’s (2016) work in reimagining librarianship as a design field. Furthermore, design researchers can explore how prevailing theories and models in design might transform the work of children’s librarians and, in so doing, extend and refine the theories and models themselves for future design work. Methodologically, this study offers a new instance of secondary analysis that includes a varied dataset of interview and webinar transcripts as well as videos, thereby offering additional insight into the value and applicability of the process and procedures of secondary analysis in this field. Moreover, this study provides an initial procedure for recognizing and capturing reflection-in-action in the work of storytime providers; this procedure will benefit from further research that can refine and strengthen the method.

Empirically speaking, this study builds on existing research on public library storytimes by adding a theoretical lens of reflection to understand the intersections of the stages of storytime—planning, delivery, and assessment. Furthermore, by providing initial evidence of reflection-in-action in the delivery of storytime programs, this study sets the stage for professionals to see storytime as a reflective space of professional development. This leads into the practical contributions of the study, which include providing recommendations on how to infuse the design processes of reflection-on- and -in-action into the practice of storytime planning, delivery, and assessment, starting with the field’s Core Competencies, in an effort to codify reflective practice as part of the professional standards of the field. Second, this study demonstrates the importance and relevance of the design process of reflection to children’s storytime providers who develop and deliver storytime to children and their families. Finally, this study offers the Reflective Self-Assessment Framework that enables providers to see the iterative and reflective aspects of their work to situate themselves in a cycle of continuously improving and refining their work.

1.3 THEORETICAL FRAMEWORK

This study applied the theoretical framework of reflection-in- and -on-action (Schön, 1983, 1987), presented in detail in Chapter 2, to inform the creation of a reflective, self-assessment framework. This framework can enable storytime providers to better understand the reflection they’re already doing after their programs (and to leverage the data from that reflection). The framework also offers these storytime providers an emergent exploration into the work they’re doing in the moment to shift and adjust based on what’s taking place during the program. These two types of reflection—reflection-on-action and reflection-in-action—provided a new depth to

existing assessment work being done by storytime providers and enables them to look at all aspects of the storytime production process in a holistic, reflective way. This work furthers the foundational research proposing a reimagining of librarianship as a design discipline, already conducted by Clarke (2016) and others, thus extending their work into the area of children's librarianship.

1.4 RESEARCH QUESTIONS

This study explored how children's storytime providers use reflection-in- and -on-action in the planning, delivery, and assessment of their storytimes, to create positive learning spaces for the young children and their families who attend. The goal of the study was to understand how reflection can be a constructive part of the assessment process for children's storytime providers. Many storytime providers are already incorporating reflection-in-action and reflection-on-action behaviors into the delivery and planning practices of their literacy-rich storytimes, but most are not yet aware of these design terms and therefore do not yet possess a "designerly" way of knowing (Cross, 1993; Nelson & Stolterman, 2012).

This work was guided by the following research questions:

RQ1: *How is reflection-on-action present in the ways public library storytime providers plan and assess their preschool storytimes?*

RQ2: *How is reflection-in-action present in the ways public library storytime providers deliver their preschool storytimes?*

RQ3: *How might reflection-on-action and reflection-in-action relate to one another within the storytime production process?*

1.5 OVERVIEW OF RESEARCH DESIGN

To answer these research questions, the study examined a new dataset drawn from the Project VIEWS2 data using a qualitative, secondary analysis method to provide a deeper understanding of how storytime providers are planning, delivering and assessing their storytimes. The study consisted of three parts:

- Part 1 consisted of cycles of inductive and deductive coding of data from the intervention webinars, the post-intervention interviews, and the assessment interviews to explore storytime planning and assessment in the ways that storytime providers discuss their work. The design process of reflection-on-action was then applied to develop a model of reflection-on-action in the ways that storytime providers are planning and assessing their storytimes. This part addressed research question 1.
- Part 2 was an exploratory study that used field notes of video-based observations of storytime videos collected during the second year of the VIEWS2 study to conduct cycles of inductive and deductive coding to begin to surface evidence of reflection-in-action in the ways in which storytime providers deliver their storytimes. The design process of reflection-in-action was then applied to develop a model of reflection-in-action in the ways that storytime providers are delivering their storytimes. This part addressed research question 2.
- Finally, Part 3 combined the findings from Parts 1 and 2 to build the Reflective Self-Assessment Framework. This Framework addressed research question 3.

Chapter 3 will present more detail on the methodology and the demographics of the study population—a new population drawn from participants in the experimental and assessment studies of Project VIEWS2. The population is made up of 27 participants, recruited from libraries across the state of Washington. Chapter 3 will also present the delimitations that guided the establishment of the study’s boundaries.

1.6 DEFINITION OF KEY TERMS

It is important to define the key terms used throughout this dissertation to understand the ways in which the terms are used in the research. These terms bring together concepts and processes from both the librarianship and design fields. In the case of the key term of “Assessment,” this definition was built on a foundational definition first shared in Mills et al. (2015) and then further refined during the course of this study. The definitions for Delivery and Planning originate from this study.

Planning: A multi-faceted stage in the production of storytimes, one that considers the process and approach of planning the program itself and its elements; the logistics of the STP’s capacity to balance the work of planning with their other duties; and the purpose of planning as a way of building, reinforcing, enhancing, and extending one’s professional practice. Planning often requires focus and intentional thinking.

Delivery: A stage that offers practitioners the opportunity to try out the elements and practices they’ve planned and to receive feedback from the audience and peers on the effectiveness and

impact of those elements and practices. This stage encompasses planned elements, such as songs and books and movement; in-between moments, in which storytime providers engage in preparatory work; and unplanned events, in which storytime providers engage in audience interactions that sit alongside the planned structure of the program.

Assessment: A multifaceted stage of storytime production that provides its users with opportunities for professional and audience awareness, which in turn lead to inward and outward perception of the practice of storytime. In this way, an assessment practice built on this dual awareness and perception can lead to consistent, high quality programs that honor individual creativity and demonstrate professionalism.

Reflection-in-action: “Thinking and adjusting while an action is taking place without disrupting that action, and questioning in a critical manner the action itself—an “on-the-spot experiment.” (Schön, 1987).

Reflection-on-action: “Thinking back on what we’ve done in order to discover how our knowing-in-action may have contributed to an unexpected outcome” (Schön, 1987, p. 26).

Knowledge-in-action: Putting one’s repertoire to work in the patterns of actions that have become familiar and dependable, because of one’s experience with those actions (Schön, 1987)

Repertoire: A designer’s prior knowledge (Schön, 1987).

Storytime Elements: “The common components of which storytime is comprised (i.e., reading, singing, saying rhymes, etc.)” (Campana, 2018b).

1.7 CONCLUSION

The storytime rituals of repeated songs and discoveries of new stories and activities intend to instill a love of reading in children long before they themselves are independent readers.

Storytime providers seek to incorporate empathy, community needs, and play into the programs they create for the children and families they serve. By using the design process and relying on the prior experience and repertoire present in our communities of practice, storytime providers can engage in constructive design discussions that push them to reflect on their actions and create new knowledge through these actions. This study seeks to offer theoretical framing and dialogue around the design process of reflection to enable storytime providers to develop a better understanding of how reflective professional development can improve their practice and lead to stronger, more community-focused programming in their libraries with thoughtful, learning-rich storytimes for preschool children. Chapter 4 will present the study’s findings and demonstrate that storytime is a rich, complex orchestration of process, purpose, perception, and practice across the stages of planning, delivery, and assessment. Chapter 5 will present the individual frameworks for reflection-on-action in the planning and assessment of storytimes and reflection-in-action in the delivery of storytimes and compare them, exploring their convergences and divergences, to develop a Reflective Self-Assessment Framework that seeks to map the ways in which storytime providers are engaging in reflection before, during, and after their storytime programs. This Framework provides evidence of a multifaceted awareness situated in how storytimes are delivered by these practitioners. This awareness leads to a recognition of events

that require a consideration of domains, implications, and a shift in stance that sees possibilities for on-the-spot experimentation to address the events. This chapter will also discuss the limitations of the study. Chapter 6 will then address the contributions and implications of this framework, and the findings as a whole, for the field, as well as opportunities for future research.

Chapter 2. LITERATURE REVIEW

“It is our capacity to see unfamiliar situations as familiar ones, and to do in the former as we have done in the latter, that enables us to bring our past experience to bear on the unique case” (Schön, 1987, 68).

Librarians seek to understand their communities (Hildreth, 2013) and plan early learning-rich programs for all children from all walks of life (Howard, 2013). The planning done by children’s librarians involves iteration, action, and reflection, which are the components of a “designerly way of knowing” (Cross 1993), or a design epistemology (Clarke, 2016). Librarianship is embracing design in an effort to shift away from rigid and static existing processes and toward creative, dynamic efforts that involve collaboration and community (Clarke, 2016). In fact, public library storytime planning, delivery, and reflection compose a preliminary model of storytime as a design practice (Mills, Campana, & Clarke, 2016), one that embodies the principles of iteration, action, and reflection, and, with further study, can impact how librarians plan, deliver, and assess storytimes. These practices of planning, iteration, and reflection are a part of design, a way to view the world as opportunities for improvement and change (Cross, 1993; Nelson & Stolterman, 2012; Schon, 1987). When librarians reflect in order to be more aware of what they’re doing in the moment, they can approach their work as a dynamic, ongoing design process. However, a recent study showed that though librarians have an interest in both reflecting on their own practice and receiving feedback from others (Mills et al., 2015), they often do not have time for assessment. And yet, librarians are clearly iterating and revising their practice, both in the moment of the program and in stolen pockets of time following their storytime programs. Librarianship as a discipline has not historically defined itself according to

the principles of design (Clarke, 2016; Mills, Campana, & Clarke, 2016) or engaged in in-depth exploration of reflection as defined by Schön (1987). Therefore, there lacks the understanding in the field of how to leverage this characterization of the work librarians do as design processes to affect the creation of more meaningful programs as well as tools for advocacy. When librarians reflect in order to be more aware of what they're doing in the moment, they can approach their work as a dynamic, ongoing design process. According to Schön (1987), practitioners act in a kind of "knowing-in-action" based on our existing expertise with "spontaneous, routinized responses" (27). But sometimes that knowing-in-action is interrupted or surprised by something unexpected. Research is needed to offer a deeper understanding of what takes place for children's librarians in that moment of surprise and how they leverage their expertise to shift and respond to what is happening in the moment.

2.1 INTRODUCTION

There is an importance in viewing children's librarianship as artistry, as a professional practice (Schön, 1987) in which librarians offer storytimes as informal learning spaces for young children, using planning and assessment to develop and grow these programs as part of this practice. Reflection-in-action and reflection-on-action offer a preliminary skeletal structure to this reflective framework. I seek to understand and develop facets of these reflective processes to help children's librarians recognize themselves as practitioners, to see children's librarianship as a practice. This practice needs continuous care and improvement and nurturing, through a recognition of the ways that children's librarians are making use of their knowledge in the moment of the program. Here is how I've organized this chapter. First, I will discuss how children's librarianship is a practice and children's librarians are practitioners—using, in

particular, the Association for Library Service to Children (ALSC) Competencies for Librarians Serving Children in Public Libraries (2015), as a way to understand how librarians currently use (and are expected to use) planning, delivery, and assessment in the ways they develop and refine their programs as part of their practice. Secondly, I will demonstrate how historic and current research have shaped and guided the field's understanding and practices with regard to planning, delivery, and a primarily quantitative and measurement-driven discussion on assessment. Then I will present the theoretical framework I am using to conduct my research—Schön's reflective processes of reflection-on-action and reflection-in-action (1983, 1987), with particular attention to the concepts of repertoire, knowledge-in-action, and reflection-in- and -on-action as opportunities to shape how practitioners plan, deliver, and assess their practice. Finally, I will look at storytime as a site of reflection, as part of extending an initial discussion of storytime as a design space (Mills, Campana, & Clarke, 2016), with specific attention to reflection and reflective practice as important ways for children's librarians to understand their own expertise, their ongoing knowledge-in-action (Schön, 1987) and their efforts to reflect on their practice both during and after storytime. My analysis is intended to surface facets and nuances to these reflective processes that are situated in children's librarianship, but which offer the possibility of broader application as well.

2.2 THE PRACTICE OF CHILDREN'S LIBRARIANSHIP

In 1876, William Isaac Fletcher, in a special report entitled "Public Libraries in the United States of America," published by the U.S. Bureau of Education, asked, "What shall the public library do for the young, and how?" (as quoted in Long, 1953, p.7). Examining the history of children's librarianship, three missions emerge that paint an ever-evolving portrait of the purposes of this

profession: to provide access for all children to quality literature and continuing education beyond school no matter their socioeconomic or ethnic status; enable leadership and innovation in the form of bold new steps in the emergent field of children's librarianship; and develop the role of community partnerships in library service to children. These missions help to shape this profession of children's librarianship into a professional practice.

2.2.1 *Children's librarians as practitioners*

Public libraries for children did not suddenly spring up in American society in the 1800s. Rather, it was through private means that this country began the great experiment of public lending of literature (Long, 1953). Individuals with extensive book collections opened up their homes to local children, and churches established Sunday School libraries, filled with didactic and religious tomes for children to borrow and read, creating a societal tradition of freely available books that could be borrowed. This set the stage for the institution of the public library that provided access to books in parts of the country where such access did not exist (1953, 1969). These libraries also enabled the education of children who had to work during the week and could not go to a library except on the weekend. Appearing in the mid-1800's, public education would eventually become compulsory, requiring that children attend at least for a few months, thus beginning a continuum from public schools to public libraries. In fact, public libraries at the time believed their role was to continue an individual's learning once they are beyond school age (1953, 1969), whereas in more modern times the library complements and even prepares children for learning in school. In this way one can see the beginnings of the development of the first purpose highlighted above: to provide access for all children to quality literature and continuing education beyond school no matter their socioeconomic or ethnic status.

At the time of Fletcher's question in 1876, what were known as free municipal libraries often had a minimum age of entry, usually in the early teens, and denied entry to anyone younger (Long, 1969; McDowell, 2014). Fletcher himself pushed for a lifting of this restriction but with the caveat that the materials should then be wholesome and educational (Long, 1969). He also advocated for cooperation between the public library and the school, though this would manifest in some cases as teachers borrowing books for their own classrooms instead. Furthermore, in the last decades of the 1800s, public libraries were in some cases lending to the Sunday School libraries as well, leading some to wonder about the future of these parochial lenders as little more than church libraries (1969).

Private libraries, home libraries, and settlement house reading rooms served to open up access to books and reading to those too young for the public libraries (Long, 1969). Several leaders in the field of librarianship took up the call to serve these very young patrons in different ways, in the late nineteenth and into the twentieth century (Long, 1969). Mrs. Minerva Saunders in Rhode Island saw an immediate community need—the children in the town of Pawtucket were experiencing a tough introduction to life, spending time on the streets and not being well cared for. Saunders took seriously what she saw as her duty to look after the welfare of all children and brought them into her library, adapting tables to fit the children's small bodies and providing them with appropriate books (1969). Caroline M. Hewins, another strong pioneer and advocate for young children's access to libraries, not only provided access and materials for young children in the Young Men's Institute she directed, but also went on to compile book recommendation lists for parents of young children; an early precursor to the printed materials

librarians currently provide both in printed and digital form for parents. Hewins' commitment to these young children extended to service as well, in the form of reading stories and other activities. She even opened a dedicated children's library in Connecticut in 1904 (Long, 1969; Martens, 2013).

But her pursuit of meaningful ways to serve children didn't stop there. Hewins delivered annual reports to the American Library Association for twelve years starting in 1882 on the importance of public libraries serving young children (Long, 1954, 1969). Her survey methodology for compiling information for her reports, asking questions such as "What are you doing to encourage a love of reading in boys and girls" and "Have you a children's room?" demonstrates her dedication to providing thorough information from librarians around the country (Martens, 2013). Long (1969) believed that the sorts of questions in Hewins' surveys influenced the profession of children's librarianship and paved the way for public libraries to open up children's rooms. Perhaps not surprisingly, once the doors opened, the children streamed in, often overflowing the allotted spaces. At last, with the establishment of the Carnegie public libraries across the country at the turn of the 20th century, children were beginning to be seen by public librarians as their own user group (1969). During the last years of Hewins' reports, librarians had begun surveying their own young readers to learn more about their interests and needs, which in turn impacted operations and regulations in the libraries themselves (McDowell, 2009). These reader surveys likely served as early assessment measures, having as they did an impact on how librarians developed their programs and procedures going forward.

Anne Carroll Moore, another leader in the field of children's librarianship, and a protégé of Hewins (Martens, 2013), catapulted the field forward through her efforts. She created an organization that, with support from the American Library Association, would come to be known first as "The Division of Libraries for Children and Young People" in 1941, comprised of the "American Association of School Librarians (originally the School Libraries Section, which first met in 1915)," the "Children's Library Association (formerly the Section for Library Work with Children and which first met in 1915)," and the "Young People's Reading Round Table (first meeting in 1930)." In 1956, The Division of Libraries for Children and Young People dissolves, giving over its mission to its inheritors, The Children's Library Association, and the Association of Young People's Librarians. In 1958, the Children's Library Association became known as the Children's Services Division of the American Library Association, "and has responsibility to speak for the ALA on those matters which concern children's books and other library materials and their use in libraries in any type which serve children" (<http://www.ala.org/alsc/aboutalsc/historyofalsc>). In 1976, the division would change its name once again to the now familiar Association for Library Service to Children, "the world's largest organization dedicated to the support and enhancement of library service to children" (Association for Library Service to Children, n.d.).

Before children's rooms were slowly integrated into public library branches around the country, Moore became head of the brand-new children's department of the New York Public Library (Long, 1969; Martens, 2013). There, she faced questions of administration, book selection, circulation, programming, etc., as population numbers continued to grow (Long, 1969). Moore also played an integral part in the establishment of both the Newbery and Caldecott awards for

children's literature, two of the most distinguished and prominent recognitions of the genre. These awards helped to elevate the children's publishing industry and establish the credibility of children's librarians as reviewers and recommenders of quality children's literature (Martens, 2013). Furthermore, and importantly for this dissertation, Moore pioneered the story hour, begun in the late 19th century (Long, 1969). Story hours were held in the evenings and in conjunction with special holidays, and storytellers were brought into the library branches and the events were ticketed to temper attendance. Moore was also known for her interactions with her young patrons, part of building trust and providing recommendations for these budding readers (McDowell, 2009). Moore believed in the ability of the public library to have a positive impact on the social lives of children as well as on their reading ability (Walter, 2001). Through the efforts of these leaders and their contemporaries, one can see the development of the second mission: enable leadership and innovation in the form of bold new steps in the emergent field of children's librarianship.

These influential leaders in the field of children's librarianship were really responsible for building the bones of their work from scratch. Especially in the case of Hewins, Moore, Effie Louise Power (Kimball, Jenkins, & Hearne, 2004), and many others, the work of the children's librarian became a distinguished, influential career for women that also impacted and enhanced the lives of the children and families they served. Power took on the task of establishing herself as a children's librarian, but then she also educated others on how to be successful practitioners of this work. She attended one of the early training programs available to librarians at the Carnegie Library School in Pittsburgh. Graduating in 1904, she went on to work at the Carnegie Library in Pittsburgh and then continued her career at the St. Louis Public Library (SLPL) in

1911. Power's training and experience enabled her to take on the task of coordinating programs across the various branches of the SLPL, which included implementing story hours for children and book-based outreach programs. Power also organized the other children's librarians in the system to get together and discuss their work and visited them in their branches (Kimball, Jenkins, & Hearne, 2004). These types of practices continue today as ways in which children's librarians are typically assessed and managed (Mills, Campana, et al., 2015). Power also authored one of the first textbooks on children's librarianship, entitled *Library Work with Children*, published in 1930 and revised in 1943 to *Work with Children in Public Libraries* (Kimball, Jenkins, & Hearne, 2004). It covered every possible area of how to provide excellent service to children in the library, including background information and character-based guidelines on how to select materials (2004)—in fact, much of the content in Power's textbook is similar to today's MLIS degree at many graduate institutions around the country. Among the voices not commonly heard or studied in the historical literature of children's librarianship are the African-American librarians, women like Augusta Baker, Charlemae Rollins, and Barbara Rollock, who were dedicated to serving all children and providing them with meaningful, positive resources to help them achieve (Walter, 2001). Walter talks about the strong penchant for social justice among early librarians, and one would argue that that tendency continues today through various summer programs that include community meals and the recent laser focus on the different aspects of early learning in storytime to try and address learning gaps present as early as kindergarten for some children. Power, too, exemplified a spirit of social justice in her work as a children's librarian in Pittsburgh, Cleveland, and St. Louis, serving children of many different backgrounds and committing herself to making sure all children have access to the benefits of the public library (Kimball et al., 2004). Finally, these social justice efforts and

connections with community resources embody the third mission: develop the role of community partnerships in library service to children.

It is clear from this historical reflection that public library storytimes, offered at public libraries in this country for more than a hundred years, represent a long-standing tradition in library services for children (Albright, Delecki, & Hinkle, 2009; McDowell, 2009). Complete with colorful, lively storybooks, catchy rhymes and fingerplays, and craft activities, these events offer young children meaningful and varied learning opportunities outside of the home and before many of them enter formal schooling. Furthermore, storytimes model for parents and caregivers the importance of reading to children (McKechnie, 2006). As such, these storytimes can offer children an equalizing boost, a chance to level the early learning playing field before they enter school, led by the many children's librarians tending to the children pouring in and out of the newly established rooms, checking out materials, designing services, and generally supervising activity.

And yet there still were not specific prerequisites nor an enumerated skill set for the profession of children's librarianship. Another of Moore's significant contributions to the field was a paper entitled "Special Training for Children's Librarians" (1898), which acted as a call to the field. Effie Louise Power, a force in her own right, contributed what she learned on the job at the Cleveland Public Library in 1895 with her education (Kimball et al., 2004). The Training School for Children's Librarians, which opened at Pittsburgh's Carnegie Library School opened in 1901, and Power graduated from the program in 1904, going on to study at Columbia's Teacher's College Summer School, finishing in 1906. This combined library and educator experience

served her well when she first returned to Carnegie Library of Pittsburgh and then moved on to St Louis Public Library in 1911, where she was named Supervisor of Children's Work and established a "systematic storytelling program similar to that used at the Carnegie Library in Pittsburgh, which included library story hours and book distribution at the municipal playgrounds" (2004, p. 927). Power also published a pamphlet, entitled "How the Children of a Great City Get Their Books," which would become one of the earliest guides for children's librarianship (2004). The pamphlet outlined an early system of evaluation to be used by children's librarians to select the materials they provided to children. Power would go on to teach future librarians at Columbia University's School of Library Service, as well as other summer schools, and contribute her wisdom to the efforts to address a growing concern in the field about a lack of professional training among children's librarians.

Working through the American Library Association, Power was commissioned to author a textbook on the work of public library youth services professionals, entitled *Library Work with Children*, distributed to library schools in 1928 and published in 1930 (Kimball, Jenkins, & Hearne, 2004). A second edition, *Work with Children in Public Libraries*, published in 1943, "contained chapters on the values of library work with children, the history of children's books, book selection, library collections, planning and equipment, circulation work, reference work, reading guidance, library service to adolescents, extension work, children's department administration, and children's librarianship as a career" (2004, p. 933). Though ambitious in scope, these textbooks were intended to cover all aspects of children's librarianship and present a full picture of the job. Moreover, Power infused the work with her belief that children's librarians are equal to other librarians and should maintain control over the children's sections of

the library and the materials contained within. Furthermore, Power, in her 1943 second edition, established a clear purpose for the children's librarian as that of enabling and supporting the reading and learning development of children to help them grow into adult readers. The competencies and considerations that were part of the first training programs continue today: behavior and activity level in the children's room; conduct during storytimes; reader's advisory; knowledge of the genre of children's literature; and others. Long (1969) attributes the development of this definition of the field of children's librarianship to the acts of pioneers such as Moore and others:

To make good books available to all children of a community; to train boys and girls to use the adult library with discrimination; to enforce and supplement the class work of the city schools; to cooperate with institutions for civic and social betterment; the first and last to build character and develop literary taste through the medium of books and the influence of the children's librarian (pp. 105-6).

2.2.2 *National competencies for the profession of children's librarianship*

To effectively serve the children who come into the library and support their development, the field of children's librarianship sought to create criteria that could guide professionals in their work. In 1989, the Association for Library Service to Children (ALSC) Education Committee created the first draft of such criteria, entitled "Competencies for Librarians Serving Children in Public Libraries." These competencies were subsequently revised in 1999, 2009, 2015, and 2020 (<http://www.ala.org/alsc/edcareers/alsccorecomps>). These competencies offer insights into the professional expectations for practitioners in the field of children's librarians. Thus, I will highlight aspects of these competencies that demonstrate how librarians are expected to

incorporate planning and assessment into their work to offer programming for children in public libraries, as well as highlight the aspects that point to aspects of delivery of this programming in ways that are meant to reach and support children and caregivers. These competencies serve to articulate pieces of expected expertise from the field for these professionals, and I hope to surface further nuances of these pieces of expertise in the data I analyze in this dissertation.

From the competencies document:

Librarians are vital to all children, caregivers, and the communities that support them.

The Association for Library Service to Children (ALSC), a division of the American Library Association (ALA), believes that all children and their caregivers need and deserve the very best opportunities, which is why ALSC members are leaders in the field of children's library service, particularly in areas of access, advocacy, outreach, inclusion, diversity, family literacy, and lifelong learning. To achieve this excellence, ALSC recommends the following competencies to all children's librarians and other library staff whose primary duties include delivering public library service to and advocating library service for children ages 0 to 14 and their caregivers (2020, web).

From this quote, it is clear that ALSC, the "world's largest organization dedicated to the support and enhancement of library service to children"

(<http://www.ala.org/alsc/aboutalsc/historyofalsc>), intends these competencies to guide practice and innovation in service to the children and families who partake in library services. Thus, I decided to analyze the 2020 revision to these competencies to understand the field's latest expectations for practitioners of children's librarianship offering programming for young children, in terms of expertise, planning, delivery, and assessment.

Under each of the seven Key Areas of Service, I selected the competencies that speak to professional expertise and the stages of planning, delivery, and assessment. I then bolded keywords within each competency that connect to the stages of Planning, Delivery, and Assessment and Expertise. Next, I conducted a cycle of open coding (Corbin & Strauss, 1990) on the keywords and each competency to understand how these professional standards are including planning, delivery, assessment, and expertise in their expectations for children's librarians. I discuss the development of each code below.

I. Commitment to Client Group (7 total competencies)

4. **Understands** theories of infant, child, and adolescent learning, literacy development and brain **development**, and their implications for library service.

5. **Understands** current educational practices, especially those related to literacy and inquiry.

6. **Assesses** and responds on a regular and systematic basis to the needs and preferences of children, their caregivers, educators, and other adults who use the resources of the children's department, including those unserved and underserved by the library.

Under this first Key Area of Service, there are two instances of the term "Understands" and one instance of the term "Assesses." The first instance of "Understands" relates to the possession of knowledge of existing theories of child development and learning and the impact of this research on the practice of children's librarianship. The second instance of the term relates to current practices, especially the practices that build on the research indicated in the first instance of understanding. Thus, it is expected that children's librarians have an understanding of relevant

research and how it can impact and is impacting practice in the field of children's librarianship. I would apply the code of Research and Practice Knowledge to these competencies. For the keyword "Assesses," the intent is that practitioners be aware of and responsive to the needs and preferences of those who make use of the resources of the children's department at the library. This competency links the concept of "assess" with "awareness" and "responsiveness." This will be an important way to understand the role and nature of assessment in the data I analyze in this dissertation. I would apply the code of Assessment Using Awareness and Responsiveness to this competency. This Key Area of Service, therefore, touches on professional expertise and the stages of Planning and Assessment.

II. Reference and User Services (8 total)

N/A

I did not find any competencies under this Key Area of Service that are relevant to the stages of Planning, Delivery, and Assessment as they pertain to storytime production.

III. Programming Skills (9 total)

1. **Designs**, promotes, **presents**, and **evaluates** a variety of diverse programs for children, with consideration of equity, diversity, and inclusion; principles of child development; and the **needs, interests, and goals** of all children, their caregivers, and educators in the community.
5. Integrates literacy-development techniques in program **design** and **delivery**, engaging and empowering caregivers in a culturally competent way.

7. Identifies, engages, and supports colleagues, coworkers, and community members from diverse backgrounds to **contribute ideas and skills** for programs and presentations.
8. **Establishes programs** and services for caregivers, childcare providers, educators, and other community professionals who work with children, families, and caregivers.

Under the Key Area of Service of “Programming Skills,” there are several keywords that surface aspects of planning, delivery, and assessment with respect to programming for young children. First, two competencies explicitly use the term “design,” though they narrow the definition to create or develop in terms of a program. The first competency, though, sequences “design” with “promotes, presents, and evaluates,” resulting in a kind of process that children’s librarians should be expected to follow to produce their programs. Thus, one can surmise that children’s librarians are expected to engage in the pieces of this process as they develop their programs for children. The competency then pairs expertise with this practical process, by indicating that children’s librarians should consider the “developmental stages and needs, interests, and goals of the children, caregivers, and educators in the community.” This carries through the expertise earlier highlighted as “understanding” in the Key Service Area of “Commitment to Client Group” and connects that understanding with practice. I would apply the code of Informed Program Design to this competency to capture the way in which expertise of child development and community needs figure into the design of programs for the community.

The next competency further underscores this connection between research and practice, using the term “integrates” to describe how “literacy-development techniques” connect to “program design and delivery.” This competency also provides a second instance of the term “design,”

again meant to indicate the creation and development of a program. Thus, we can see that program production is intended to be research-based and evidence-based. Moreover, this is the first instance of the term “delivery,” bringing in the storytime production stage of Delivery into this work. I would apply the code of Research and Practice Integration to this competency to capture the way in which research and practice are meant to interact in the design and delivery of programs for children.

Finally, competencies 7 and 8 under this Key Area of Service touch on ways in which the community can contribute to the program development process. Competency 7 in particular seeks to include the community in the program planning through the sharing of ideas and skills—thus extending and expanding the expected expertise of a children’s librarian to invite expertise from the community. Competency 8 extends the audience of programming to include adults outside of the library staff, such as childcare professionals, educators, and other professionals in the community who work with children. This kind of inclusion of a distributed expertise adds a level of depth to the work of the children’s librarian, emphasizing community connections and relationship building to introduce these kinds of professionals and their expertise and ideas into the planning stage of storytime production. I would apply the code of Community Expertise in Planning to these competencies to capture the knowledge and ideas inherent in community members and their importance to the Planning of storytimes. This Key Area of Service, therefore, touches on professional expertise and the stages of Planning, Delivery, and Assessment.

IV. Collection Knowledge and Management (10 total)

N/A

I did not find any competencies under this Key Area of Service that are relevant to the stages of Planning, Delivery, and Assessment as they pertain to storytime production.

V. Outreach and Advocacy (8 total)

1. **Defines and communicates** the role and scope of library service for children and their families to administrators, other library staff, and members of the larger community.

This competency touches on the advocacy needed to inform external stakeholders such as “administrators, other library staff, and members of the larger community” of the work that children’s librarians do to serve their communities. This advocacy consists of Defining and Communicating the aspects of this work, which requires an understanding of the impact of the work. That impact can be determined through the stage of Assessment, by developing an understanding of the experiences of the children and parents/caregivers who attend. This understanding, gained through Assessment, can then be defined and communicated through advocacy to these external stakeholders. For this reason, I would apply the code of Advocacy through Assessment to this competency, whose Key Area of Service is relevant to the stage of Assessment.

VI. Administrative and Management Skills (11 total)

1. Actively participates in all aspects of the library’s **planning** process to represent and support service to children, their families and caregivers, and educators.

2. Sets long- and short-range **goals**, objectives, strategic **plans**, and priorities.
5. Documents and **evaluates** services and needs **assessments** through appropriate research methods.
9. Participates in writing job descriptions, recruiting, interviewing, training, **evaluating**, and **encouraging** continuing education for staff who work with children, their caregivers and families, and educators.

Competency 1 under this Key Area of Service specifically uses the term “planning” to refer to a particular stage of a larger process, emphasizing that professionals should be engaged in “all aspects” of this stage as a way to “represent and support service to children, their families and caregivers, and educators.” Planning is seen as encompassing various aspects with the purpose of representation and support for the community. Moreover, planning is clearly stated as active work for a professional in children’s librarianship, even listing it under Administrative and Management Skills. I would apply the code of Active Planning for Representation and Support to this competency.

Competency 2 delineates pieces of this planning stage, through the setting of “goals, objectives, strategic plans, and priorities.” These pieces are forward-looking and indicate an intentionality to the Planning stage, one that presumably also seeks to “represent and support service to children, their caregivers, and educators.” I would apply the code of Intentional Planning to this competency.

Competency 5 switches to assessment-related language, using the terms “evaluates” and “needs assessments” to describe the ways in which professionals should seek to understand the impact of their work to serve children and families. It is interesting that these Assessment-related terms should appear in the same Key Service Area as those for Planning, perhaps indicating a connection between these two stages. I would apply the code of Assessment as Ongoing Community Learning to this competency.

Competency 9 looks at assessment in terms of the recruiting and support offered between staff members, especially with respect to onboarding new staff. Not only is the term “evaluating” used, but also “encouraging continuing education,” emphasizing the importance of ongoing self-evaluation and learning of new information to grow one’s practice. I would apply the code of Assessment as Ongoing Professional Learning.

This Key Area of Service is relevant to the stages of Planning and Assessment.

VII. Professionalism and Professional Development (11 total)

2. Stays **informed** of current trends, emerging technologies, issues, and research in librarianship, child development, early and family literacy, education, and allied fields.
3. Practices self-**evaluation** and pursues professional development and continuing education opportunities on an ongoing basis.
8. **Mentors** library-school students, paraprofessionals, and new librarians.

9. Participates in local, state, and national professional organizations to **strengthen** skills, **interacts** with fellow professionals, **promotes** professional association scholarships, and **contributes** to the library profession.

Competency 2 under this Key Area of Service specifically uses the term “informed” to describe the efforts professionals undertake to continue to understand the “current trends, emerging technologies, issues, and research in librarianship, child development, early and family literacy, education, and allied fields.” This information ties back to the expertise expected in Key Service Area I, Commitment to Client Group, and emphasizes the ongoing, iterative nature of this expertise, meant to grow and expand with the emergence of new information. For this reason, I would apply the code Professionalism as Informed Practice to this competency.

Competency 3, for the first time, turns Assessment or evaluation inward and uses the term “self-evaluation” as part of the Key Service Area of Professionalism and Professional Development. This equation of self-evaluation work with Professionalism should codify the practice of self-evaluation as a crucial part of the work children’s librarians do to plan, deliver, and assess their storytimes using their existing and ongoing, tacit expertise. I would apply the code of Self-evaluation as Professional Practice to this competency.

Competency 8 introduces the term “Mentors” to the suite of competencies, again under the Key Service Area of Professionalism, indicating a professional aspect to the work of mentoring peers and colleagues in their work. I would apply the code of Mentorship as Professional Practice to this competency.

Competency 9 speaks to professional expertise and the idea of strengthening skills through ongoing professional development and participation in organizations with peers. Verbs such as interact, promote, and contribute speak to the active, community-focused nature of this strengthening process and the iterative, ongoing nature of developing and expanding one's expertise as a professional. I would apply the code of Expertise Growth and Contribution as Professional Practice to this competency.

Summary:

My initial analysis of these core competencies, laid out by the ALSC Education Committee, offers a preliminary foundation for the analysis in this dissertation to understand the nature and role of reflection in how storytime providers plan, deliver, and assess their storytimes. It is clear that the field expects professionals to demonstrate expertise related to literacy, child development, and program development; to apply that expertise to the ways in which they develop and design programs for children and families; and to seek ways to strengthen that expertise through connections with colleagues, national organizations, and continuing education. Furthermore, there is a clear emphasis on mentorship and self-evaluation, though the latter is mentioned simply as a solitary concept without qualifiers nor explanation.

Planning is well-highlighted in these competencies, often through the use of the term "design" as way to instruct professionals to apply an intentionality to the work they do to set up their programs for children. This planning is meant to take into consideration children's developmental capabilities as well as "interests and goals" not just of the children but also "of the caregivers and educators in the community." Additionally, children's librarians should be

designing programs that fold techniques and research related to early literacy into the delivery, and look to peers and community members to share in the content development of the program. This planning process is also meant to be goal-oriented and incorporate ongoing assessments throughout the production (Stooke & McKenzie, 2007) process. In this way, we can see an overlap and connection between planning and assessment, as the assessment strategies outlined in the competencies are meant to then inform future program planning.

Delivery is also lightly considered in these competencies, through the use of terms like “engaging” and “empowering” community members and offering research-based literacy techniques in the program itself. However, this area lacks robust, action-oriented competencies and would benefit from an investigation of the research related to interactivity (Campana et al., 2016; Mills & Campana, 2019) to further guide the development and delivery of engaging and empowering storytimes and programs for children and their caregivers.

Finally, assessment, as explained above, is in many ways discussed as part of Planning—a way of informing future planning through a careful reflection on past experiences. Several assessment strategies are put forth, albeit in a general fashion, including self-evaluation (what I in this dissertation will call self-reflection); peer mentorship, supervision, and surveys of community members and caregivers. Many of these assessments should explore needs, interests, and preferences of the children and caregivers in the community(ies) being served. This holistic attention to the actors who participate in and the elements that make up a program will likely lead to an informed planning process.

Table 2-1 shows the codes I have surfaced across these key areas of service and their underlying competencies.

Table 2-1 Codes developed from ALSC Core Competencies review

	Key Areas of Interest and Competencies				
Codes	I	III	V	VI	VII
Research and practice knowledge	I: 4, 5				
Assessment using awareness and responsiveness	I: 6				
Informed program design		III: 1			
Research and practice integration		III: 5			
Community expertise in planning		III: 7, 8			
Advocacy through Assessment			V: 1		
Active planning for representation and support				VI: 1	
Intentional planning				VI: 2	
Assessment as ongoing community learning				VI: 5	
Assessment as ongoing professional learning				VI: 9	
Professionalism as informed practice					VII: 2
Self-evaluation as professional practice					VII: 3

Mentorship as professional practice					VII: 8
Expertise growth and contribution as professional practice					VII: 9

Looking across all these codes, one can see the stages of Planning and Assessment present in many of the codes; the stage of Delivery rather less present by itself; and Expertise present here and there as well, often as a part of another stage, or as a part of professional practice. It is clear, though, that the stages of Planning, Delivery, and Assessment, and professional expertise, figure prominently in the key areas of service and underlying competencies that comprise the professional expectations and standards for children’s librarians and for the field of children’s librarianship.

2.2.3 *Gaps in these competencies*

However, one noticeable gap in this list of competencies is reflection, as a way of further informing the planning, delivery, and assessment of storytime programs for children and their caregivers. Reflection, as will be discussed in section 2.4, offers professional practitioners a chance to stop and think about what they are doing, how they are doing it, and whether what they are doing and how they are doing it should evolve and change based on what they as professionals are observing. Schön defines “practice” as “made up of chunks of activity, divisible into more or less familiar types, each of which is seen as calling for the exercise of a certain kind of knowledge” (1987, pp. 32-33). Reflection also offers a way to understand the small moments of the practice of storytime—the in-between episodes and the conversations,

actions, and adjustments that take place in those small moments. Codifying reflection as a competency to which the field should aspire and which the field should learn how to do, embeds the practice into the production of programming for children and further legitimizes the work (Stooke & McKenzie, 2011) inherent in storytime development for supervisors (Cahill et al., 2020c) and other outside evaluators who can then recognize reflection and reflective work as necessary for the development of quality storytimes for children and families.

2.3 RESEARCH ON THE PRODUCTION OF STORYTIMES

Public librarians have long been aware of the need for an increased emphasis on early literacy in their programming for young children. Dowd, (1997), in an article for *Public Libraries* magazine simultaneously stated the general presence of early literacy programming in public libraries as well as the decided lack of corresponding research demonstrating the impact of that programming on children and families. Recently, researchers have turned their attention to understanding storytimes as more than just entertainment, but rather as rich environments filled with learning opportunities. Public library storytimes do indeed offer valuable early learning opportunities for children who attend (McKechnie, 2006; McKenzie & Stooke, 2007; Campana et al., 2016; Mills et al, 2018), when these storytimes are interactive and immersive environments in which learning is developed through play.

Several papers have already done a review of the research conducted on public library storytimes as sites of early learning (See Campana et al., 2016; Mills et al., 2018; Albright, Delecki, & Hinkle, 2009; Dowd, 1997; Stooke & McKenzie, 2011; Campana, 2018; Cahill et al., 2017; Cahill et al., 2020a). Storytime has been well-established as a learning space for young children

that is not yet formally constrained by standards and checklists, where the idea is to learn through play. However, few researchers have explicitly called out the stages of storytime development—planning, delivery, and assessment. This section will surface ways in which the major studies of public library storytimes talk about and contribute to an understanding of the production of storytime.

McKenzie and Stooke's study (2007) is perhaps one of the most fundamental to establishing storytime as the product of (often invisible) work, done by children's librarians. These researchers clearly state that they "work from the premise that storytimes come into being against the backdrop of staffing schedules, room bookings, fire regulations, and the like. The very existence of storytime therefore depends on decisions made earlier and elsewhere" (p. 5). These decisions are part of the production process librarians undergo to put on the storytime programs they offer for families and children, taking into account these different logistics and decisions. Moreover, McKenzie & Stooke identified that certain values and communication patterns are fundamental parts of storytime, and that these communication patterns are partly put in place by the participants. This collectivist approach to understanding storytime as a production underscores the practice as co-constructed by librarians and participants alike through social interaction and cultural understanding. This production is composed of a variety of tasks that form the "work" of storytime. Through in-person observations of storytime sessions over a period of time, these researchers came to understand the pieces of this work that go into producing storytimes.

They first describe the “preproduction work,” then “identify ways that program participants, like actors on a stage, construct and rearrange the space to facilitate certain kinds of activity and constrain other kinds” (p. 8). They go on to enumerate a variety of preparatory activities, including: scheduling the program and publicizing it; managing attendance levels; setting up rooms or space for the storytime program; creating a welcoming space for children and caregivers; and identifying and procuring resources for the program that are appropriate for the children who attend, not just materials to be used in the program but books that could be read and explored following the program as well. These activities can be characterized as Planning work within the overall term of storytime production.

Next McKenzie & Stooke discuss the ways in which the “form and tempo of storytime” (11) were constructed through a kind of continuous dialogue with the participants in storytime, something Campana (2018) also surfaced in her dissertation, looking at the roles and interactions between the storytime providers, the caregivers, and the children throughout the program of storytime. The form and tempo include activities like reading a book and demonstrating and presenting a rhyme—parts of the work of Delivering a storytime program. The caregivers ensure the participation and engagement of the children in their care, thereby co-constructing the experience of storytime. The form and tempo are also informed by a kind of ongoing “reading” of the audience throughout the program. In this way, McKenzie & Stooke are identifying ways storytime providers are noticing, perceiving what is happening among their audience members and using that information to inform their work. This is a kind of assessment in the moment, by storytime providers of “...children’s bodies and gaze as informative of children’s engagement and thereby of the success of their attempts to provide developmentally appropriate programs”

(p. 11). This kind of “reading” being done by the storytime providers gives them feedback on how things are going for their participants, which can also enable the storytime provider to make changes to their program based on that feedback. The researchers also point out various ways in which storytime providers offer and react to cues with the audience members, in terms of presenting or removing objects and props, referred to as “physical management of artifacts” (12). This ongoing communication with children and caregivers, through the routines of storytime, helps to contribute to this discursive delivery of storytime. McKenzie & Stooke’s work demonstrates how storytime is a production, made up of the work of planning, delivery, and assessment—often considered the invisible work done by storytime providers to offer these programs and facilitate the learning and connection among participants that take place within them. Throughout this dissertation, I use McKenzie & Stooke’s concept of the production of storytime to refer to the combined and often overlapping work of planning, delivering, and assessing storytimes.

2.3.1 *Storytime planning*

Bringing forth McKenzie & Stooke’s term of preproduction to look at the planning work that storytime providers do to set up their programs, one study stands out as the main one to develop resources and then provide an intervention to instruct storytime providers on how to plan using these resources.

Project VIEWS2 (Valuable Initiatives in Early Learning that Work Successfully) was a multi-year, quasi-experimental, mixed-methods study of storytimes in Washington state that sought to develop tools that could measure the early literacy content of the program and the behaviors

present in the children who attend storytime. The study used qualitative observation and quantitative coding of 240 storytimes at 40 libraries. Through the development of these research tools, and their usage in two years of data collection, the study demonstrated first that storytimes are sites of early learning content and behaviors and that there is a correlation between the content offered by the storytime provider through the content of the storytime program and the early literacy behaviors exhibited by the children who attend (Campana et al., 2016). The researchers then developed and offered an intervention to first the experimental and then to the control group of participating storytime providers that translated the research tools into planning tools for these practitioners and provided them with strategies to plan intentionally using these tools, with the goal of increasing the amount of early literacy content in their programs. Following the second year of data collection, the study found that a purposeful focus on early literacy principles in public library storytimes has a statistically significant effect on the observable early literacy behaviors of the children who attend storytime (Mills et al., 2018). Project VIEWS2 provided librarians with research-based planning tools that would enable them to understand how to provide literacy-rich read-alouds and advocate for their work. In this way, VIEWS2 set the stage for understanding planning as one part of a cycle of work that storytime providers do to develop and offer their storytime programs.

Following the study, the VIEWS2 intervention was quickly translated into a practitioner-based, professional development program with the help of OCLC (The Online Computer Library Center) and their professional development platform WebJunction, which provides valuable continuing education opportunities for librarians. The online orientation program, called Supercharged Storytimes, was based on the research from Project VIEWS2 (Campana, Mills, &

Ghoting, 2016), and used the model the researchers created for the study's intervention. OCLC staff offered the orientation first to Washington state as a pilot, and then continued the program with five other states around the country, in an effort to more quickly bring research-based findings to practitioners so that they can enhance and build on the work they do every day (2016). In this way, librarians could plan and deliver literacy-rich storytime programs for children ages birth to age five and serve as meaningful partners at the local, state, and national level in helping young children achieve and be ready for school. This program has since been offered nationwide and undergone a second iteration that focused on social justice principles in storytime (WebJunction, 2019).

Supercharged Storytimes adopted the VIEWS2 intervention framework of Intentionality, Interactivity, and Community (Mills & Campana, 2019), which worked to guide the ways that storytime providers are planning with the intent of offering literacy rich programs, incorporating interactive principles such as dialogic reading into their delivery process, and building a community of practice among their peers that can provide input and insight for each other's practice. I will return to this framework as I discuss the stages of delivery and assessment below. It is important to note, however, that VIEWS2 did not explore the intricacies of the planning process of storytime providers beyond what was discussed in the intervention webinars, in follow-up surveys, and so forth. There is room, therefore, for a more targeted study that specifically explores how storytime providers plan the various elements of their programs.

2.3.2 *Storytime delivery*

Storytime programs are rich with variety—in the elements (Campana, 2018) included and in the types of themes and learning concepts that are presented through these. These various elements—reading books and telling oral stories using props like flannel boards; singing songs; acting out fingerplays and movement rhymes; providing messages to parents and caregivers about the learning that is taking place in storytime or about events at the library; making nametags before storytime; craft and/or playtime following storytime—make up a recipe for the program of storytime and are the subject of many practitioner-developed books in the field to guide their design and delivery (Anderson-Newham, 2014; Freeman & Bauer, 2015; Ghoting & Klatt, 2014; Klipper, 2014; MacMillan & Kirkler, 2014; Naidoo & Scherrer, 2016; Scherrer, 2017).

As opposed to the production stage of planning, more research has been done to understand how storytime providers are delivering their programs. In 2006, McKechnie conducted an in-depth series of observations of babies and toddlers in public libraries in Canada, during a sequence of storytimes. McKechnie's findings expanded the delivery stage of storytime production, gaining insight into these young, often pre-verbal children's thoughts and behaviors and highlighting the presence of literacy-related activities and social interaction. Furthermore, McKechnie's work validated the method of observation to gain information about the children who attend storytime and their experiences in the program. The study asserted that library storytimes are indeed social spaces in which learning takes place among the participants through interactions between parents/caregivers and children as well as with the storytime provider. Storytime providers are

delivering programs that feature activities meant to build social interaction among participants and offer opportunities to learn through those social interactions.

McKenzie, Stooke, & McKechnie explored observations they conducted of children in storytimes in Canada in terms of the ways in which these participants are learning the work of storytime (2013). They found that, for novice attendees, instructions and advice came from storytime providers and more experienced participants. Moreover, it was discovered that “it was often difficult to identify the contributions of individual participants in isolation from the work of all” (10). The attendees, novice and expert, as well as the storytime providers are forming a community that shares information and attends to one another in a social way. In this way, “‘learning the library’ is a community enterprise and not merely the task assigned to its youngest patrons” (11). Through the curation identified by McKenzie & Stooke (2007) as the work of storytime, it is clear that participants (children and parents/caregivers) are learning the program and developing their repertoire of the program of storytime. Similarly, the storytime providers are recognizing the community of storytime and taking time to read their participants’ actions and reactions to understand engagement and experience. This sets the stage for a rich environment of assessment data to be gathered and explored in a reflective manner.

From 2011-2013, Project VIEWS2 researchers observed and coded 240 storytimes across the state of Washington, enabling a close and broad examination of the work of presenting the different elements that can comprise a storytime and the learning opportunities that these elements, and the storytime provider’s manner of delivering them, provided for the children who attend (Campana et al., 2016). In between these two years of data collection, the researchers

developed and delivered an intervention for all the participants in the study that emphasized dialogic reading practices (Whitehurst, 2002) and scaffolding (Vygotsky 1987; Berk & Winsler 1995), as ways to incorporate interactivity into the storytime program, to help facilitate children's learning of early literacy skills and concepts (Mills et al., 2018). In this way, VIEWS2 sought to guide and inform the delivery work of storytime production through the use of educational practices and the development of a community of practice around storytime (Mills et al., 2016; Campana et al., 2014).

Recently there is an increased demand on libraries to serve as informal learning environments for preschool-aged children, especially those whose families may not be able to afford formal preschool. In her dissertation entitled "The Multimodal Power of Storytime: Exploring an Information Environment for Young Children," Campana (2018) conducted a secondary analysis of the Project VIEWS2 storytime videos and demonstrated that storytimes are learning-rich, information environments filled with activities and materials intended to delight and instruct in turn, with specific roles for each of the participants and the provider that work together to co-construct the learning that is taking place. Campana established a model of these roles and relationships that take place among the participants and the provider during storytime: providers choose the flow and form of the components that fit together to make up the program; parents and caregivers scaffold their children's interactions and model behaviors and actions so that their children learn the material in the storytime; children offer their opinions and reactions to the stories, activities, songs, and other pieces of the storytime program—all of these actors help to shape and co-construct their own learning experiences (2018). These roles and relationships, and the distance and strength between them reveal the current state of interactions among these actors

and offer areas for growth and professional development on the part of the storytime provider to further strengthen and deepen these relationships to enhance the learning and information sharing that is taking place in storytime (2018). Additionally, Campana identified several areas of concrete learning that are taking place in the storytime data set as part of VIEWS2, in addition to literacy, such as early math (2020), which, like literacy, has been shown to be an early predictor of later school success. The study's findings demonstrate that storytime providers are offering a variety of early math concepts in their storytime programs through a variety of methods, pointing to a creativity and intentionality in how these practitioners plan and incorporate early math concepts into the stories, movements, songs/rhymes, and other elements of the program.

Since Project VIEWS2, another large-scale storytime study has been conducted by Cahill et al. (2017), using a stratified sample of 35 libraries across 3 states (Kentucky, Ohio, and Indiana). The overall study is ongoing, but one recent publication looked at how storytimes support school readiness, through the use of a tool called CLASS (Classroom Assessment Scoring System) (2020a). Specifically, the study examined interactions between the librarian and the children to understand how those interactions support children's learning and development and found that storytimes do offer children a generally supportive, positive learning environment that does seem to rely on caregivers as part of the emotional support system for children. This builds on Campana's work (2018), looking specifically at social emotional interactions while further asserting the importance of the interactions and roles that are present in storytime. Cahill et al.'s work (2020a) also demonstrated evidence of classroom organization factors in storytime, through the use of elements such as book reading, music, movement-based activities, and others, though it is clear from this research that the informal nature of storytime sometimes results in a lighter

touch on the learning concepts inherent in some of these elements. Finally, Cahill discovered areas for improvement for storytime providers, specifically around instructional support, in order to capitalize on the various opportunities storytimes offer, especially around shared reading (2020a). Cahill's study included a survey of 346 parents and caregivers to understand why adults bring children to storytime (2020d), a fundamental question especially for libraries that seek to be community-oriented in their programming for children and families. Findings include providing children with the opportunities to interact with other children, to participate in activities, and listen to stories to build an enjoyment of reading as the primary motivators. Since prior research has established the presence of roles for storytime providers, children, and parents/caregivers in storytime, it is important to understand why these actors are present at the program and what their motivations might be for attending. This information would be particularly useful for storytime providers in the ways they go about planning, delivering, and assessing their storytime programs to understand impact and success.

Research has not been limited to academia; the field of children's librarianship has itself developed tools and then conducted/commissioned two evaluations of these tools to better understand the practice of storytime and the learning that is taking place in storytimes. In 2000, a joint partnership between the Public Library Association (PLA) and the Association of Library Services to Children (ALSC) and The National Institute of Child Health and Human Development (NICHD) was established to develop a parent-focused series of workshops built around six early literacy skills: print awareness, letter knowledge, phonological awareness, vocabulary, narrative skills, and print motivation (Meyers & Henderson, 2004). This series, known as Every Child Ready to Read (ECRR), soon became a well-known training program for

parents on the importance of emphasizing early literacy, with an emphasis on the idea that parents are a child's best and first teacher, and that reading instruction can begin as early as birth. The workshops were intended to extend and expand on the instruction that happens in storytime so that parents can continue at home and further support their child's learning outside of storytime. Following a first evaluation (Neuman & Celano, 2008), the program was revised to Every Child Ready to Read @ your Library 2nd Edition (ECRR2). The intent with the revision was to be more parent-friendly and focus on a framework of five practices (talking, singing, reading, playing, and writing) and six aspects of oral language (oral language, vocabulary, background knowledge, print conventions/awareness, letter knowledge, and phonological awareness) (Campana et al., 2016). In storytime, these practices are highlighted in parent asides so that parents are cued into the learning that is taking place in the storytime and, in some cases, handouts are also made available to parents to continue the learning outside of storytime (Stewart, Bailey-White, Shaw, Compton, & Ghoting, 2014).

This program continues today as a regular framework in thousands of libraries across the country, and the practices are a part of the vernacular for many storytime providers, as evidenced by a second evaluation, conducted over three years (Neuman, Moland, Celano, 2017). The researchers visited more than sixty libraries nationwide and examined storytime spaces, observed programs, and interviewed practitioners to understand the impact and reach of the ECRR2 program. The results of this investigation clearly show an attention on the part of librarians to parent engagement through the presence of welcoming spaces with play areas and space for parents/caregivers to interact and build community as well as support their child's learning; furthermore, librarians are viewing new aspects of their role, including those of educator and

community organizer, providing and sharing information and bringing in families who might not otherwise have come to the program and seeking opportunities to provide resources and information to those with greatest need in the communities they serve. Importantly, the research behind this evaluation demonstrates the careful orchestration that results in engaging, language-rich, interactive storytime programs, again with an eye toward parent engagement (2017).

Amidst the rich recommendations offered by this evaluation, there is not a discussion of self-reflection as a tool for enabling librarians to ponder and thoughtfully consider how to shape their work. The careful orchestration of spaces, programs, and collections, outlined in Neuman & Celano's research, speaks to the tenuous presence of, and continued need for, time for planning and assessment that enables such rich delivery.

These outside evaluations of Every Child Ready to Read also serve to provide an outside view of a practitioner-developed program and offer practitioners directions for continued professional development and growth as a profession. They complement the research-based findings outlined above that assert the presence of social and literacy-based learning in the storytime program and the interactions between actors in the program (storytime provider, children, parent/caregiver) that co-construct that social and literacy-based learning. So far, I have examined the planning and delivery pieces of the storytime research that has taken place. It is important, too, to look back and understand what other kinds of evaluation and assessment measures have been implemented over the years to determine what perspectives and approaches have been already put in place in order to determine impact and success. The next section provides an overview of historic and existing assessment measures for children's librarians in public libraries.

2.3.3 *Storytime assessment*

Storytime assessment, the third part of this storytime production circle (Campana, Mills, & Ghoting, 2016; Mills, Campana, & Clarke, 2016) continues to be an area that is open for additional research and understanding. Studies in the 1970s and 1980's identified outputs as the primary measures used by library staff to understand the impact they were making through their programs, collections, and services (Zweizig, Braune, & Waity, 1985, 1990;). Later, researchers in the 1990s sought to push the field forward in terms of assessment through the use of community data and outcomes. Walter (1995) identified many of these outputs as primarily quantitative, and made up the following:

- Number of visits
- Number of materials used
- Circulation
- Percentage of searches for library material by young adults
- Attendance at programs
- Annual number of contacts with community partners
- Youth participation rates (pp. 3-4).

And yet the field would come to realize that these outputs were insufficient in terms of painting a complete, effective portrait of the impact and importance of public library storytimes. In 1978, in a chapter entitled "Research and Measurement in Library Services to Children" that was included in the book *Evaluation Strategies and Techniques for Public Library Children's Services: A Sourcebook*, published in 1990, Fasick expressed the concern of the time that the field of children's services could no longer continue to trust that it would be supported by good feeling alone, nor could its practitioners rely on the "hard to evaluate" nature of their work as a

reason to eschew quantitative measuring of the outputs and attendance of storytime programs.

Said Fasick,

...it seems clear that sooner or later children's librarians are going to have to adopt some forms of objective, quantitative measurements. The major question is whether these measurements will be the most appropriate ones, or whether they will be ones borrowed from other sources and applied willy-nilly to children's services (1990, p. 20).

And yet Fasick understood the difficulty of placing such a cold lens on the dynamic, vibrant work of storytime production, saying, "There are problems in the evaluation of library services to children that simply do not exist in other types of library work" (1990, p. 20).

Yet, from whence came the reticence and defensiveness often displayed by children's librarians in the face of being asked to evaluate their storytime programs? Fasick identifies several factors for this, including a lack of understanding why it is necessary now to justify a service that has been around for so long and that has up to that point been well received; an insistence that this work is not measurable; a fundamental change in the characterization of the work that children's librarians do, from a kind of "continuation of school" (1990, p. 21) for children who had left school at fourteen and no longer had access to education, to a suite of services intended to address a multitude of goals, broadly touching on cultural, social, and learning-based concepts and concerns. Moreover, these services often take place beyond the walls of the library and out in the community. Fasick points out, "When we consider the size of the tasks suggested for children's services and the difficulty of evaluating any one of them, it is no wonder that

librarians protest that they cannot measure their services and present them in neat statistical tables for the annual report” (1990, p. 22).

The problem of how to assess storytime programs continued with the work of Robbins et al., in their chapter, “Introduction to Evaluation,” also included in *Evaluation Strategies and Techniques for Public Library Children’s Services: A Sourcebook*. This work sought to put forth the question of “Are we *there* yet?” (1990, p. 9) as a way of understanding evaluation in children’s services. Rather than measuring static outputs, Robbins et al. instead characterized evaluation as a process of moving towards a target, “a repeating process, a series, through which the library moves closer to its intended goal, the target. However, while the library is carrying out its plan, the demands being made on the library and the characteristics of its environment change; the target moves even as we attempt to approach it” (1990, p. 10). Instead, the authors offer a planning process, acknowledging the ways that planning is intertwined with assessment/evaluation, saying,

It is probably clear to the reader that our concept of evaluation is so intertwined with planning that both must be dealt with in evaluating any aspect of library operations.

Knowing what to evaluate requires knowing what was planned. If you are not clear where you want to go, then how do you know when you have arrived? (p. 10).

This planning process put forth by Robbins et al. is described as cyclical and can be embarked upon at any point in the process (p. 11). This speaks to a continuous interweaving of intent with respect to the stages of planning and assessment throughout the storytime production process. Evaluation had been primarily focused, as indicated above, on outputs, on larger planning

strategies, and determining evidence for advocacy. In fact, Chelton gathers various definitions of evaluation in her 1987 article:

- ...the process of determining whether something is what you want it to be (Lynch, 1983)
- ...examining and weighing a phenomenon against some explicit or implicit yardstick (Weiss, 1972).
- ...an attempt to devise in some normal way a procedure for obtaining evidence or assessing how well a goal or objective...has been met (Rayward, 1985).
- ...a systematic way to observe and describe what and how well you are doing to yourself and to others... (Chelton, 1987)

Chelton adds her own definition, as follows: “Evaluation is the means by which a program, service, or activity is shown to have or have not worked or to examine what might work. It involves a systematic and explicit comparison of what actually occurred with what was planned” (1987, p. 54).

However, the idea of self-assessment, of a more individualized, reflective approach to assessment was not as prevalent nor as widely implemented as these more quantitative approaches. Then in 1988, the ALA Continuing Education Network and Exchange Round Table published *The Self-Assessment Guide for Children’s Services*, developed and revised by Children’s Services Librarians and the Staff of the Office of Library Development and Services, Minnesota Department of Education. This guide was revised in a second edition in 1994. Built upon the questions of “What are my strengths, i.e., what am I able to do well? What are my developmental needs, i.e., what could I do better? What could I do about my needs? Strengths?

What will I do about them?” (p. 1), this guide offered a self-assessment approach structured around competencies, roles, and self-rating according to charts and test questions. This guide is meant to enable those serving children in public libraries to address these questions that relate to the various competencies connected to the field of children’s librarianship. These competencies relate to the following roles: “information provider, programmer, learning facilitator, adviser, collection developer, networker, collaborator, partner, advocate, and manager. The competencies all should have are clustered under: organizational and operational knowledge, communication skills and attitudes, interpersonal skills and attitudes, professional knowledge and attitudes, personal effectiveness” (p. 1). The guide was also meant to help both practicing librarians and managers, supervisors, educators and trainers, coordinators, and others in the work of helping children’s librarianship be a professional, quality field.

Following explanations of these roles and competencies were questions intended for children’s librarians to ask themselves to better understand their current work and future goals in terms of these roles and competencies and then develop a plan to make and reach them. While this attention to individual professional development and self-assessment highlights a new direction for children’s librarianship in terms of assessment, the approach presented in this guide is fairly prescriptive, with pre-set roles and multiple-choice answers to questions that are meant to help you see whether you fit into one or more of these roles; and competencies with a rating system. Thus, a professional must locate themselves and their work within these established roles and competencies, instead of trying to self-identify and understand the uniqueness of one’s own approach and work. There is room, therefore, for an approach that can align with professional

competencies and yet invites a personal exploration of one's own practice—in terms of planning, delivery, and assessment—to grow in one's profession.

The idea of children's services as something to be supported in "good faith" persists, even into 2000, when Walter discusses the lack of tangible outcomes as a way to show accountability to outside funders, boards, public officials, etc. (2001). Says Walter,

Public librarians have become expert at counting circulation, reference questions, attendance at programs, and numbers of walk-in patrons. They have even calculated such esoteric measures as 'patron fill rates.' These output measures have been informative, particularly when used to monitor progress toward goals or to compare performance with earlier benchmark statistics (p. 43).

Walter goes on to say, however, that despite this counting, there is a persistent inability to demonstrate impact. In fact, Walter points out, "What we don't do so well, probably because we don't have time, is reflect on what we do and why we do it. As the first step to 'getting it right' for the future, I urge all of us to reflect hard on what libraries can mean to tomorrow's children" (p. 107). Walter proceeds to discuss Donald Schön and the fact that toddler storytimes in particular represented an example of librarians reflecting in action and adjusting the way they offer their programs, evolving to include parents in the programs as well as siblings and reframing the program as an opportunity for parents to learn as well as children; however, the way Walter talks about reflecting in action is really closer to reflecting on action—thinking back on how a program is going and making adjustments going forward. There persists an opportunity to identify ways in which storytime providers are in fact reflecting in the moment of the

storytime program and making adjustments/experimenting on the spot. Furthermore, a deeper look at reflection after the program has ended and the influence of that reflection on future planning is also warranted as part of a reflective approach to assessment. There is however a sense in Walter's work and in others', that evaluation is ultimately beneficial for the work of children's librarians, in terms of personal professional development and for the evolution of the field. "Children's librarians do good work. Evaluation allows us to prove it. It is important to remember, as we calculate the annual children's fill rate or design a parent satisfaction survey, that children will be the ultimate winners if we play the evaluation game. This is the final step in getting it right for children's library services" (p. 121).

Then, in Project CATE (Children's Access to [and use of] Technology Evaluation), Dresang, Gross, & Holt studied the use of outcome measures to assess school-age children's use of technology in urban public libraries (Project CATE) and developed the Outcome-Based Planning and Evaluation model (OBPE) (2003; 2006). This study grew out of a determination that outcomes as a method of evaluation had not yet been widely applied to the work of children's librarians and yet offered great opportunities for an intentional approach to planning and evaluating children's programming. The OBPE model uses a logic model as its basis and stipulates its inherent dynamic and interactive nature; its reliance on both existing data and information gathered in the community; and those involved in the evaluation are considered stakeholders in the process. The study itself takes a formative approach to defining evaluation, saying, "Evaluation is continuous, interactive, and iterative" (p. 31). This formative approach is a departure from the more summative definitions outlined by Chelton above. One of the biggest pieces of information from this study, especially with respect to this dissertation, is the assertion

that planning is a part of evaluation (2006, p. 5). Dresang, Gross, & Holt defined an outcome as “the change in attitude, behavior, skill, knowledge, or status that occurs for users after a purposeful action on the part of the library and library staff” (p. 3). This purposeful action speaks to the presence of planning in this change, and also implies a kind of noticing of the change as the evaluatory approach. A library professional relies on an understanding of community needs and then designs a program to meet those needs, thereby incorporating both planning and evaluation into the process of understanding the purpose and impact of the program on a community. As powerful as this model was in incorporating such disparate aspects of information that come to bear upon the work library professionals are doing to understand the ways in which schoolchildren access and use technology, there is not a specifically reflective practice that enables the library professionals to sit with their own practice and learn from themselves and one another. This remains an area for exploration and further study.

In 2013-2014, during the third year of Project VIEWS2, the research team began to hear, anecdotally, that assessment in the form of checklists and standards, especially based on the VIEWS2 indicators and research tools, were beginning to make bigger appearance in public libraries to assess storytime programs. Concerned about the appropriateness of these research tools as methods for evaluation and worried about the ethics of this kind of practice—not to mention the hubris of researchers putting tools into the field that could be used in this way, the research team wanted to understand what was taking place in terms of assessment in the landscape of public library storytime. (Mills et al., 2015). So, the researchers conducted thirty-five semi-structured virtual interviews with storytime providers and youth services managers as well as former student researchers, all of whom work at public libraries across the state, to

understand what was taking place in terms of storytime assessment. Findings indicated that assessment can play a part in the iterative process of creating a storytime, influencing planning, delivery, and reflection on the program. Interestingly, and perhaps in contrast to the prescriptive self-assessment guide presented earlier, self-reflection was one of the most common approaches to assessment among the interviewees, and it often took place in informal ways. For instance, storytime providers would reflect on their programs during room cleanup or while preparing for the following week.

Peer mentoring is a second common form of assessment for the participants, also taking place informally in many cases. Sometimes a conversation occurs with a colleague following the program; sometimes a storytime provider will ask a colleague to sit in and observe and then share feedback afterwards. Peer mentoring and self-reflection offer accessible, meaningful opportunities for assessment of storytimes that support the work children's storytime providers do and that enable them to advocate for the impact of that work. When storytime providers take the time to reflect on their programs, they can be intentional about their planning, and they can look for ways to make the delivery of their programs interactive. When they work with their peers, they're building a community that can help them improve what they do. Thus, the principles of interactivity, intentionality, and community (Mills & Campana, 2019) fit into the work around assessment as well. Additionally, a practitioner-focused book by Campana, Mills, and Ghoting (2016) entitled *Supercharged Storytimes: An Early Literacy Planning and Assessment Guide*, provided further insight into the VIEWS2 research through step-by-step examples of how to put the research into practice and emphasizes peer support and self-reflection during the process of designing and delivering effective storytimes. Portrayed as a cycle, the

steps of planning, delivery, and reflection form a cyclical approach to understanding the ongoing nature of assessment, and the ways it can impact and inform, as well as be informed by, planning and delivery, through reflection. This preliminary model affords an initial glimpse of the role of reflection in storytime assessment and requires further study to provide nuance and depth into the ways in which reflection is present in the planning, delivery, and assessment stages of storytime production and how a reflective framework of assessment might enable professionals to evolve and learn from their own practice and participate in a peer-based learning process in a more informed way.

2.3.4 *Gaps in research on planning, delivery, and assessment*

This chapter has so far presented an understanding of the history of the practice of children's librarianship, a discussion and exploration of professional standards for the ways practitioners are talking about planning, delivery, and assessment and how these standards are situated within the professional field's expectations for professional practitioners; and a review of the field's research with respect to planning, delivery, and assessment as stages of storytime production. What is lacking in this historical look back at the ways in which library practitioners, professionals, storytime providers, librarians have tried to understand the impact of their work is a reflective approach, one that examines reflection that takes place both after the fact and in the moment, especially in the program of storytime. We need an understanding at the practitioner level of what is happening in terms of these stages and the role of reflection in the everyday practice of storytime production.

2.4 THEORETICAL FRAMEWORK: DESIGN AND THE REFLECTIVE PROCESS

Design is an approach, a mindset, a lens that one places on the world (Cross, 1993; Nelson & Stolterman, 2012; Clarke, 2016). Scientists often view the world as it is; they want to do empirical research and understand how things are so that they can make conclusions about that world (Simon, 1996). Designers look at the world and look for what could be: how things could be simpler, smoother, or more efficient (Liedka, 2004). They see the world as a set of opportunities for change, for creating things that have been articulated by people as the solutions to their problems, placed in a situated context (Konsorski-Lang and Hampe, 2010; A. Telier et al., 2011). This is known as a “designerly way of knowing” (Cross, 1993). Design is also messy and imperfect as designers go through iterative stages, refining, reflecting, ideating, brainstorming, researching to create artifacts that can change the world. Designers use empathy to understand the needs and perspectives of stakeholders, but also how to locate one’s own bias as a designer and how that bias might enter into the design process, grounded as it is in repertoire—a designer’s prior knowledge (Schön, 1987). This enables a designer to understand a current design challenge but also to know how to approach that challenge and to know that, once one heads down the path of solving that design challenge, the decisions that follow will result in consequences that may impact the design process.

Design is an emerging presence in the field of librarianship, facilitated by the research of Clarke (2016; 2018; 2020). Clarke asserts (2016) librarians have been making artifacts—searching tools, lists, what she calls “information access tools” for thousands of years. These artifacts would change and evolve depending on their uses and how well those uses fit the needs users had for obtaining information. But at some point, librarians stopped making those tools on their

own and instead gave up that control to outside entities, whose decisions and processes might not align with the work and needs of today's librarians. As libraries are being asked to change and evolve to meet the needs of a dynamic society, librarians need a new way to think about the field that can respond in real time to any problem that might come up. As Clarke says in her dissertation, "librarians need to reclaim their professional identity as makers—as creators, not consumers, of tools and services—and the accordant methods, techniques, and conceptual approaches that underlie this kind of work. Librarianship is not a science. It is, and always has been, a design discipline, and therefore should be guided by design epistemology" (2016, p. 7).

Design also offers a new vocabulary for advocacy and outreach that capitalizes on the fact that libraries have always been iterative makers. By incorporating design into their everyday work, librarians and library staff can connect with and learn from communities through making and learning through doing. Schön says, "...the problems of real-world practice do not present themselves to practitioners as well-formed structures. Indeed, they tend not to present themselves as problems at all but as messy, indeterminate situations" (1987, p. 4). Schön posited that problems are not simple—they instead present a designer with complexity and individuality. Furthermore, designers bring different lenses to each situation, based on their own expertise and focus. It is possible the problem is beyond what might lie in a toolkit, drawn from that expertise. As such, the problem might require innovation and inspiration, what Schön calls "reflection-in-action" to be able to question an existing construct and imagine what else might work to smooth an unexpected wrinkle. Our ability to innovate might then come from "knowing-in-action"—our tacit knowledge or understanding of how to approach a situation, borne out of "worldmaking," the construction of knowledge through doing.

2.4.1 *Knowing in design*

Schön asks, “What is the kind of knowing in which competent practitioners engage?” (1983, p. vii). It is my intent in this study to use Schön’s processes of reflection-on-action and reflection-on-action to examine the ways in which storytime providers in the Project VIEWS2 study are planning, delivering, and assessing their programs in the moments, hours, days that follow the programs as well as during the program itself. In this section, I will unpack how Schön talks about reflection, especially with respect to knowledge and professional artistry.

Practitioners, those who undertake a professional practice and perform it over and over to build a repertoire of actions and knowledge based on those actions, often are unable to describe in detail the work they do on a regular basis (Schön, 1983, 1987). They perform their regular work, often displaying a kind of artistry in their actions—what others might view as an innate talent or a kind of tacit facility that indicates smoothness and fluidity in their movements and decisions. Schön says, “This work forms a kind of artistry, a way of knowing that is rigorous in its own way. Designers construct and impose a coherence of their own” (1987, p. 42). This coherence comes from naming and framing the design problem, engaging in a process of iteration and reflection that relies not on repetition but on what can be learned through that repetition, by constructing coherence out of an incoherent situation and designing a potential resolution.

In fact, Schön says that this is due to a process of knowledge-in-action, of putting one’s repertoire to work in the patterns of actions that have become familiar and dependable, because of one’s experience with those actions. A practitioner proceeds along a path, what Schön

describes as a felt-path, that is paved with expected actions and interactions, to which the professional responds in a way that is comfortable. “When we go about the spontaneous, intuitive performance,” says Schön, “of the actions of everyday life, we show ourselves to be knowledgeable in a special way” (1983, p. 49). And yet that knowledge is tacit, often indescribable by the practitioner, embedded instead in the actions themselves that feel familiar and well-traveled. “It seems right to say our knowing is in the action” (p. 49).

And yet this knowing in action is crucial to the everyday work of the professional, informing the decisions and actions taken throughout this work. Schön describes this as “the spontaneous behavior of skillful practice,” in which practitioners exhibit their tacit knowing through their work. Schön offers three properties of Knowing:

- There are actions, recognitions, and judgments which we know how to carry out spontaneously; we do not have to think about them prior to or during their performance
- We are often unaware of having learned to do these things; we simply find ourselves doing them;
- In some cases we were once aware of the understandings which were subsequently internalized in our feeling for the stuff of action. In both cases, we may never have been aware of them. In both cases, however, we are usually unable to describe the knowing which our action reveals. (1983, p. 54)

The first property speaks to the tacit aspect of this knowing that practitioners display in the facile, fluid way in which they perform their everyday work. They take action, recognize various consequences of those actions and opportunities for other actions, and they make judgments about what to do next, all without necessarily employing conscious, deliberate thought. These

movements feel natural and practiced. The second property follows this first idea, emphasizing the lack of awareness of how these movements were learned; rather they are simply done.

Finally, Schön points out that whether or not we do remember how we developed this repertoire, this knowing-in-action, we cannot describe what it entails, what is contained in this knowing—so embedded is this knowledge in our actions, in our practice.

2.4.2 *Reflection and knowing*

A professional can usually describe in great detail the unexpected moments—the times when something surprising happens that requires a reimagining of the current situation. Schön says, “Practitioners do reflect *on* their knowing-in-practice. But they may also reflect on practice while they are in the midst of it” (1983, 61). Furthermore, “Humans recognize and describe deviations from the norm much more clearly than the norm itself” (1987, p. 24). This often comes with a kind of noticing, an awareness of how your practice has been going and that something is different and in need of a different response than what has been implemented previously.

Suddenly this noticing becomes deliberate, realizing that “routinized responses”—expected plans of action—have produced this surprise event in some way and yet will not satisfactorily address it as per usual. At the moment that this surprising event takes place, the action-present begins—a time period in which the professional can still act to influence the situation in a preferred way, by understanding the domains of the situation, by implementing on-the-spot experimentation, and by shifting one’s stance to accommodate this reimagining. It is in this action-present that episodes of reflection-in-action (RiA) are taking place. A professional considers the surprising

event and makes a decision, or several decisions, on how to act to respond to that event and, through that action, experiments and reflects on the consequences of that experimentation.

Reflection-in-action (RiA), defined by Schön (1987), refers to thinking and adjusting while an action is taking place without disrupting that action, and questioning in a critical manner the action itself—an “on-the-spot experiment.” Reflection-in-action demonstrates tacit knowledge on the part of the individual, as well as a repertoire of practices on which the individual can draw in the event of an unexpected change or problem. If librarians were aware of the instances in which they demonstrate reflection-in-action, they might regard their level of expertise differently and be more confident in their ability to plan and deliver inclusive storytimes to children and families. Moreover, the presence of reflection-in-action has not yet been mapped in the library space and could potentially serve as a useful tool in the assessment process for librarians.

RiA has a critical function, to question the assumptions that can be inherent and embedded in a practitioner’s Knowing-in-Action. In this way, reflection-in-action is one part of a design conversation with the materials at hand to address this unexpected event. The practitioner reaches back into their repertoire, they reshape things, shift their stance toward the event and the practice, and experiment on the spot. Upon assessing the consequence of that experimentation, the practitioner may continue to experiment until they feel a sufficient result has taken place, and then they continue on with their practice. Practitioners draw on the knowledge they have to shift and approach a problem from a different angle.

Reflection-on-action (RoA) refers to “thinking back on what we’ve done in order to discover how our knowing-in-action may have contributed to an unexpected outcome” (Schön, 1987, p. 26). A practitioner displays the ability to think back on a situated problem and draw conclusions

from that situation that can be applied to future instances of the problem. The act of reflecting on action can play a strong part in how librarians assess and then plan for their storytimes by doing inward gazing and thinking back on the program and the successes and challenges of that program. RoA happens in the moments, hours, days following an event. A practitioner thinks back on what they've done, during the event, to discover how their knowing-in-action may have contributed to an unexpected outcome. RoA forms a second part of that design conversation that is carried out between a practitioner and their materials and surroundings, one in which the practitioner listens to their materials and surroundings as they "talk back." A practitioner makes decisions in the moment based on what they're noticing in their environment, using the knowledge and materials they have on hand, and the materials and environment respond to those decisions; they talk back. A reflective practitioner pays attention to that design conversation and uses that information in their actions going forward; in fact, by listening to that talk-back, the practitioner "may find new meanings in the situation which lead him to a new reframing. Thus, he judges a problem-setting by the quality and direction of the reflective conversation to which it leads. This judgment rests, at least in part, on his perception of potentials for coherence and congruence which he can realize through his further inquiry" (1983, p. 135).

Reflection on knowing-in-action happens alongside reflection on the current practice. A change in the situation relies on prior knowledge and expertise and also reshapes that expertise and knowledge for future instances of this kind of change. When the practitioner tries to make sense of this change, they also reflect on their own repertoire, engaging in a period of critical thought about their work. A combination of RiA and RoA leads to an evolved expertise or repertoire that grows from a reflective practice—noticing one's tacit knowing-in-action, recognizing the ways

in which this knowing-in-action must change to respond to surprise moments, and listening to the ways in which one's practice talks back, following such surprises.

2.4.3 *Reflection in practice*

There is a plethora of research that has explored and studied various aspects of reflection in the field of nursing (Atkins & Murphy, 1993; Brandt, 2013; Cunliffe, 2004; Gunn & Owen, 2010; Heffron, Ivins, & Weston, 2005). This work has examined how practitioners in these fields can become reflective practitioners often through formal means, using worksheets and questionnaires to guide the self-assessment work. In particular, Gunn & Owen (2010) propose a dialogic approach to reflective practice, one that seeks to evolve from merely checking quality to expanding and enhancing quality. Heffron, Ivins, & Weston (2005) talk about the importance of the sense of self in a reflective practice and offer descriptors for understanding this "use of self" in terms of "Reflective practice; translation of reflection into action; Relationship awareness; and Internalized professional self" (p. 325), which touch on an awareness both of one's own professional practice as well as of others and one's professional relationship to others, often through the use of repertoire, listening, and interaction.

A review of nursing literature with respect to reflection (Atkins & Murphy, 1993) identified skills that were felt to be required in order to be reflective—"self-awareness, description, critical analysis, synthesis, and evaluation" (1190), drawn from education. Here again centering self-awareness is key to this reflective development by practitioners. Finally, Brandt (2013) defines reflective practice as "a means of professional development wherein the practitioner continually uses internal knowledge and external knowledge to examine and advance practice" (294). This

emphasis in the field of nursing around developing one's self-awareness with respect to practice, of making use of both internal and external knowledge in a practice of reflection, point toward a reflective framework that embodies these ideas for children's librarianship, a similarly service-oriented field.

The field of education has also adopted reflective strategies and practices in their professional development work. Lyons (2009), in the *Handbook of Reflection and Reflective Inquiry*, presents a variety of discussions about the work of reflection in education, despite a common (at the time) definition for "reflective practice" across the field, amidst a recognition of its value in enhancing one's work. Nursing and education are fields that use existing standards, guidelines, and checklists to conduct their work and against which they are assessed regularly. However, children's librarianship remains a largely unregulated profession, outside of the professional standards reviewed earlier, and it relies upon the creativity and passion of its practitioners to achieve broad goals of instilling a love of reading in children and building lifelong learners. Reflection has been touched upon in the field of librarianship, especially in Farkas' article that generally looks at how reflection and professional development can go hand in hand, especially around cultural competency. For academic librarians, Reale (2017) cites Larrivee's work (1999) in developing three processes as the basis for reflective practice: "making the time for reflection; becoming a perpetual problem-solver, and questioning the status quo" (Reale, 2017, p. 7). These three processes bring forward much of the themes present in the nursing literature, too, around self awareness and leveraging knowledge to become a better and more reflective practitioner. A children's librarian, Connell (2016) explored the processes of reflection-in- and -on-action in terms of a children's program she produced at the Toledo Lucas County Public Library, looking

for a way to more deeply understand the success and impact of this program on those who attended. Connell makes use of the term “reflective practice,” drawing on Char Booth’s work in the field of education for the definition: “Reflective practice is the first element of instructional literacy, and is focused on pursuing instructor development as you teach or train” (Booth, 2011, p. 17, as cited in Connell, 2016, p. 24). This connection between reflection and professional growth is important; however, Connell goes on to connect reflection and reflective practice with OBPE (Outcome-based Planning and Evaluation). As explained above in 2.3.3, OBPE makes use of a practitioner’s knowledge about their audience, their understanding of the inputs (resources) that go into putting on a program, and program outputs. While Connell provided reflections back on participant experiences and overlaid OBPE as a way to understand those experiences, Connell did not dive deeply into how practitioners can understand these reflective moments, the knowledge they’re building in the process, and then how to leverage that knowledge both in the moment and following a program for their own professional growth as well as the growth of their audience. Additional work needs to be done to provide depth and a practitioner-focused view on the role of reflection in storytime assessment, and production more broadly.

Reflection-in- and -on-action can manifest in the work children’s librarians do to produce storytimes that enable children to interact with and learn from grownups and each other, reflect on and analyze the stories they read, and form connections between the material and their own experiences, all of which can be teachable moments. Furthermore, librarians can focus on the content of the materials they provide, framing learning as part of play and discovery, thereby making them rich informal learning environments. Initial work in this area revealed that librarians are reflecting back on the programs they’ve offered, sometimes in stolen moments

afterwards during clean-up, to refine their programs and work toward continually improving their work (Mills et al., 2015). Building on this research, it was proposed that storytime planning, delivery, and reflection compose a combined storytime design model (Mills, Campana, & Clarke, 2016), which demonstrates how the work that librarians do to produce storytimes (McKenzie & Stooke, 2007)—planning, delivery, and assessment—can be understood from a design perspective, looking at both self-reflection and peer mentoring as part of the iterative and reflective design nature of storytime. See Figure 2-1.



Figure 2-1 A combined model of storytime design

This preliminary model (Mills, Campana, and Clarke, 2016) places storytime planning and delivery within an ongoing process of self-reflection and peer mentoring. But the model lacks the specificity of the design processes of reflection-in- and -on-action and does not take repertoire into account as part of that reflective process. A strong need exists for further research on library storytimes as reflective learning spaces that build the repertoires of the practitioners that produce them as well as of the children and parent/caregivers who attend. A faceted understanding of how librarians are reflecting on action during those moments and planning sessions that follow their storytime program, could enable librarians to better know how to advocate for the time and

space to plan and assess in an intentional and reflective way to serve their communities more effectively. Moreover, there remains a gap in this literature regarding evidence of reflection-in-action, which could help to contribute to a deeper understanding of this concept for practitioners. Reflection can offer insight into the small moments in the practice of children's librarians, offer a new approach to assessment, built on self-reflection, peer sharing, and an increased awareness of one's own practice and expertise.

2.5 CONCLUSION

This study seeks to fill two main gaps in the current library literature. First, while public library storytimes have been established as informal learning spaces, there is not enough time allotted, nor importance given, to the planning and assessment work librarians do to offer learning-rich programming for children and families (Mills et al., 2015), especially as it pertains to reflection. Secondly, the field of design—specifically its emphasis on reflection-in-action and reflection-on-action (Schon, 1987)—has not yet been used to explore this work and could thereby expand and intersect the design field with examples from children's librarianship. Design has the possibility to influence and guide the work children's librarians are doing to plan and assess their storytimes for personal growth, community engagement, and professional advocacy through the use of reflection and reflective practice.

There is a need therefore for theoretical framing and dialogue around the design process of reflection to enable storytime providers to develop a better understanding of how reflective professional development can improve their practice and lead to stronger, more community-focused programming in their libraries for young children and their families. A reflective self-

assessment framework can guide the work children's librarians do to plan, deliver, and assess their storytimes. In this way, children's librarians can have a deeper awareness of their prior knowledge, their expertise, and their designerly way of thinking, to gain a richer understanding their own work and advocate for that work with their stakeholders, including the parents/caregivers who attend their programs with their child(ren); fellow storytime providers and administrators; funders; community leaders; and others. In this study I have built such a framework that draws from and builds on existing work to center the practices and processes of reflection.

Chapter 3. METHODOLOGY

This chapter outlines the background on the study's data, the study's research design, the efforts toward research quality, and the delimitations that make up this study.

- Section 3.1.1 Background on Project VIEWS2 (Valuable Initiatives in Early Learning that Work Successfully): Provides the background on the Project VIEWS2 study, whose data served as the basis for this study's secondary analysis.
- Section 3.2 Research design: Discusses the population and research design of the study and the three parts of the study in terms of the background and analysis of the data reviewed in each part.
- Section 3.3 Delimitations: Discusses the choices made to design the research study
- Section 3.4 Research quality and threats to validity: Discusses how concerns around research quality and threats to validity were addressed in the study, through the use of secondary analysis as well as qualitative coding in this work.

3.1 INTRODUCTION

Though many storytime providers are already incorporating reflection into the planning and assessment stages of their literacy-rich storytimes in the form of self-assessment (Mills et al., 2015), most are likely not yet aware of the design processes of reflection-in- and -on-action and therefore may not possess a “designerly” way of knowing (Cross, 1993). This dissertation study explored how children's storytime providers are using facets of reflection-in- and -on-action (Schön, 1983, 1987) in the planning, delivery, and assessment of their storytimes, to create positive learning spaces for the young children and their families who attend. Through a

qualitative, secondary analysis of existing data from the Project VIEWS2 investigations (to be explained in detail in Section 3.2), this study uncovered how storytime providers (STP) are describing, explaining, discussing, and enacting reflection in their work to produce storytimes in public libraries. This analysis provided evidence of various facets of reflection-in- and -on-action in the stages of planning, delivering, and assessing storytimes.

This work was guided by the following research questions:

RQ1: How is reflection-on-action present in the ways public library storytime providers plan and assess their storytimes?

RQ2: How is reflection-in-action present in the ways public library storytime providers deliver their storytimes?

RQ3: How might reflection-on-action and reflection-in-action relate to one another within the storytime production process?

Figure 3-1 displays each discrete part of the study by RQ as well as the broad sets of data analyzed for RQ1 and RQ2 that were then used to develop the Reflective Self-Assessment Framework for RQ3.

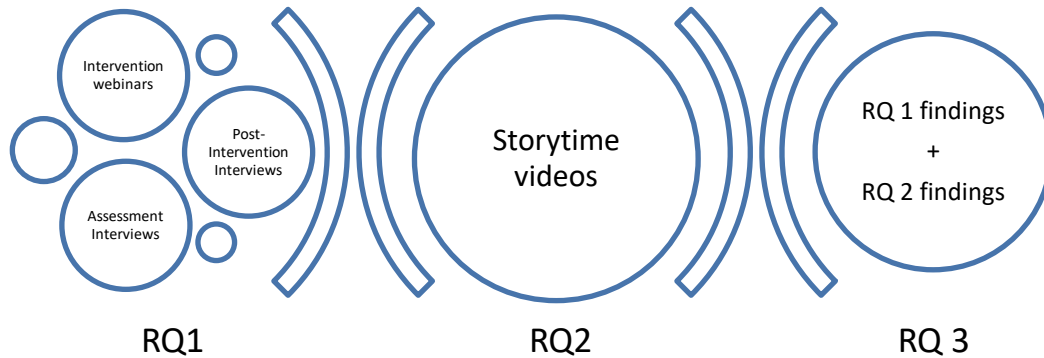


Figure 3-1. Visualization of my research design

To answer these research questions, I examined the Project VIEWS2 data to provide a deeper understanding of how storytime providers are planning, delivering and assessing their storytimes.

I did this by breaking up this examination into three parts:

- Part 1 looked at planning and assessment through the data from the intervention webinars, the post-intervention interviews, and the assessment interviews.
- Part 2 looked at delivery through the control group storytime videos collected during the second year of the study.
- Finally, Part 3 combined the findings from Parts 1 and 2 to build the Reflective Self-Assessment Framework.

Background on Project VIEWS2

This study's data come from the development of the intervention and the videos collected in the Project VIEWS2 study in a rigorous, careful manner. Project VIEWS2 was a mixed-methods, quasi-experimental, four-year National Leadership Research Grant initiative that took place from 2011 to 2015 (Campana et al., 2016a; Dresang, 2013). I became a student researcher on the grant

in 2012 and then continued as one of the lead researchers, collecting data in each study of the grant and then helping to finish the grant in 2015. The tools used by the research team to observe and code the storytimes were rooted in behaviors developed from Washington State learning benchmarks (Campana et al., 2016a; Kagan et al., 2005). One tool (Program Evaluation Tool—PET) looked at the storytime providers’ behaviors in terms of these learning behaviors, and the other tool (Benchmarks Curricular Planning and Assessment Tool—BCPAF) enabled a group observation of the children who attended the storytimes (Feldman, 2010). Articles by Campana et al. (2016a) and Mills et al (2018) explain in detail the design of both the baseline (year 1) and the experimental (year 2) studies that make up the first years of VIEWS2. This large-scale study included two years of qualitative field notes and quantitative coding of 240 storytimes offered by 40 librarians at 40 libraries across the state of Washington. The study can be broken down into three individual, smaller studies. Figure 3-2 displays the broad overview of each of the three studies that make up Project VIEWS2—baseline, experimental, and assessment.

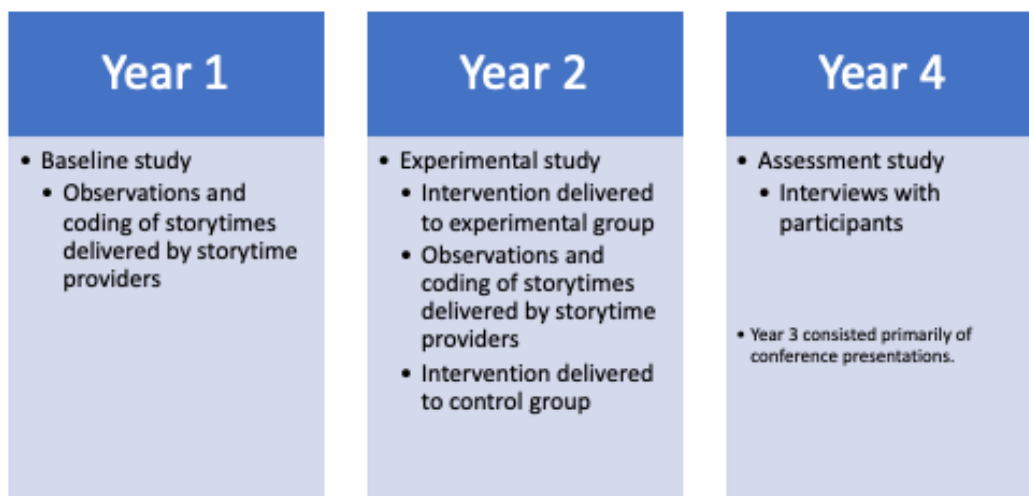


Figure 3-2. VIEWS2 study design

Year 1 was the *Baseline* study.

- Researchers observed and coded 120 public library storytimes around the state of Washington, using the research tools BCPAF and PET.
- The major finding from the baseline study showed evidence of a wide variety of early literacy indicators in the ways in which librarians were delivering their storytimes and in the observable behaviors of the children who attended (Campana et al., 2016a; Dresang, 2013).

Year 2 was the *Experimental* study.

- Researchers divided the participants into **control** and **experimental** groups.
- The research team delivered an intervention to the **experimental** group first. This intervention consisted of three online webinars, delivered over a period of several months, with periods of independent discovery in between the webinars.
- Following the intervention, researchers observed and coded 120 more storytimes across the **control** and **experimental** libraries.
- The intervention was then delivered to the **control** group librarians.
- The major finding from the experimental study demonstrated that a purposeful focus on early literacy skills and principles had a statistically significant impact on both the early literacy content of the program and on the observable early literacy behaviors in the children who attended (Mills et al., 2018).

Year 3 consisted mainly of presentations, due to the Principal Investigator's illness and death.

Year 4 was the *Assessment* study.

- Researchers conducted thirty-five, semi-structured interviews with select VIEWS2 storytime providers (**control** and **experimental**), administrators, former field researchers from VIEWS2 who had become children’s librarians, and additional, non-VIEWS2 storytime providers, to determine the landscape of storytime assessment in public libraries.

The major finding from the assessment study demonstrated that assessment remains “a largely emergent, unregulated, and highly complex process, with most of the fruitful interactions taking place in informal conversations and interactions” (Mills et al., 2015).

3.2 RESEARCH DESIGN

This dissertation study employed a qualitative, new data analysis of thirty-nine pieces of data gathered during the Project VIEWS2 experimental and assessment studies. The study goal was to uncover how storytime providers are talking about and demonstrating reflection in the storytime stages of planning, delivery, and assessment. In order to achieve this goal, data was initially analyzed to understand the codes and themes contained within each production stage to better understand what storytime providers are doing when they plan, deliver, and assess storytimes. The assessment stage work builds on previous work conducted in the VIEWS2 assessment study. These findings are outlined in Chapter 4. The theoretical framework of reflection-in- and -on-action (Schön, 1983, 1987) was then applied to develop models that integrate reflection with the production stages of planning, delivery, and assessment. These models were then examined for areas of convergence and divergence to build the Reflective Self-Assessment Framework outlined in Chapter 5.

This is an overview of the plan for using various sets of VIEWS2 data from the Experimental and Assessment studies:

- To address Research Question 1 on reflection-on-action, the study analyzed data from the VIEWS2 intervention webinars and post-intervention interviews as well as the assessment interviews to examine how storytime providers are discussing planning and assessment of storytimes;
- To address Research Question 2 on reflection-in-action, the study analyzed videos from the second year of data collection to observe storytime providers' actions and conversations as they delivered storytimes.

Using the findings from the analysis of Research Questions 1 and 2, I addressed Research Question 3 through the development of the Reflective Self-Assessment Framework—built around the storytime production stages of planning, delivery, and assessment, incorporating the theoretical framework of reflection-in- and -on-action.

3.2.1 *Theoretical framework*

I applied the theoretical framework of reflection-in- and -on-action (Schön, 1983, 1987), presented in detail in Chapter 2, to my analysis of this existing data to inform the creation of the Reflective Self-Assessment Framework. This Framework can enable storytime providers to better understand the reflection they're already doing after their programs (and to leverage the data from that reflection). The Framework also offers these STPs an emergent exploration into the work they're doing in the moment to shift and adjust based on what's taking place during the program. These two types of reflection—reflection-on-action and reflection-in-action—provide a new depth to existing assessment work being done by storytime providers and enables them to

look at all aspects of the storytime production process in a holistic, reflective way. This work furthers the foundational research proposing a reimagining of librarianship as a design discipline, already conducted by Clarke (2016) and others, thus extending their work into the area of children's librarianship.

3.2.2 *Study population*

The population for the study is a new combination of participants drawn from the Project VIEWS2 populations that participated in the Experimental and Assessment studies. The data and therefore the participants in the complete VIEWS2 study are covered by two University of Washington IRB applications—the original ones for the baseline/experimental and assessment studies, in which the participants agreed that their responses and observations could be included in future research, and the application for this dissertation study. Campana et al. (2016a) discusses the recruitment of this population into the overall VIEWS2 study; Mills et al. (2018) describes the division of this population into experimental and control groups. These papers are included in Appendix C, and the paperwork from this dissertation's IRB in Appendix B. Participants were recruited to participate from various libraries across the state of Washington. The responding libraries were grouped into large, medium, and small libraries (Campana et al., 2016), with an intent toward balancing these different sized libraries as much as possible across the sample population, and random selection was used to determine study participants (Campana et al., 2016). Once the first year of data collection had taken place in the Baseline study, the overall study population was randomly placed into either the control or the experimental group (Mills et al., 2018). For the Assessment study, a new population was created using purposive sampling, drawing from among the VIEWS2 participants, Washington library administrators, and

former student researchers who had become storytime providers, as well as additional storytime providers who did not participate in Project VIEWS2 (Mills et al., 2015).

Table 3-1 details the participants according to each set of data. The anonymized code for each participant was changed when the same participant participated in more than one dataset to further preserve anonymity and eliminate any connections that could be made across data sets between particular participants, as that was not the purpose of this study. Total study population included 27 storytime providers.

Table 3-1. Number of participants by data set

Webinars (W1, W2, W3)	PI Interviews	Assessment Interviews	Storytime Videos	# across each dataset
16 total participants	11 total participants	12 total participants	13 total participants	1 STP in all four datasets
W1: 12				9 in three of the four datasets
W2: 9				5 in two of the datasets
W3: 10				12 in only one dataset
				15 overlapping

For the intervention webinars, sixteen total storytime providers participated across the three webinars. Four of these participants participated in all three webinars; seven participated in two out of the three; four participated in only one webinar.

For the storytime videos, I selected thirteen of the Year 2 videos, applying the following criteria for my selection:

- Videos of storytimes offered only by storytime providers in the **control** group during year 2 of the experimental study;
- Videos of the storytime provider (PET) only, not of the children and parents/caregivers (BCPAF).

My reasoning for these criteria is as follows: First, I specifically chose only year two, **control** group videos because those videos have not yet been studied in terms of storytime provider actions and conversations outside of the original study findings, as explained in Section 3.3.

Though these videos were part of a larger set that were used in Kociubuk and Campana (2019) to examine genres of materials used, the inquiry of that paper did not include storytime provider actions and conversations. Moreover, the videos were taken prior to the delivery of the control group storytime intervention, removing the need to account for any effect of the intervention on the content of the videos. Secondly, I chose PET (Program Evaluation Tool) videos only so that I could focus on the storytime providers' actions and conversations (Campana et al., 2016a), rather than those of the children and caregivers (BCPAF), to best determine their actions, conversations, and behavior with respect to what was taking place in the storytime environment.

In all of the videos I watched, children and caregivers were also within the camera's view, so I was able to understand some of the storytime providers' actions in correlation to what the

children and caregivers were doing and saying. For my selection criteria, I had intended to randomly select one PET video file from the three that were taken at each control group library over the course of the spring of year 2. However, in some cases, only one or two video files remained from each library, due to data archiving and videography issues. Therefore, I applied random number generation if there were two videos available from a library, to select which one to view; in the instance of only one video file from a library, I viewed that video. As a result, the data set consisted of thirteen videos that divide relatively evenly across the age ranges: four baby storytime videos (ages birth to 18 months); four toddler storytime videos (ages 18 months-36 months); three preschool storytime videos (ages 36 months to 60 months), and two cross-age videos (meaning that the ages indicated by the storytime provider [preschool 2.5 to 4 years old; toddler/preschool 18 months to 60 months] sat outside of the boundaries we had set for each age group within the study). Figure 3-3 displays the proportion of ages across this dataset. I chose to watch only one video file from each library—for a total of 13—in order to have the time and space to immerse myself in the data contained in each video.

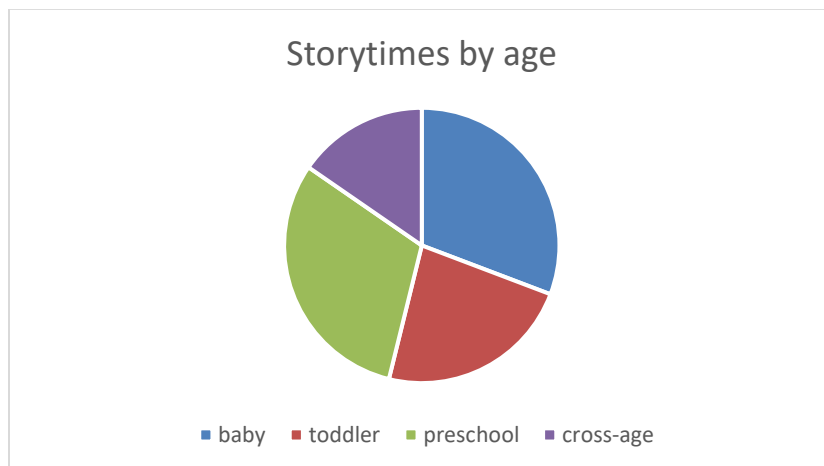


Figure 3-3. Storytime videos by age

For the assessment study interviews, I reviewed the thirty-five participants in the original study population and created the following exclusion criteria:

- No administrator interviews;
- No storytime providers that had not been a part of the VIEWS2 baseline and experimental studies;
- No student researchers who later became storytime providers.

These criteria were intended to assemble as similar a set of interviews as possible, in terms of job position and likely duties. Assessment, as shown by Mills et al. (2015), can involve both a participant-generated process and a supervisor-imposed process. By limiting this dataset to only storytime providers who had participated in the VIEWS2 study, the responses would originate with frontline workers only; moreover, by further limiting to those who had participated in VIEWS, this dataset would fit more cleanly with the other three—the intervention webinars, the post-intervention interviews, and the storytime videos.

However, this initially left me with only 5 interviews with just the control group storytime providers, which seemed to be too small of a dataset, when compared to the others. Therefore, I also included 7 interviews with experimental group storytime providers, remaining within the boundaries of only those who participated in the VIEWS2 baseline and experimental studies. In this way I had a similarly sized dataset to the ones from the webinars, the post-intervention interviews, and the storytime videos. Figure 3-4 shows a simple breakdown of the dissertation population according to its origins in the VIEWS2 Experimental and Assessment studies. This

shows how the population for this study drew from both pools of VIEWS2 participants to create a new hybrid population.

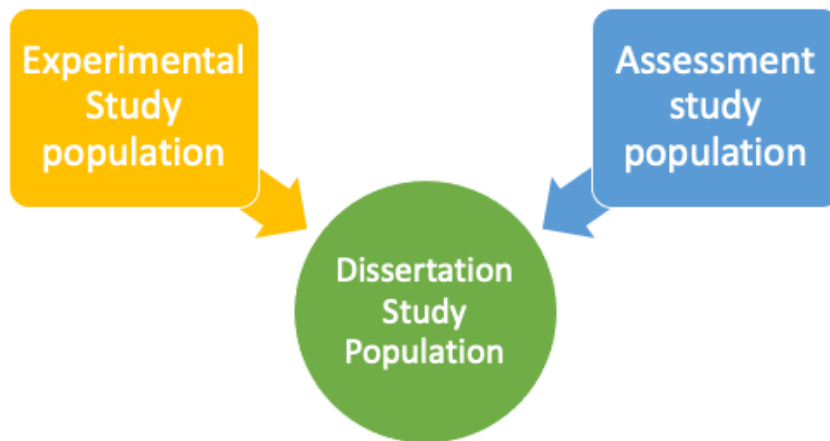


Figure 3-4 Breakdown of dissertation population origins

The following tables provide insight into the demographics of the total dissertation study population (27 storytime providers); note, the proportions shown are out of only 23 participants since demographics are not known for four respondents. This is likely due to attrition and changing positions/libraries, as outlined in Campana et al. (2016) and Mills et al. (2018). Table 3-2 shows the distribution among 23 of the 27 participants with respect to their self-reported level of education. The majority of the participants have completed a MLIS program prior to their participation in the Project VIEWS study.

Table 3-2. Participant Education

High School	Bachelors	Masters
1 (4.3 %)	4 (17%)	18 (78%)

Table 3-3 shows the distribution among 23 of the 27 participants with respect to their tenure as librarians working with children. This table begins to speak to participant repertoire, and it is clear that the majority of the storytime providers who responded have worked with children in their capacity as librarians for more than 7 years. Future research would enable a more detailed understanding of the nuances of this repertoire.

Table 3-3. Participant tenure as librarian working with children

0-2 years	3-5 years	5-7 years	More than 7 years
4 (17%)	4 (17%)	3 (13%)	12 (52%)

Table 3-4 shows the distribution among 23 of the 27 participants with respect to their tenure at their current libraries. Interestingly, we can see a bimodal distribution here between 0-2 years (10 participants) and more than 7 years (10 participants).

Table 3-4. Participant tenure at current library

0-2 years	3-5 years	5-7 years	More than 7 years
10 (43%)	0	3 (13%)	10 (43%)

Of those who responded 0-2 years, two indicated they were recent graduates of an MLIS program at the time; one did not list any other libraries as workplaces (from which we might surmise that this is their first library employment); and seven listed at least one and up to four previous library tenures. This distribution indicates that a number of these storytime providers

have experience in various libraries serving various communities with their programs, which belies the conclusion one might initially draw from their response of 0-2 years at their current library. In summary, this study's population draws from the Experimental and Assessment studies of Project VIEWS2 as shown in Figure 3-4. The variety intrinsic to this dissertation population contributes to the richness of the data, findings, and Reflective Self-Assessment Framework outlined in Chapter 5.

3.2.3 Study design implementation—3 parts

The dissertation study consisted of three parts, visualized above in Figure 3-1 and outlined in the sections below in greater detail. Within each part, I will explain the pieces of data reviewed, present the background on the data, and explain my analysis process for each set of data.

Part 1

Part 1 of the study sought to address RQ1:

How is reflection-on-action present in the ways public library storytime providers plan and assess their storytimes?

To address this research question, a secondary data analysis was conducted of three sets of data:

1. Transcripts from the three control group intervention webinars that were offered by researchers in 2013 as part of the VIEWS2 experimental study;
2. Transcripts from eleven interviews conducted with control group storytime providers following the intervention;
3. Transcripts from twelve interviews conducted as part of the VIEWS2 assessment study.

The provenance of this data and their purpose are described through the design of the intervention and how these sets of data relate to the research question around the purpose of reflection in the planning and assessment of storytimes.

VIEWS2 Experimental study

During the experimental study, the researchers developed and delivered an intervention first to the experimental group of storytime providers that was focused on teaching early literacy skills and research-based principles and encouraged storytime providers to plan and assess their storytimes around these skills and principles. The intervention had the following goals:

- to train storytime providers to use research tools as planning tools and thereby be more intentional with integrating early literacy content into their planning;
- to encourage interactivity in their storytime delivery to facilitate learning opportunities for the children; and
- to create a community of practice and build on existing expertise through collaborative sharing (Mills et al., 2018; Mills & Campana, 2019).

In Fall of 2013, the research team refined the intervention that had been delivered to the experimental group based on participant feedback and then delivered it to the control group librarians, to ensure that all participants received the same opportunity for enrichment and information sharing. The intervention had the same format as the one delivered to the experimental group, still focusing on two early literacy principles of phonological awareness and alphabetic knowledge, as well as interactivity. I participated in the planning, design, and delivery of this intervention. The control group intervention followed a similar schedule as the

experimental one—consisting of three hour-long webinars offered over three months to allow for independent discovery time (VIEWS2 interim report to IMLS, 10/13/14).

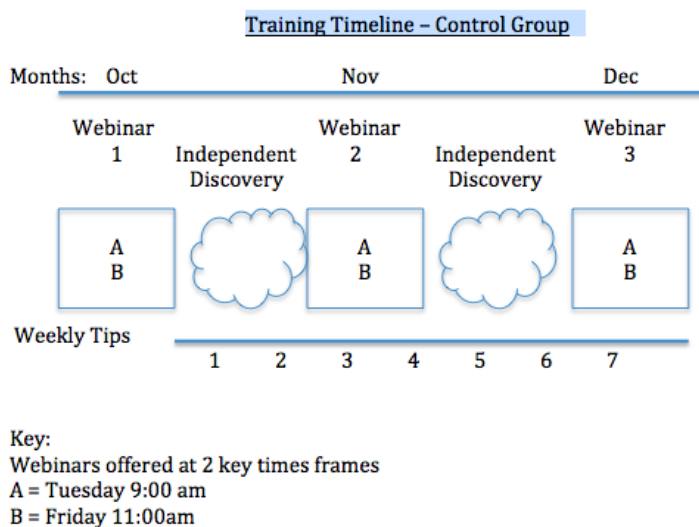


Figure 3-5. Timeline of the VIEWS2 control group intervention schedule

The plan and timeline of the control group delivery of this intervention is shown in Figure 3-5, (Project VIEWS2 Research Team, 2013). The plan consisted of three online webinars (labeled 1, 2, and 3), which were delivered two times per session (labeled A, B) and separated by intervals of several weeks. These intervals offered participants periods of independent discovery and reflection, represented in this graphic by clouds. During these periods, the research team provided participants with emailed tips on how to implement the content from webinar 1 and then from webinar 2. The research team also created a resource website (<https://sites.google.com/site/2trainingviews2/home>) that served as an online repository for the documents and videos presented during the webinars. Each webinar was designed to focus on specific themes and content areas, and to provide particular activities for participants.

Table 3-5. Overview of themes, content, and activities for each webinar.

	Webinar 1	Webinar 2	Webinar 3
Themes	Introduction to study; purpose of the intervention	Peer sharing; problem-solving; intentionality, interactivity, and community	Peer sharing; problem-solving; community; future planning
Content	Background and purpose of study; introduction to early literacy, especially phonological awareness and alphabetic knowledge; introduction of planning tools; online learning and troubleshooting	Time for sharing and peer interaction; importance of interactivity; dialogic reading, and scaffolding	Challenges and successes; ideas on how to incorporate alphabetic knowledge and phonological awareness indicators into interactive storytime activities; reinforcement of interactivity as an approach to delivering storytimes; future planning
Activities	Choose one indicator from the planning tools to incorporate into storytime planning and delivery	Discuss benefits and challenges associated with incorporating that indicator into practice; select second indicator	Peer interaction and mentoring; future planning with early literacy content

Table 3-5 shows the content presented in each webinar, demonstrating how each webinar emphasized both individual and peer activities for the participant storytime providers throughout the intervention. The intervention focused on the following:

- supporting an intentional and interactive planning and delivery process for storytimes;
- providing time for individual reflection on both the storytime content delivered and the early literacy behaviors of the children attending the storytime; and
- allowing time for community-building.

An examination of the transcripts of each of the three webinars provides an understanding of how these storytime providers talked about their planning and assessment approaches and

processes in order to address Research Question 1 and begin to connect the providers' approaches and processes to the design process of Reflection-on-Action.

VIEWS2 Post-intervention data

Following the control group intervention, the research team conducted semi-structured phone interviews with the VIEWS2 storytime providers to understand more fully their experiences during the intervention and to inform a larger, statewide rollout of the intervention in the form of an online orientation developed in conjunction with OCLC and WebJunction. An examination of these interview transcripts provided an understanding of how these storytime providers talked about their planning and assessment approaches and processes in order to further address Research Question 1 and continue to connect their approaches and processes to the design process of reflection-on-action. Note: I did not participate in conducting these interviews.

VIEWS2 Assessment study data

In the final year of VIEWS2, researchers conducted phone interviews with a set of participants that included storytime providers (both VIEWS2 participants and new participants) as well as administrators, to understand the current landscape of storytime assessment in public libraries (Mills et al., 2015). I participated in the planning, design, recording and preliminary analysis of these hour-long interviews. They yielded information about a variety of assessment methods, including self-reflection and peer mentoring, and tools, such as checklists. This dissertation explored the transcripts of the VIEWS2 storytime providers to first understand how these

participants discussed their planning and assessment approaches and processes and then to connect their approaches and processes to the design process of reflection-on-action.

Analysis:

For Part 1 of the study, I analyzed transcripts of three intervention webinar transcripts; eleven post-intervention interviews; and twelve assessment interviews. This analysis was intended to provide a multifaceted view of how reflection-on-action manifests in storytime providers' discourse around planning and assessment. I engaged in several cycles of qualitative coding—moving from line-by-line Initial coding (Charmaz, 2006; Corbin & Strauss, 2008; Glaser, 1978; Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1998) to Axial coding (Boeije, 2010; Charmaz, 2006; Glaser, 1978; Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1998) to uncover codes relevant to the stages of planning and assessment in storytime production. Using the qualitative software MaxQDA, I loaded each document into the program and did a full read-through of each transcript. For the initial coding, I first created holistic categories for two of the three storytime production stages of planning and assessment based on initial impressions, memoing my thoughts as I proceeded through the dataset (Saldana 2016; Miles, Huberman, Saldana, 2020). I then identified in vivo codes that connected participants' language to these storytime production stages. I refined and narrowed these codes into parent and child codes, engaging in rounds of inductive and deductive coding, to determine a hierarchy of terms relating to each stage. For my third cycle, I moved to axial coding by first reading through the transcripts again to determine fit and appropriateness of the codes to the text and then clustering the codes into major themes and categories relating to planning and assessment. I also created visualizations of the relationships between the codes and themes, a key part of axial coding

(Strauss, 1987). This process also identified broader parent codes and narrower child codes that helped to refine the themes and categories. I added definitions to the codes as well as examples to begin to assemble a codebook for this part of my study. Findings from this analysis are presented in Chapter 4 and the full codebook is in Appendix A.

Part 2

Part 2 involved an exploratory inquiry of thirteen storytime videos, offered by control group storytime providers during the Project VIEWS2 experimental study, to begin to surface evidence of reflection-in-action and address RQ2:

How is reflection-in-action present in the ways public library storytime providers deliver their storytimes?

To address this research question, I conducted a secondary analysis of one major set of data:

- Videos of thirteen storytimes offered by control group storytime providers in the spring of 2013, gathered as part of the VIEWS2 experimental study.

The provenance of this data and their purposes are described through presenting the background of the storytime videos and how this dataset relates to the research question around the purpose of reflection in the delivery of storytimes. Because there is not as much existing research on identifying reflection-in-action, especially in storytimes, this part of the study is intended to lay the groundwork for future work in this area.

Storytime videos

Following the delivery of the VIEWS2 intervention to the experimental group of storytime providers, researchers observed and coded a second set of 120 storytimes at 40 libraries in Washington state, delivered by both experimental and control group storytime providers, to understand what kind of impact the intervention may or may not have had on the number of observable early literacy indicators in both the program being offered and in the behaviors of the children who attended (Mills et al., 2018). Researchers observed three storytimes at each library, and Mills et al (2018) outlines the procedures behind this video data collection. To summarize briefly, these storytimes were observed in two rounds: first they were observed and coded live using field notes and the research tools of PET and BCPAF; and second, researchers later observed the videos of the programs and coded again using the same tools. Moreover, each storytime was videoed from two angles, with one camera focused on the children and the other camera focused on the storytime provider. Thus, for the 120 storytimes observed, there were 240 total videos taken.

Analysis:

I watched each video multiple times, during which I composed a transcript of field notes using rich description (Creswell, 2014). I then read through the field notes and separated the information by storytime “element” (Campana, 2018, p. 75), in order to be able to see the overall plan of the program and to make the analysis process more manageable. I uploaded each field note document into qualitative software (MaxQDA) and conducted a cycle of initial inductive coding to broadly categorize what the storytime provider was doing in each moment of the program using their own words. Next, I clustered these in vivo codes into broader themes and

categories related to storytime delivery using axial coding. I then imposed Schön's framework for reflection-in-action (1983, 1987) onto these themes and categories, putting them through rounds of clarification and refinement. This analytic cycle was meant to determine how participants are displaying knowing-in-action, repertoire, and on-the-spot experimentation (Schön, 1983, 1987) and to connect how the participants were delivering their storytimes with the ways that Schön describes the process of reflection-in-action. These findings are described in depth in Chapter 4 and the subsequent Reflective Self-Assessment Framework is presented in Chapter 5. This multi-cycle, in-depth qualitative analysis enabled me to begin to understand the facets inherent in how storytime providers are delivering their programs, to address Research Question 2 and connect these facets to the design process of reflection-in-action.

Part 3

Part 3 of the study identified connections between the stages of Planning and Assessment as well as connections between Repertoire and Assessment. This further deepened the findings from Parts 1 and 2 and set the stage for a reflective analysis of this work to address RQ3:

How might reflection-on-action and reflection-in-action relate to one another within the storytime production process?

I applied the theoretical framework of reflection-in- and -on-action (Schön, 1983, 1987) to my analysis of this existing data to inform the creation of the Reflective Self-Assessment Framework.

Analysis:

First, I set the findings from my analysis of Parts 1 and 2 of my study next to each other to examine the following:

- How do the stages of planning, delivery, and assessment fit together? What is the role of repertoire in these stages?
- Where are the similarities/differences/overlaps between the stages?
- Where do they diverge?

I examined the connections that emerged across these stages, especially with respect to Repertoire and its role in informing the stage of Assessment. I then applied Schön's design processes of reflection-on-action and reflection-in-action to the themes and categories surfaced in parts 1 and 2 of the study to understand how the stages of storytime production provide new facets to understanding how reflection occurs in storytime planning, delivery, and assessment. Finally, I put the findings from comparing the stages of storytime production together with the findings from applying Schön's design processes of reflection-on-action and reflection-in-action into the Reflective Self-Assessment Framework that models the nature and role of reflection in public library storytimes, detailed in Chapter 5.

3.3 DELIMITATIONS

Delimitations refer to the decisions made by the researcher to establish limits and boundaries that ensure a manageable scope to the study (Theofanidis & Fountouki, 2018). There are five choices I made in the design of this study that could limit the study and therefore bear explanation here.

First, I chose to use the year 2 data from VIEWS2 because the Year 1 baseline study data had been explored in multiple studies beyond the original study: See Campana (2020); Campana,

Kociubuk, & Mills (2019²); Campana (2018a); Campana (2018b); Kociubuk & Campana (2020); and Cahill, Joo, & Campana (2018). Because I chose year 2 data, I had to then select the control group's data, so that I would not have to account for any effect of an intervention on that data. Since the control group storytime providers received their intervention after the second year of data collection had already taken place, it was not necessary to account for their intervention in any findings uncovered in the control group's videos. Thus, I could analyze the videos of the control group storytime providers as a separate dataset from the information gained during the intervention. Moreover, the data from the control group intervention webinars and post-intervention interviews could then be considered separately from the videos.

Secondly, regarding the storytime videos, I chose to view only PET (Program Evaluation Tool) videos so that I could focus on the storytime providers' actions and conversations (Campana et al., 2016a), rather than those of the children and caregivers, to best determine their actions, conversations, and behavior with respect to what was taking place in the storytime environment. In all of the videos I watched, children and caregivers were also within the camera's view, so I was able to understand some of the storytime providers' actions in correlation to what the children and caregivers were doing and saying. The BCPAF videos were focused only on the children and caregivers and in most cases would not have given me enough data on the storytime provider.

² As noted earlier, this study did use year 2 control group videos, but the area of inquiry did not include storytime provider actions and conversations.

Third, I chose to use only one set of Intervention webinars rather than both sets that were offered to the storytime providers. As noted above, the webinars were each offered twice to accommodate storytime providers' busy schedules. For the most part, the participants in the intervention webinars adhered to a set schedule and attended the same set of webinars. However, some participants, due to their busy schedules, hopped around from day to day; therefore, I do not have a complete set of control group participants across all three webinars. On the other hand, I did not intend to track participants' responses all the way through their participation in the webinars. Therefore, I was not concerned about the fluidity of this population. Additionally, in returning to the VIEWS2 data after a few years had passed, I encountered missing intervention webinar videos, likely due to data archiving errors. Only one of the two offered sets of webinars had complete videos. Therefore, I chose to review and analyze this set of webinars, which also kept the population as similar as possible in my analysis.

Fourth, I chose to use McKenzie & Stooke's characterization of the work of storytime providers as production and Campana, Mills, & Ghoting's breakdown of that production into the stages of planning, delivery, and assessment. This delineation of the work that goes into producing storytime into these three stages enables both a distinct examination of the differences between these stages in terms of their goals and activities but also then facilitates a further understanding of the ways in which these stages intersect and overlap.

Finally, I chose to use Schön's design processes of reflection-on- and -in-action as the lens for developing the Reflective Self-Assessment Framework in this study. These processes enable a deep and interconnected way to examine the work that is done by these professional storytime

providers to produce their storytimes through the stages of planning, delivery, and assessment. Moreover, research has not yet been done to surface evidence of reflection-in-action in storytime providers' work. Therefore, the use of these design processes provides an interdisciplinary foundation on which to build this Reflective Self-Assessment Framework for storytime providers.

3.4 RESEARCH QUALITY

In qualitative research, a study is bounded by the parameters of the data used and the biases of the researcher. In this section, I explain the framework for analyzing data using secondary analysis as well as my purpose for conducting it, and I situate my work within the field's definitions for this method. I then discuss the advantages and threats to validity afforded by secondary analysis as well as by the qualitative coding process undertaken in this study. Finally, I present my peer debriefing efforts and my researcher stance and positionality as ways to mitigate these threats to validity.

3.4.1 *The benefits and limitations of secondary analysis*

This study employed a secondary analysis of the data from the Project VIEWS2 experimental and assessment studies. In library and information science (LIS), secondary data analysis remains a largely emergent methodology according to Johnston (2014), who defines secondary analysis as the “analysis of data that was collected by someone else for another primary purpose” (p. 619). This study's purpose for using secondary data analysis more closely aligns with the definition by Szabo & Strang (1997), from the field of nursing, who define this method as, “the

analysis of data that was gathered for a previous research study. The analysis is done either by the original researcher or another researcher and addresses new questions or looks at the same questions with different analysis methods” (66). Because the dissertation study employed a secondary analysis, I did not collect new data; however, as indicated earlier, I was a researcher on the grant from the first round of data collection in the experimental study. Thus, in many ways, I am both an “original researcher” and “another researcher” according to Szabo & Strang’s definition and can approach the data both with previous knowledge and a fresh perspective. In this study, the secondary analysis of the VIEWS2 data is intended to address new research questions using Schön’s framework of reflection (1983, 1987), which Heaton (2008) refers to as one of two primary functions of secondary analysis (p. 35).

Moreover, Heaton goes on to explore three “Modes of secondary analysis” (2008, 35). The first mode is formal data sharing, in which researchers make use of data that is contained in institutional repositories or archives and was collected by external researchers. The second mode, informal data sharing, refers to the sharing and turning over of data from one researcher to another. The researcher or researchers who originally collected the data may or may not be involved in the secondary analysis. In this way, informal data sharing differs from formal data sharing, in which the original researchers are not at all involved in the secondary data analysis. The third mode is self-collected data mode. In this case, the researchers that collected the data are reusing their own data in a secondary data analysis. They may be exploring a new avenue of inquiry or verifying their previous findings. Thus, the self-collected data mode differs wholly from the formal data sharing mode, while possibly overlapping with the informal data sharing mode (35-36). This dissertation study most closely adheres to the third mode, since I did collect

some, though not all, of the data. Therefore, it is my conjecture that this study falls in between the informal mode and the self-collected data mode—perhaps offering a new sub-category: an informal self-collected data mode.

Secondary analysis has its own rigor as a method for social science research. As explained above, secondary analysis is an “under-used research technique in many fields, including LIS,” (Johnston, 2014, p. 619). Therefore, Johnston emphasizes the importance in adhering to a procedure when utilizing secondary analysis to ensure viability of the work. I use Johnston’s procedures (pp. 620-624) to explain the nuances of my research design:

1. Develop the research questions: Johnson emphasizes applying theoretical knowledge and concepting skills when analyzing existing data in order to address the proposed research questions (p. 620).

I based my three research questions on both the nature of the data (planning, assessment, and delivery) as well as on the theoretical framework I am using to analyze the data—reflection-in-and -on-action). In this way I am applying theoretical knowledge and conceptual skills in my research design.

2. Identifying the dataset: Johnson outlines ways in which a literature review can identify sets of data that might answer one’s proposed research questions, as well as an examination of how existing data might offer more information than what has already been learned through previous analysis (p. 621).

I explained in Chapter 2 the ways in which existing studies have not fully looked at the storytime production stages of planning, delivery, and assessment, and certainly not through the lens of

reflection-in- and -on-action. Furthermore, since my study deviates from Johnston's definition of secondary data analysis in that I collected some of the data that I am analyzing in a new way for this dissertation, my close tie to this data made it a clear choice for me as viable data for my dissertation inquiry. I have also already published on these datasets as part of the initial overall study, thereby validating and verifying the methods and analysis used with the dataset, which speaks to Johnston's third procedure.

3. Evaluating the dataset: Johnson identifies several evaluative steps that enable a researcher to connect the dataset to the proposed lines of inquiry in the secondary analysis. I address each of Johnston's steps below:

- a. What was the purpose of the [original] study?
 - i. Project VIEWS2 researchers collected data on storytimes in Washington State in order to understand the impact of the early literacy content of storytimes on children's observable early literacy behaviors.
 - ii. In the assessment study, researchers wanted to understand the landscape of assessment in public library storytimes.
- b. Who was responsible for collecting the information?
 - i. I was part of a research team, made up of MLIS and PhD students as well as LIS faculty, who collected the information used in the baseline and experimental studies.
 - ii. Each member of the research team underwent reliability testing on the research tools used in the field to collect information.
 - iii. I was also a researcher in the assessment study.
- c. What information was actually collected?

- i. Project VIEWS2 researchers collected qualitative field notes and quantitative coding of 240 storytimes offered at public libraries in Washington state; videos of the storytimes conducted with children ranging in age from birth to 60 months; video webinars from an intervention offered to storytime providers; interview recordings and transcripts with storytime providers and administrators; and other ancillary data.
 - ii. In the assessment study, interview recordings and transcripts were gathered from participants.
- d. When was the information collected?
 - i. The information was collected from 2012-2015.
- e. What methodology was employed in obtaining the data?
 - i. A variety of methods were used to obtain the data
 - 1. live qualitative field notes of children's behaviors during a live observation of the programs;
 - 2. live quantitative coding of the field notes using research tools following the live observations;
 - 3. video-based viewing of storytimes with field notes and quantitative coding;
 - 4. semi-structured interviews conducted via phone using protocols; online focus groups conducted as intervention webinars using protocols, slides, and scripts.
- f. How was the information obtained?

- i. The information was obtained through field research
 - 1. visiting 240 storytimes over two years;
 - 2. offering online webinars as part of the intervention; and
 - conducting phone interviews with participants.
 - ii. In the case of the field notes, coding, and videoing of storytimes, strict protocols were followed.
 - iii. In the case of the intervention webinars, scripts and slides guided the presentation of information and discussion.
 - iv. In the case of the post-intervention and assessment interviews, semi-structured protocols were followed which provided a set of questions but also allowed room for additional discussion as the researcher deemed relevant to the topics.
- g. Management of primary data.
 - i. The VIEWS2 study was reviewed and overseen by University of Washington Institutional Review Board.
 - ii. The raw data was kept by the research team on university servers and external hard drives.
- h. How consistent is the information obtained from one source with information available from other sources?
 - i. VIEWS2 remains one of the largest studies of storytimes to date, with Cahill, Hoffman, Ingram, & Joo's (2020) work a more recent but similarly large-scale study of public library storytimes.
 - ii. For the purposes of this dissertation, only VIEWS2 data was used, and, to

date, this study has not yet been replicated exactly.

There are limitations as well as benefits to the use of secondary data analysis. Johnston identifies several considerations that should be addressed when employing this method. First, the data was collected for a purpose other than the one sought by the researcher conducting the secondary analysis. In this study, while much of the data was collected for a different purpose, the assessment interviews were in fact designed to provide a preliminary understanding of the landscape at the time of storytime assessment, thereby setting the stage for future research (Mills et al., 2015). Therefore, that dataset is not subject to this limitation. Moreover, the other datasets revolve around the planning, delivery, and assessment of the same type of program as the one analyzed in this dissertation. This enables the complete data to remain relevant to this secondary analysis. Johnson refers to an inability, as a result of this limitation, to go back to the original study's participants to ask additional questions; that inability does exist here, as well, and effectively puts boundaries around what can be understood and concluded in this secondary analysis. And yet, Johnson cautions, "...it is important that secondary data analysis abide by the consent conditions of the original study" (2014, p. 625), to avoid demanding too much of original study participants and expecting a continued access that wasn't initially planned for. Thus, I have been clear throughout my findings that my conclusions come from this secondary analysis and that this dissertation serves as an exploration of this topic, one that will benefit greatly from future work that is firsthand and tailored to this line of inquiry.

Interestingly, Szabo & Strang (1997) identify a similar sensitivity around burdening participants with additional inquiry and data collection as a benefit of secondary analysis instead. By going

back to the breadth and depth of the data already collected in VIEWS2 over three years, I can avoid having to go back to the field and ask additional questions and request more time with these participants; moreover, I am able to be sensitive to participants' time and capacity during this global pandemic, during which many storytime providers are trying to figure out how to even offer programming, whether virtually or live, and keep their communities safe in the process. The VIEWS2 data provides more than enough richness for me to conduct a preliminary inquiry and then supplement with future work.

Johnson's second limitation is that the researcher did not participate in the collection of the original data and therefore does not know how the data was collected (2014, 625). In the case of the VIEWS2 data, I did participate as a researcher in the collection of much of the data later analyzed in this dissertation. However, I was not the only researcher on the team. Moreover, in the case of the post-intervention interviews, I was not one of the researchers collecting that data. My relationship to the data therefore is both as an insider and an outsider, which itself offers both benefits and limitations to this study. On the one hand, I have a close familiarity with many of the participants and the study data from in Project VIEWS2 and, therefore, with the population and data contained in this dissertation. This enables an insider perspective that reduces any distance that may exist between a researcher and their population and their data. On the other hand, because I did not collect all of the data I am analyzing, I also have the benefit of a fresh perspective on some of the data, enabling me to apply a design lens of reflection to the analysis I have conducted on the data. At the same time, my insider status could provide too close a perspective to some of the data, preventing me from stepping back and allowing the data to reveal new information that differs from previous analyses. I believe this limitation is mitigated

by my outsider status with other parts of the data, as well as the peer debriefing I engaged in with a colleague to verify and discuss my coding and analysis.

Szabo & Strang also identify two main limitations, which both apply in various ways to this study (1997). First, they refer to a loss of control in how the data set is generated for the secondary study. This lack of control may relate to the way in which the dataset was assembled initially, collected, and preserved, or there may have been issues of bias or other kinds of issues with the data itself. In this study, the VIEWS2 dataset is not perfect and complete; in part this is due to trying to manage a large set of data using limited archival means and having to move the data from server to server; partly this is due to data loss through hardware such as SD cards that decay with time. I have done my best to assemble as complete and coherent a data set and population as possible, given this limitation of lack of control, and would again point to the exploratory nature of this study and the opportunities it offers for future research to verify and expand these initial findings.

Szabo & Strang's second limitation relates to "inability to follow strictly the guidelines of the chosen data analysis method" (1997, 68), referring to the use of grounded theory as the method for collecting the original data set, which resulted in limitations with secondary analysis around sampling and saturation. In this case, the qualitative nature of this dissertation does not present a conflict with how the data was originally collected, since, in the case of the intervention webinar transcripts and interview transcripts, that data was collected using a qualitative approach; in the case of the storytime videos, they were collected with the intent of writing field notes and basing the quantitative coding on those field notes—a procedure followed in this study as well. In this

way, the qualitative nature of this study's secondary analysis is not at odds with the original mixed-methods approach that assembled the VIEWS2 datasets. A third and final limitation relates specifically to the simultaneous nature of data collection and analysis when conducting grounded theory, which also does not apply to this study.

In summary, Johnson and Szabo & Strang present both benefits and limitations around the use of secondary analysis, all of which have been addressed and mitigated in the design and approach of this dissertation study.

3.4.2 *The benefits and limitations of a qualitative coding approach*

This study uses a qualitative approach for the coding for several reasons, related to the type, richness, and context of the data. Miles, Huberman, & Saldana (2020) discuss data as based in words—their meaning, context, purpose—gathered through methods such as observations, interviews, and focus groups, among others, all of which were used to assemble the dataset for this study. Patton (2002) enumerates the three kinds of qualitative data to be interviews, observations and documents, all of which offer insights and statements that can be analyzed to make meaning. Patton also describes the researcher stance as firsthand, at times even a participant observer—one who is participating in the activities that are also being observed. To summarize briefly here, because I helped to collect some of the data for this study, though not all of it, my stance is that of both a firsthand observer and a secondhand analyzer—hence my use of secondary analysis, as explained in section 3.4.1. Patton (2002) goes on to describe the process of analyzing qualitative data in a qualitative fashion, taking raw data and first transcribing it and

then breaking it up into sections, episodes, and categories, looking for saturation across the data and employing rigor in the exploration. Similarly, qualitative analysis relies on interpretations drawn from this language-based data and conclusions based on these interpretations. Miles et al. (2020) also emphasize the importance of understanding the context of the data to deepen the analysis. In the case of this dissertation, the context of the data is one large study that is made up of smaller studies, whose populations build on one another and were drawn from the larger population of storytime providers at public libraries in Washington state who offered storytime programs to families in their communities.

Qualitative research does present limitations, which will be discussed and addressed here. Miles et al. (2020) refer to four instances in particular of analytic bias that can compromise and undermine a researcher's findings. First is "the holistic fallacy," in which a researcher imposes a stronger pattern and meaning than can be supported in the data. Second is "elite bias," which refers to a skewed sample that pulls only from highly educated, highly resourced individuals and does not consider other demographics in a population. Third is "personal bias," in which a researcher brings their own personal goals and background into the analysis in such a way that obscures the data and renders the findings untrustworthy. Finally, there is the bias of "going native," whose offensive language is objectionable, but which depicts a researcher losing their objectivity to the data and instead siding with the opinions and information presented by the participants as necessarily correct. I will address this study's efforts to address and mitigate these biases in order. First, regarding the holistic fallacy, my coding underwent an episode of peer debriefing, as explained below in section 3.4.3, which enabled another researcher's perspective and approach to enter into this study and provide a check against the analysis. Thus, I could be

sure that another researcher could take the study's codebook and apply the codes using the definitions and examples provided, to code sample documents from the study's dataset, and that that analysis would closely resemble the study's analysis. In this way, I attempt to mitigate the holistic fallacy.

Secondly, regarding elite bias, in Section 3.2.1, I address the demographics of this study's population, looking at their educational background as well as their experience in their position and at their current library. This analysis provided me with a better understanding of the members of the study population, and, therefore, showed how this population, while drawn from one state, nevertheless represents a rich variety of professionals. In this way, I have sought to bring in as varied a study population as possible into this study, while recognizing that I am working within the confines of a previously conducted study with recruitment criteria that were originally intended for different purposes.

Third, to address personal bias, I have included my researcher stance and positionality below in section 3.4.4. I believe strongly that in qualitative research, it is crucial to be transparent about one's goals and beliefs as well as one's approach to recognizing and creating meaning. I also believe the process of peer debriefing serve to mitigate this bias, by bringing in another researcher who has their own bias and personal goals to try and undertake the same analytical process to see what their experience and understanding is using the study's codebook. In this way, the codes can undergo refinement and iteration.

Fourth, to avoid, in Miles et al.'s words "losing your perspective" (p. 289), the study's dataset includes data that I collected as well as data I did not. I was part of a research team that conducted the VIEWS2 study; I did not visit every library and I did not interview each participant. I also anonymized the data from set to set, meaning I did not pay attention to whether a participant that I might not have interacted with in one dataset appeared in a different dataset that I did collect. Finally, this is a third area in which peer debriefing work serves to provide just a bit of distance and objectivity in what is otherwise a subjective approach to data analysis when employing qualitative methods.

3.4.3 *Threats to validity*

It is important to recognize and react to threats to validity in qualitative research in order to establish trustworthiness. According to Lincoln & Guba (1985), validity in qualitative research relies on an awareness of three threats to the conclusions and meanings a researcher develops based on the data: researcher bias, reactivity, and respondent bias. In the case of researcher bias, the researcher may introduce a negative influence based on their own knowledge or preconceptions that may unduly skew the study design and analysis, even the recruitment of the population. Reactivity refers to the possibility that the researcher may have had an effect on the object(s) of study and the population. Respondent bias refers to the situation in which the study population responds in a false way to the researcher's questions for any reason, possibly viewing the researcher as a threat or wanting to be amenable to the researcher's needs. Robson (2002) offers a series of methods to try and address as well as mitigate these threats; I have chosen four of these methods for this study: prolonged engagement, triangulation, peer debriefing, and an audit trail.

The first method is prolonged engagement. Robson (2002) warns that prolonged engagement can increase researcher bias. As I stated in section 3.4.1, I did participate as a researcher in the collection of much of the VIEWS2 data that has been analyzed in this study. Moreover, the VIEWS2 data collection took place over the course of four years, with much of the same study participants during that time. This enabled me to get to know the participants, to observe their programs over two years, and indeed to identify, along with fellow researchers, the emergent phenomenon of assessment of storytimes, which led to the final piece of the VIEWS2 study. At the same time, this prolonged engagement is not exhaustive as I was not the only researcher on the team and thus did not collect all of the data analyzed in this dissertation. As a result, I am able to observe and learn from some of the data in new ways, which helps to offset my familiarity with the study. In this way, my prolonged engagement with much of the data, but outsider status with some of the data mitigates researcher bias. Reactivity, on the other hand, is reduced by prolonged engagement (Robson, 2002). I was one of a team of researchers who gathered data in the field. Thus, my involvement was not likely to unduly influence a great proportion of the data, as it could if I had been the only researcher conducting the study. Moreover, the procedures followed during VIEWS2 data collection required that researchers remain external to the programs they observed, in fact positioning themselves behind cameras and not reacting to any of the participants during the program. Finally, respondent bias is also reduced by prolonged engagement. Through spending a good length of time with the study population, I was able to build relationships of trust with much of the study population, which I believe helped them to understand that they could be candid and open with me as a researcher. Moreover, during the assessment study, when we knew that there was a risk to discussing

ongoing practices at an institution, we did not reveal to supervisors which practitioners, of the ones we recruited, actually did participate; nor did we ever interview an employee with their supervisor present. In fact, across the whole VIEWS2 study, we kept and continue to keep participation confidential, even when library directors asked for feedback on how their storytime providers were doing in the study. In this way, by guarding respondents' anonymity in the study, we created an environment of trust and openness with our participants.

Triangulation, the second method, (Robson, 2002) acts to reduce all three threats to validity. This study employed multiple data sets to develop a model for reflection-on-action in the ways in which storytime providers are planning and assessing their storytimes: intervention webinar transcripts, post-intervention interview transcripts, and assessment interview transcripts. By examining the ways in which storytime providers talk about their planning and assessment strategies across these three data sets, I was able to develop codes and then strengthen the codes through identifying their presence across the three datasets. Regarding researcher bias, I used data that I both did and did not collect, once again making use of my insider and outsider status to enable a certain level of objectivity when it comes to data analysis. With respect to reactivity, since this study employed secondary analysis, the data had already been collected and therefore could not be impacted by the analysis; instead, to mitigate bias in the analysis itself, I employed peer debriefing, discussed in more detail below. Finally, respondent bias also doesn't play as strong a role since, again, the data had already been collected and no respondents were contacted during this study. Moreover, across these three data sets, the variety of responses from respondents offering storytimes for children of different ages at libraries of different sizes served to provide a rich network of information that informed the development of the codes in this

study. It is important to note that the study used only one data set—storytime videos—to develop the ways in which storytime providers are delivering their storytimes and, thus, the model for reflection-in-action in the stage of delivery. However, this part of the study is exploratory and meant to offer a preliminary look at how to analyze this data using the lens of reflection-in-action, setting the stage for future work that can refine and strengthen this model.

Peer debriefing, method three, serves primarily to address and reduce researcher bias. Robson (2002) cautions that peer debriefing has no effect on reactivity and responder bias; however, those are mitigated in this study through triangulation and prolonged involvement. In this dissertation, I examined a wide range of data with the purpose of reaching a certain level of redundancy with my coding cycles, which would determine that my codes are consistently applicable. Moreover, the secondary analysis conducted in this study is of data not initially collected for the purpose of looking for reflection in storytime production. Thus, it is possible that I imposed my own bias onto this data. Therefore, I engaged in sessions of peer debriefing with an established research colleague familiar with the data to check the trustworthiness and validity of my coding scheme, and work to ensure the codes I surfaced were indeed visible and recognizable by others. First, I gave the colleague the full codebook, along with a procedure manual that explained generally how the codes and the data sets relate to one another. The colleague then applied the codes to a sample set of the data in the study. It is important to point out that the nature of my codes emphasizes the importance of interpretation given the theoretical framework I used and my qualitative research design, not to mention the secondary analysis of data originally collected for a different purpose. Therefore, the initial coding round served as a way for the colleague to become familiar with the codes, definitions, and examples. This initial

work then informed subsequent conversations about the goals of the codes, their wording and applicability, and the included examples. These conversations enabled the colleague to identify strong, clear codes and raise questions and concerns about others that then led to a critical reflection and refinement of the codebook based on the debriefing. These peer debriefing sessions ensured clarity and worked to mitigate researcher bias (Robson, 2002). The full codebook is available in Appendix A.

Fourth, Robson (2002) advises keeping an audit trail of all research activities and data as another way to reduce researcher bias, though it does not have an effect on reactivity nor on respondent bias. I have created a master document, kept separate from the anonymized data, that outlines the schedule of the research, the study population and data, and other salient information related to the study. Furthermore, the datasets—anonymized and original—were kept on both cloud-based storage and external hard drives for safekeeping. Finally, the codebook derives from the coding conducted on the software program MaxQDA, which contains memos and logs of the work done in this study. This trail of the assembly, categorization, and analysis of the datasets in the study serves to mitigate researcher bias through documentation of the study's procedures.

In this way, the three main threats to validity identified by Lincoln & Guba (1985)—researcher bias, reactivity, and respondent bias—are confronted and mitigated through the combined use of four methods: prolonged involvement, triangulation, peer debriefing, and an audit trail. Two other methods presented by Robson (2002), member checking and negative case analysis, were not undertaken in this study. As this is a secondary analysis of a series of datasets stemming from one case (VIEWS2), a study that has since concluded, it is not possible to engage members to

provide insights and feedback on the codes and frameworks developed in this study. Regarding negative case analysis, again, the secondary analysis of this data coupled with the global pandemic preclude the possibility of gathering new data, let alone a negative case. These methods should figure into the design of future research to further strengthen this study's initial findings.

Finally, one must look at the qualitative coding approach itself to understand any underlying threats to validity therein. Saldaña (2016) defines a code as the “most often word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or usual data” (p. 3). Furthermore, he refers to the “craft” of coding, to which one must be attentive and thoughtful (2016, p. 40). In this way, an intentional approach to coding situates the data in context and serves as the tool for making meaning of the data. This study employed both line-by-line Initial coding (Charmaz, 2006; Corbin & Strauss, 2008; Glaser, 1978; Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1998) to Axial coding (Boeije, 2010; Charmaz, 2006; Glaser, 1978; Glaser & Strauss, 1967; Strauss, 1987; Strauss & Corbin, 1998), using inductive and deductive approaches to surface and identify facets of participant practices regarding storytime planning, delivery, and assessment. Thus, I have sought to address concerns, presented by Saldaña (2016, pp. 38-39) about the reductionist nature of coding, its artificial objectivity, the distance coding can impose from one's data, and more, by making use of participant language whenever possible, situating my meaning-making in their own words and ideas. As that participant language was revised into larger themes, I endeavored to preserve aspects and concepts from the inductive codes in the themes and their definitions, in an effort to minimize the distance from my codes, themes, and categories to the original data, and to sustain

relevance and subjectivity in the coding practices.

3.4.4 *Researcher positionality and background*

Miles et al. (2020) emphasize the importance of understanding and revealing researcher stance and standpoint as they are intrinsic to the process of interpretation and conclusion. For this reason, I present my researcher background and positionality as a way to understand my own stance as I conducted this research. To this study I bring both professional and personal perspectives that will serve as my lenses for collecting and analyzing my data. On a professional level, I bring my prior knowledge and expertise to this work, having conducted previous studies into storytimes and learning as well as assessment as part of the Project VIEWS2 team and through a small pilot study of reflective design techniques with children's storytime providers. I have also taught a course on design methods in librarianship on two different occasions, presented design workshops with Dr. Rachel Clarke at both the American Library Association's Annual Conference and Texas Library Association's conference, and assisted Dr. Clarke in the presenting and publishing on the joint Syracuse University-University of Washington 2018 Institute of Museum and Library Science Designing Future Library Leaders Forum study. I deeply believe in the value and work of fostering and adopting a designerly way of knowing (Cross, 1993) in present and future librarians.

On a personal level, I am a biracial woman, the child of a Japanese mother who immigrated to the US in the 1960s and a White American father who was a professor of Japanese language at the University of Pittsburgh. I grew up in a home in which both Japanese and English were spoken and flowed through me as native languages, even as I became deeply fluent in English

and only partially fluent in Japanese. These customs and traditions of these two cultures intertwined and entangled so completely that often I would not realize which of my cultures would dominate at any one moment in my consciousness. I embody my family's Japanese and Anglo-American ethnicities, but I also continually work to create my own third, Hapanese ethnicity out of my hybrid experience. As a result, I have always looked at more than one side of an idea, more than one point of view, and I want to compare and contrast what I learn with what I already know in my lived experience. As such, too, I am a social constructionist (Creswell, 2014), in that I believe that knowledge and reality are constructed through discourse or conversation. The conversations I have had in my previous research with participants and fellow researchers, as well as in the classroom with students and professors, have helped to shape my identity, my understanding, and my questions for the work I want to do. For this reason, I have chosen to re-examine the transcripts from the Intervention webinars, post-Intervention interviews, and the Assessment study interviews to understand how reflection is a part of that practitioner discourse.

Finally, I bring my own repertoire to this study, which comes from not only the research I conducted as part of VIEWS2, but also the extensive time I have spent in the field during my time as a PhD student: giving research presentations and practitioner workshops; publishing in both academic and industry journals; co-conducting several research studies; and serving both formally and informally on committees within the American Library Association. I am committed to connecting practitioners with research-based findings and effective practices to enable them to offer intentional, interactive, and learning-rich storytime programs that are welcoming and meaningful for the children, families, and communities they serve.

3.5 CONCLUSION

This chapter outlined the study's research design by first enumerating the origin and nature of each data set in the background of Project VIEWS2, and then situating the data in the three parts of the study design. Part 1 reviewed the intervention webinar transcripts, post-intervention transcripts, and assessment interview transcripts to determine how storytime providers were discussing and enacting their planning and assessment strategies for producing storytime programs. Moving through cycles of Initial and Axial coding that used both inductive and deductive codes, the themes and categories were identified and connected to Schön's design process of reflection-on-action. Part 2 reviewed storytime videos and created field note transcripts that then underwent similar cycles of Initial and Axial coding to generate codes, categories, and themes that determined how storytime providers are delivering their storytime programs and were then connected to Schön's design process of reflection-in-action. Part 3 brought together the work undertaken in Parts 1 and 2 and set the codes, themes, and categories next to each other to inform the development of the Reflective Self-Assessment Framework of the nature and role of reflection in storytime. The population of this study is a new combination that represents various demographics and levels of expertise, as outlined in the tables above, yielding a richness that shows through in the findings. Finally, study limitations and concerns around threats to validity were addressed, regarding the use of secondary analysis and qualitative coding, as well as the unusual nature of the dataset. Careful steps were followed to adhere to a research-based procedure for secondary analysis and qualitative coding that stressed documentation and intentionality. Furthermore, a cycle of peer debriefing yielded a close adherence to the study's findings, strengthening the trustworthiness of this work. Finally, a

presentation of researcher bias offers even more transparency into ways in which personal experience or goals might have influenced the work. Chapter 4 goes into greater detail about the findings that emerged from this analysis with respect to the stages of planning, delivery, and assessment, which together provide a foundation for the development of the Reflective Self-Assessment Framework in Chapter 5.

Chapter 4. FINDINGS

4.1 INTRODUCTION

“When I say storytimes, it involves planning and putting on the storytime but also kind of building relationships with the families that come to storytime and being consistent.”

—Storytime provider, Project VIEWS2 study

Storytimes enable children to interact with and learn from grownups and each other, offering children the opportunity to reflect on and analyze the stories they read and to form connections between the material and their own experiences, all of which can be teachable moments (Campana, 2018; Campana et al., 2016; McKechnie, 2006). Furthermore, storytime providers focus on the content of the materials they provide, framing learning as part of play and discovery, thereby making them rich informal learning environments (Campana et al., 2016). Finally, storytime providers are reflecting back on the programs they’ve offered to refine and continually improve their work (Mills et al., 2015). When storytime providers reflect in order to be more aware of what they’re doing in the moment, they can approach their work as a dynamic, ongoing design process. However, though storytime providers have an interest in both reflecting on their own practice and receiving feedback from others (Mills et al., 2015), they often do not have time for assessment. Moreover, there is not enough information on what this reflective work looks like and how it might connect to the theoretical framings of reflection presented by Schön, which can offer practitioners an understanding of the artistry of this work. This study sought to explore how the reflection processes of reflection-on-action and reflection-in-action are present in the ways in which storytime providers produce their storytimes in terms of planning, delivery, and assessment.

The study's first two research questions are as follows:

RQ1: How is reflection-on-action present in the ways public library storytime providers plan and assess their storytimes?

RQ2: How is reflection-in-action present in the ways public library storytime providers deliver their storytimes?

These questions seek to examine the production of storytime (planning, delivery, and assessment) and understand how reflection is present in these stages. This is based not only in Campana and Mills' (2016) model of storytime production as comprised of the stages of planning, delivery, and assessment, but also in the way in which Project VIEWS2—the foundational study for this dissertation—was structured. The Intervention focused on training librarians to plan their storytimes using research tools that incorporated early literacy behaviors; to deliver storytimes in ways that will elicit the behaviors elucidated in the research tools, using intentionality and interactivity; and to assess the programs and the children's behaviors throughout the program, during and after, to understand the impact of the program on the community being served and to be able to advocate for that impact, with the knowledge provided by these research tools.

4.1.1 *Methods*

As documented in Chapter 3, this study conducted a qualitative, secondary analysis on four sets of data that originated from the Project VIEWS experimental and assessment studies and form the complete dataset for this dissertation: Three intervention webinar transcripts; eleven

transcripts from interviews conducted following the intervention; thirteen storytime videos; and twelve transcripts from assessment interviews. This study's population derives from the Project VIEWS2 populations that participated in the Experimental and Assessment studies. The total study population included 27 storytime providers who worked at public libraries in the state of Washington during the time of 2011-2015. Of the 27 participants, sixteen participated in the intervention across the three webinars; eleven participated in the post-intervention interviews; thirteen participated in the storytime videos; and twelve participated in the assessment interviews. Only one participant of the 27 is present across all four data sets.

To address Research Question 1 on reflection-on-action, I analyzed transcripts of the intervention webinars and post-intervention interviews as well as the assessment interviews to examine how storytime providers are discussing planning and assessment of storytimes. To address Research Question 2 on reflection-in-action, I viewed videos from the second year of data collection to observe control group storytime providers' actions and conversations as they delivered storytimes and created field notes that served as the object of my analysis. I then analyzed each transcript and field note document using iterative cycles of inductive and deductive coding to arrive at themes and categories that revealed facets of the storytime stages of Planning, Delivery, and Assessment. In the following sections, I present just a few examples of participant quotes for each stage of storytime production, in an effort to provide a range of respondents and for the sake of conciseness and clarity. The full codebook is included in Appendix A and contains the codes, themes, examples, and descriptions.

4.1.2 *Organization of chapter*

This chapter is organized by the production stages of planning, delivery, and assessment, to understand the aspects of each of these stages and how they coordinate in the reflective production of storytimes:

- Section 4.2 Planning: Explores the major themes in the Planning stage of storytime production, to pave the way for answering part of research question 1. To do this I will present results from the intervention webinars, post-intervention interviews, and assessment interviews.
- Section 4.3 Assessment: Explores the major themes in the Assessment stage of storytime production, to pave the way for answering another part of research question 1. To do this, I will present results from the intervention webinars, post-intervention interviews, and assessment interviews.
- Section 4.4 Delivery: Explores the major themes in the Delivery stage of storytime production, to pave the way for answering research question 2. To do this, I will present results primarily from the storytime videos and supplement with the rest of the data.
- Section 4.5 Repertoire: Explores an additional facet to the existing stages of Planning, Delivery, and Assessment that make up storytime production by introducing Schön's concept of Repertoire (1983). An examination of Repertoire offers a preliminary exploration of some of the different ways in which these practitioners are demonstrating their prior knowledge of the practice of storytime and the audience they serve with this practice. While this section sits outside the specific research questions, it forms an additional foundation for understanding how these different stages—Planning, Delivery, and Assessment—are connected to reflection and reflective practice.

4.2 THEMES RELEVANT TO STORYTIME PLANNING

To answer part of research question 1, I examined transcripts from the VIEWS2 assessment interviews, post-intervention interviews, and intervention webinars to surface parent and child codes as well as themes that arose as particularly relevant to understanding the nuances of how Storytime providers (STP) go about planning their storytime programs for babies, toddlers, and preschoolers and their families at public libraries.

My overall definition of the stage of planning is as follows:

Planning is a multi-faceted stage in the production of storytimes, one that considers the process and approach of planning the program itself and its elements; the logistics of the STP's capacity to balance the work of planning with their other duties; and the purpose of planning as a way of building, reinforcing, enhancing, and extending one's professional practice. Planning often requires focus and intentional thinking.

This definition draws in part on the language and ideas expressed by some of the participants:

“...some extra focus to really think about what I'm doing in storytime. I try to do that but I find that when I have an external reason to focus even more that I'm better at it.” (W2a);

“opportunities to be thinking about and sort of incorporating things into both of those programs.” (W2a).

STP discusses the various aspects of the work they do to prepare for the storytime program.

These aspects include their purpose or intent in planning and offering the program; preparing the

content of the program itself; and their planning process, which also includes the logistics of the program. I present each theme and then describe the codes that roll up under the theme, followed by participant quotes to elucidate the meanings of each theme.



Figure 4-1 Simple initial description of the planning stage

In Figure 4-1, one can see a simple visualization of the two major themes under Planning—Process and Purpose—that offer depth to the STP’s stage of planning storytimes. The major theme of Process refers to varied approaches to the process of planning itself as well as a consideration of the logistics that are a part of that process. The major theme of Purpose is similarly multi-faceted, describing the intent of planning to be about building, reinforcing, enhancing, and extending one’s professional practice.

Table 4-1 Summary of themes and codes in the Planning stage of storytime production

Theme	Codes	Description
Process		
Approach	Last-minute preparation; carefully plan ahead of time	STP describe two different approaches to developing a storytime plan
Logistics	Program schedule; Balancing with other responsibilities (routine elements/elements with dependencies)	STP describe a variety of logistics that they take into consideration when developing their storytime plan
Purpose		
	Build professional expertise	STP discuss how they work to build their professional expertise, by adding or changing things in their program schedule, discovering new opportunities to bring into their work, reflecting on their

		practice, “taking a fresh look at something,” and so forth.
	Build parent involvement/education	STP discuss how they work to connect with parents/caregivers and share information with them about their child’s development and learning, often in the form of a handout.
	Build children’s repertoire about storytime	STP help children be familiar and comfortable with the routine of storytime, convey that learning and reading together is an enjoyable activity and to avoid having storytime be “preachy.”

Table 4-1 provides a summary of the themes depicted in Figure 4-1 under Planning—Process and Purpose, the codes that sit within those themes, and the descriptions of the themes across the Planning stage of storytime production. The table is meant to show these themes and codes all together before I expand on them in the sections that follow.

4.2.1 *Planning—Process*

I begin with an analysis of the theme of Process. Process has two subthemes, the first of which is entitled Approach and refers to the ways in which STPs go about the steps of putting together the materials for storytime. The codes that roll up under Approach are: 1. Last-minute preparation and 2. Carefully plan ahead of time, which has a subcode of Tools. Figure 4-2 shows how these codes fit under the theme of Approach. I will begin by describing the subtheme of Approach.



Figure 4-2 Codes that sit underneath the subtheme of Planning—Process—Approach

4.2.1.1 Planning – Process – Approach

In some cases, STPs described an Approach that is deliberate and at times uses elaborate tools that can require time and intention, even using the term “Carefully planning ahead of time,” which led to that code’s name for this particular approach. These STPs talk about setting goals and outcomes for their process. Prevalent examples explicate this approach through concepts such as planning in stages and steps; employing repetition to ensure preparation; employing goal setting; incorporating prior experiences and learnings for their future planning; planning over a period of time that might include several programs; and finally designing and utilizing various tools to plan.

One participant shared that they rely on repetition to feel prepared, saying, “When I’m planning my storytime, I like to see things that are written down, or watch videos, and go over things over and over so that I get it, and then can really integrate it into what my plan for the day is.” (STPb). Similarly, a participant described “overplanning” by having extra materials “so that if I show up with certain books and they’re just not working, I’ve got another bunch of books sitting there that I can grab one and change up” (STP06). This may point to an approach of planning that incorporates a kind of reflection-in-action. This STP brings extra materials with the

foreknowledge that kids are unpredictable, and therefore the original plan may not work. This area warrants future research for refinement.

In that same vein, another participant described an order to their planning process:

I gather books as they become available by putting a hold on them while pulling them from the shelves for a few weeks ahead. Like right now, I've got books for four or five storytimes gathering on my shelves but some might be checked out so I've put holds on them and wait for them to come. As I'm thinking about what themes I want to do in the next few weeks, I come up with what craft I want to incorporate and what skills I want to incorporate and then whichever set of books I have enough for the storytime first, that's the order that I end up doing the next set of stories in (STP09).

What's interesting about this quote is the different steps to this STP's planning process: gathering books ahead of time, which means pulling from shelves, putting holds on books that are already checked out; thinking about themes; thinking about craft; thinking about skills; and then connecting those three things together. But what is tacit here is a certain flexibility because then the STP says, depending on whichever set of books comes available first, that's what the STP plans on for the storytimes. This could be considered a roadmap to the artistry of planning for this STP. A second participant echoed this order-based way to plan, saying, "I do my planning kind of in stages" (STP09).

Another participant talked about setting goals, calling them "assignments" and linking this pre-work to a kind of assessment practice: "I think, ok, I want to intentionally talk about this practice or I intentionally want to work on phonological awareness today, so I try to give myself little

assignments or goals for Storytimes and that's when I do my assessment.” (STP08). This linking between planning and assessment efforts signals a possible connection between these storytime stages, a finding I discuss further in Chapter 5. A separate participant added to this goal-oriented approach by saying, “So I have opportunities to be thinking about and sort of incorporating things into both of those programs” (W2).

Some participants talked about incorporating past experiences into their future planning work, with one sharing, “So I’m often planning from things I’ve done previously and then adding or subtracting or changing” (STP06). One can see, in this quote, the relevance and importance placed on what has already been learned and the role that prior learning has in informing future planning. Another participant described their mental process when it comes to their planning, saying,

I’ll go through my plan kind of informally actually in my head. I just feel like maybe I won’t do this song. The song worked for this reason. Like today I tried using Shaky Eggs in storytime which I haven’t done yet with this group and I’m thinking maybe I won’t do that again because they just like they derailed them a little bit. So I do a lot of like structure and management debriefing with myself afterwards (STP02).

It's evident in this quote that prior learning is playing a role here, too, as part of this STP’s cognitive approach to planning; as they “go through my plan kind of informally actually in my head,” they consider the successes and challenges of various elements in previous programs and consider whether to incorporate them again. They describe this as “management debriefing with myself afterwards,” which indicates the STP takes the time to go through a period of self-reflection following their program. As with the example shared above, this may be another

example of a kind of reflection-in-action that impacts planning, through recognizing an experience and using it as part of the decision-making process going forward. Furthermore, this STP is recognizing an experience and using it as part of the decision-making process going forward.

Some participants described planning over a period of time, rather than just program by program, saying, “Usually I try and have sort of a plan over the course of the year.” (STP10) and “And I do try to be intentional about the different early literacy practices and other early learning things and try to include some every time. There are some that I don’t do as much but I do try to get those in there.” (STP12)

STPs also discussed their use and/or creation of various tools in their storytime planning. In some cases, these tools are created for STPs by a manager or supervisor for assessment; in some cases the STPs create their own tools or use peers’ tools. Examples included an outline, a website for idea selection, a checklist, a computer file, etc. One participant shared:

And I guess the other thing is that I’ve used a planning matrix about what elements you want to include and how you’re going to include them. So I haven’t done that every week but I’ve done it several times and I think that I will start trying to do that more regularly for the elements that I don’t already kind of naturally include or that don’t feel comfortable to me (STPf).

Additional participants shared that they use a planning outline, which “helps me kind of include all the elements I like to include” (STP03); or “a checklist to guide us; no matter how

professional or how many years you have, it's always good to go back and reassess how you're doing" (STP06); and even making a note after a program to indicate whether "something really worked well or didn't work... so that the next time I decide I want to do wind or cabs or big and little or whatever, that I can see what my notes were from the last time, so it helps me prepare the next one" (STP10).

On the other hand, some STPs described a much more last-minute approach that involves pulling books and thinking quickly on their feet to put a program together based on the materials close at hand.

(Note: I have not placed a value judgement on either approach as one STP even stated that they would rather plan carefully but often find themselves in a last-minute situation due to external factors such as work constraints and scheduling.)

One participant shared, "Like probably most of us, I end up doing my storytimes on the fly a lot of the time" (W2a), echoed by another participant: "And often times, they get really flung together last minute as a result" (STPj). A third participant overtly tied their last-minute planning to their other work at the library, saying, "And like STPr, I usually plan my storytime about 15 minutes before people get there just because we are so incredibly busy helping the public most of the time."

Other participants shared, "Every once in a while, though, I have, I must admit, had to pull them together on the last—at the last minute and go 'Oh my goodness. I need to do a storytime. Let's

go grab books off the shelf. Okay, what are we going to include with this?’ in last minute. I prefer not to go quite that far.” (STP09) What’s interesting about this quote is there’s clearly a preference to not be in a position to have to plan at the last minute, and yet there’s a recognition (or perhaps even a resignation to the fact) that this is just a reality given this STP’s busy work life. Another participant said, “I know some children’s librarians who say they never plan a theme. They just go into their storytime collection and grab three books and see stuff and then do it.... And there are times I’ve done that just because I didn’t have time.” (STP10) Here, too, we have a recognition, even a remembrance that they have been in the same position as their colleagues due to a lack of time. These examples may demonstrate a certain reliance on expertise/repertoire in order to manage these last-minute planning sessions. This could be a way that these practitioners demonstrate their artistry. However, if an STP does not have much experience planning storytimes, last minute design work may reveal something completely different. Future research in this area, asking more specifically about a STP’s experience and then observing their planning process, may provide insight into this alternate consideration.

In one case, a quote from an STP gives the impression that their last-minute approach might actually be a deliberate choice on the part of the STP because that is how they do their practice and that is what they know of their practice. This STP described themselves as a “not very good storytime planner. A lot of times I pick books out the day of or the day before according to my mood.” (STPn). This adds an additional nuance to the theme of approach, where an STP might not necessarily feel a crunch of time or pressure of a packed schedule but prefer to wait until the last minute to plan their program.

This was contrasted by other STPs who seemed to want to plan if they had more time, but also felt the pull of their everyday job was eclipsing their time to plan: “Sometimes I don’t feel like I have quite enough time to plan my storytime each week to the level that I technically know it could...I go through a lot of trainings and things and I get exposed to a lot of great ideas and I get excited about it, then my actual job happens and at the end of the week I’ve got like an hour to plan.” (STP07)

These two approaches, careful planning and last-minute preparation, speak to the ways in which STPs are employing intention in different ways. For those able to plan ahead of time, they are considering past experiences to design future ones, they are making notes and using tools to help them in their planning process, all of which asks for an investment of time. For those who find themselves needing to put together a program at the last minute, intention plays a different role—these STPs are planning on the fly and relying on past experiences as a plan for the upcoming program, making decisions in a much quicker way.

4.2.1.2 Planning – Process – Logistics

The second subtheme under Process is Logistics, which refers to the factors considered by STP during their planning process, such as the age of the audience, the frequency of the program, the frequency of the content offered in the program, any constraints present in the program, types of learning concepts the STP wants to cover in the program, the order of the storytime elements, any dependencies on those elements, the types of props to be used, and so forth. The codes that sit within the theme of Logistics are: 1. Program Schedule, which has 2 subcodes of a) Routine

elements and b) Elements with dependencies; and 2. Balancing with Other Responsibilities.

Figure 4-3 shows how these codes fit under the theme of Logistics.

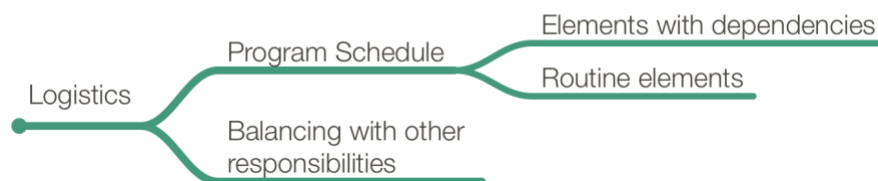


Figure 4-3 Codes that sit underneath the theme of Planning—Process—Logistics

Looking first at the code of Program Schedule, the STP is thinking about the various elements to include in the program—books, songs, fingerplays, movement activities, crafts, etc., in terms of their routine or dependent nature. Some elements are routine, constant elements that help to build a child’s understanding and expectation for what the program of storytime is about. Key words include: familiar, always, done for a while, what I do, normally, pattern, of course, etc.

Participants describe their programs as opening and/or closing with routine, constant elements to build familiarity. One shared, “So I usually try to open the storytime with something like that, the alphabet song, because it’s really familiar to a lot of the kids, and then some little game, and then we’d go on to more stories.” (STPb). Another STP pointed out, “So, I have worked in a rhyming game at the beginning of every storytime.” (W3a)

Other participants talked about particular components as constants in their program schedule, perhaps also with an increase in their frequency in the program: “I have a time at the beginning of each session where I just ask parents to go around in a circle and introduce themselves and

their baby and share any exciting milestones that have been happening that week.” (STPr).

Another STP said, “This is one thing that I’ve always done, but I find myself doing it more often now—is, “What do you think is going to happen next?” (STPq). This quote indicates that the STP is deliberately creating that time for parent sharing and doing so repeatedly as an expected part of the program. Other STPs discussed using the same prop or component at each program, saying, “So, I have worked in a rhyming game at the beginning of every storytime.” (W3a); “One thing I do pretty regularly in preschool storytime to encourage writing or thinking about writing is we do different work with letters.” (W2a); “I mean, we read books, of course.” (STP01); “All of my storytimes include like music shaker hand.” (STP01); “But I always have some kind of music components.” (STP01)

Other elements are introduced, or omitted, depending on various conditions, such as: the order of the elements in a program schedule; the number of kids at a storytime; the age of the audience; the time that remains in the program; the whim of the storytime provider in the moment (especially with respect to props), and so forth. Keywords for these elements with dependencies include: always, often, it depends, and then, if/then, sometimes, usually, occasionally, varies, etc.

Example of program order:

“And so when I have a book that has rhyming pairs of words, we read the book first and then we sing the book.” (W2a). This quote demonstrates that for this STP, and for many others, there is a prescribed order to the way in which the elements of a storytime unfold in the program.

Example of number of kids in a program:

“Sometimes I have more than 26 kids at storytime. But if I have 26 kids or less... I’m going to be more intentional using those bean bags because we have a carpet with the alphabet on the edges of the carpet.” (W2a) In this quote, the STP is stipulating that with more than 26 kids, using a prop like the bean bag might be difficult, logistically; with fewer than 26 such a prop would be more manageable. This kind of dependency is another example of the logistics weighed by STPs during their planning stage.

Examples of frequency of an element in a program:

- “it sometimes varies week to week.” (STP07)
- “From time to time, it depends on the content of what we’re doing.” (STP07)

STPs in these examples describe the ways in which temporality plays a part in organizing the elements of the storytime program, in terms of their frequency from program to program, and in less defined terms of “from time to time.” Given the phrase, “it depends on the content of what we’re doing,” it seems that the content of one program impacts the content of the next program, presumably to avoid excessive repetition and introduce variety.

Example of age and development of children in the audience:

“that looks differently based on if it’s babies or toddlers or family, depending on the age of the kids.” (STP04)

This STP incorporates their knowledge of what’s developmentally appropriate for children of different ages, using that knowledge to guide their planning of content that supports their learning and encourages an enjoyable experience.

Example of variety in props used:

“And it’s anything dance, nursery rhymes, songs, sometimes we use egg shakers, sometimes we use bean bags, sometimes we use scarves.” (STP11)

In this quote, one can see the ways in which this STP is introducing variety into the programs they offer, through the types of props they use and the ways they switch up from one prop to the next. This, too, is an example of the logistics considered by STPs as they plan their programs.

Example of the time that remains in a program:

“And then usually a third book unless I’m running long and then we have the same closing song every day also.” (STP02). In this example one can see that this STP is considering time in terms of the passage of time in the program and how much time is left, when thinking about what elements to still include in the program and which ones to leave for another time. Here, too, we can see the presence of a routine element, “we have the same closing song every day also,” and the interplay between a routine element and an element with a dependency, perhaps even on that particular routine element and the need to always include it in the program. So this STP is weighing the time that is left in the program as well as the fact that children expect there to be the same closing song, thus requiring a decision to be made about what element to include, and whether to include it, that would still leave time for the routine element at the end.

Clearly there are a lot of logistics for STPs to consider and weigh in terms of deciding how to design and structure their programs to maximize the experience of those who attend. These considerations figure prominently in the planning work STPs do to prepare for their storytimes.

A second subcode under Logistics is Balancing with other responsibilities. STPs often have other responsibilities in addition to offering storytime, and in some cases, these responsibilities get in the way of storytime planning time. This code often coincides with the Approach code of Last-minute planning, evidenced by this STP's quote: "Sometimes I don't feel like I have quite enough time to plan my storytime each week to the level that I technically know it could be; like I go through a lot of trainings and things and I get exposed to a lot of great ideas and I get excited about it, and then my actual job happens and at the end of the week I've got like an hour to plan." (STP07). A second participant concisely stated, "Planning is very, again, kind of hard to find time to do." (STP06). These quotes surface key points around insufficient time being allotted to the work of planning storytimes, resulting in a reliance on previous experience to guide last-minute planning, in the event that the STP has prior experience available to them. This lack of time seems to also impinge on an STP's inspiration and internal excitement that is stoked during a workshop or a training and then considerably dampened by the everyday workload.

STPs described everything from general busy-ness, "In my building you can get pretty busy" (STPn), to having specific time allotments for different aspects of their job that get in the way of planning: "So about a quarter of my time is for programming and so, at my branch, I do two storytimes a week during the regular storytime session." (STP07); and "My couple storytimes that week in between answering the phone and other things that come up, so that makes it hard to, you know, integrate new things into what I'm doing." (STP07)

One STP in particular described a regular split of time and attention as a "treadmill of storytimes and summer reading and desk time," adding "it is kind of tough on planning. It's hard to set aside

time to be thoughtful about whatever it is” (STPf). It is clear that STPs are finding it hard to strike that balance between various job requirements, time allotments, demands on their time, and the desire to grow their practice. This is another important consideration when looking at the planning stage of storytime production. Time constraints are a clear and present barrier for these STPs and their efforts to plan their storytimes.

The stage of storytime planning incorporates a multi-faceted Process, made up of different approaches and logistics that show the complexity and depth that STPs must consider and navigate as they prepare for their storytime programs.

4.2.2 *Planning—Purpose*

The second major theme under the stage of Planning is Purpose, which refers to why STP are planning their storytimes; their expressed goal/intentionality in offering the program; and the outcomes, even implicit, that they hope to see. Figure 4-4 displays the codes that sit within this theme. The codes that sit within this theme include 1. Build professional expertise; 2. Build parent/caregiver involvement/education; and 3. Build children’s repertoire about storytime. The concepts embedded in these codes and their subcodes emphasize building, reinforcing, enhancing, and expanding one’s professional practice through planning.



Figure 4-4 Codes that sit underneath the theme of Planning—Purpose

4.2.2.1 Building professional expertise

Looking first at the code of Building professional expertise, this describes how STPs add or change things in their program schedule, discover new opportunities to bring into their work, reflect on their practice, “take a fresh look at something,” and so forth. This purpose is primarily forward-looking in nature.

One STP shared, “I feel like I added more or changed things up a little bit. It’s always fun to stretch a little bit” (STPn). Another participant added, “The concrete examples are the most helpful. Sometimes I take them and just transfer right to the storytime” (STPn). A third participant pointed out, “I’m doing really well. I am enjoying having some extra focus to really think about what I’m doing in storytime. I try to do that but I find that when I have an external kind of reason to focus even more that I’m better at it. So, this has been fun for me” (W2a). The work these STPs are doing to add new things into their programs and give an extra focus to their practice explains part of the purpose of building professional expertise.

Participants also talked about the chance to take a “fresh look” at their practice through participating in the stage of planning. This fresh look enables STPs to “wake up” and change things. One participant said, “To remember what it is we were trying to teach in the first place.

I've been doing baby storytimes now for 8 or 9 years and I can almost do them in my sleep. So it's good to take a fresh look at them, it really is." (STPg). This participant mentions being able to do storytimes "in my sleep," which might indicate a level of facility that does not need further improvement or indeed a recognition that, as a practitioner, they are "asleep" and need new stimulation and information to "wake up" and refine their practice. This STP contrasts this with the phrase, "it's good to take a fresh look at them." Sometimes this "fresh look" can come from adding in new opportunities. Said a participant, "I'm discovering a lot of opportunities in stories that I may have missed before doing it this way" (STPc). Building professional expertise can also be about just taking "a step back and focus" on one's practice and assess where an STP wants to be. One participant shared, "Just having the webinars and hearing what the other librarians are saying, it just allowed me an opportunity to kind of step back and focus on storytimes for a while" (STPj). Intentionality plays a part in building professional expertise as well, evidenced by this participant's quote: "So like the opportunity to think can be intentional about actually integrating very specific things into my storytimes to completely change how I do my storytimes" (STP02), offering another facet to the concept of taking a step back and focusing on one's practice.

Participants also highlighted a kind of self-awareness in their planning purpose, with one STP saying, "I definitely found that helpful. It prompted me and also reminded me that I do do a lot of the things. I just do them without a great deal of intention. So, it helped me be more intentional." (W2a). Another participant added, "I think it also helps people be self-aware of when they're planning what components need to be included or should be included not necessarily every time but over the length of storytime." (STP06).

This self-awareness also extended to bringing in past learnings as part of building professional expertise, making this a part of the purpose of planning as well as part of the process. One STP shared, “Preparing for the next storytime is an opportunity to reflect on past storytimes” (STP11). This quote foreshadows a connection I will elaborate on in Chapter 5 between the stages of planning and assessment. Another participant pointed out a peer aspect to this building work, too, saying, “When [Name] and I talk, if there is something that we do come up with that could have been different or should have been different, then I’ll keep that in mind for next week” (STP12).

Within this parent code is a child code for reinforcing/enhancing current practice. STPs discuss ways they are continuing to do what they’ve been doing in their storytimes, with a better understanding of the benefits, and/or they are adding or modifying what they do to enhance the impact on the children who attend. Shared one STP, “I know it’s tough with babies because they love the repetition and it’s kind of a good thing for them to do, so we don’t do a ton of new stuff. But I think finding different ways to get new things in is sort of what I’d be looking for. I think the take-home activities is one of the ways to do that, I think that I’ll be implementing” (STPh). This STP is aware of what her audience needs and expects and yet still looks for ways to explore new ideas that can still reinforce her current practice and maybe even enhance it.

Added another STP, “I think just the [VIEWS2] webinars just really reinforced some of the things I was doing already and made me more aware of how I could build upon some of those experiences” (STPq) and “I mean I was doing that to a certain degree, but I found I was asking a

lot of yes/no questions. So now I've changed so that I'm asking more open-ended questions: 'Let's look at the pictures here. And what do you think is going to happen next?'" (STPq). This STP is highlighting the importance of reinforcing current knowledge to build awareness of what they are doing in their program, and then working to build on those experiences as a next step. This STP continued, using the term "automatic pilot" and described the purpose of planning as a way to move beyond this state of not thinking and lack of awareness, saying, "I've done this a long time, and so I've been doing those things already, but I've been able to think, not just do it on automatic pilot but really think about, 'Okay, so if I do this, this is what I'm reinforcing'" (STPq). The same STP concluded by saying, "And so I know that storytimes are not a static thing, and so we get that mindset in our head. And every time I pick up a new children's book, it's like, 'Well, how can I use this at storytime? And what skills is it going to reinforce?' I mean it's just like constantly in the back of my mind to improve and to share those improvements" (STPq). Terms like "static" and "automatic pilot" seem to be professional states that this STP wants to move beyond and replace by reinforcing the practices they feel are working well and enhancing them with new ways of planning.

Reinforcing and enhancing current practice can often be accomplished through including the codes of educational/early learning elements and interactivity. STPs discuss including these in an intentional way to have an impact on the children and caregivers who attend their program. Said one STP, "I consciously choose flannel stories or songs that involve counting. I try to write the numbers on the board to get the one-to-one correlation. We go forward and backward with counting and then sometimes I'll pick a topic that lends itself to a science concept: weather or something that involves measurement" (STP08). This STP is purposefully introducing early

learning concepts like science and math to enhance their current storytime program. Shared another STP, “But my hope is to, once we’ve run through all the ones I’ve made, to add more. As we become more familiar with words and how they rhyme, and also maybe to mix them up and maybe have some on there that don’t rhyme with others.” (STPf)

Other STPs pointed out, “It helped me be a lot more intentional about what we do in a specific storytime and kind of how it’s focused things and wanting to make sure that kids really are going to walk away with having had a chance to practice some kind of skill” (STP04); and “And I do try to be intentional about the different early literacy practices and other early learning things and try to include some every time. There are some that I don’t do as much but I do try to get those in there” (STP12)

STPs also discussed including an interactive approach in their storytime program. Said one STP, “But one very important thing that was underscored in the webinars was to make sure that you give them time to respond. That kind of seems like a you know, a self-evident thing, but I wasn’t really giving them enough time to think about it and respond before I might you know answer and move on. Answer for myself and move on” (STPf). Added another STP, “I’d love that that makes it more interactive and makes it more fun for the kids and stuff.” (STP05). A third STP shared, “I’m involving the kids as I do the stories and that’s one of the things that I was already doing. I just didn’t know that that was what it was called because I didn’t use to, I think.” (STP09). In cases like this, STPs are including interactive elements already but may not know that that is what they’re doing. By gaining a deeper understanding of the learning benefits to the practices they may already be doing, STPs can be better informed when they plan and understand

the purpose behind what they do in their storytime programs.

4.2.2.2 Planning – purpose – Build parent/caregiver involvement/education

A second code under Planning—Purpose is building parent/caregiver involvement and education. STPs discussed how they work to connect with parents/caregivers and share information with them about their child’s development and learning, often in the form of a handout.

In some instances, this effort to build a connection with parents/caregivers comes in the form of modeling behavior and activities to encourage increased interaction and learning at home. One participant shared, “I’m doing a collaborative thing with the children’s librarian at [another] library in March and it’s like demonstrating to parents the value of doing art with toddlers, which is kind of an experience that a lot of parents don’t even wanna go near. And so we’re gonna try and show them that it’s really not as hard as it sounds, so I’m excited about that” (STPq). This STP is excited to demonstrate to parents/caregivers the importance of engaging in artistic projects with their kids and the possibilities that can come from that sort of modeling. In this way, this STP is looking to build connections with the parents/caregivers.

Building parent/caregiver involvement is key, too, for these participants, and one participant does this through encouraging parents/caregivers to share information with one another. “I have a time at the beginning of each session where I just ask parents to go around in a circle and introduce themselves and their baby and share any exciting milestones that have been happening that week.... But I also just try to structure storytime in a way where I can hear from them”

(STPr). By creating a time for parents/caregivers to share with one another, this STP is also creating time for them to learn from one another and celebrate their children's milestones as a community. Again, this is another way in which the STP is purposefully planning to build parent/caregiver involvement and in so doing continue to build connection.

STPs are also planning content for their programs that will help further forge connections with parents/caregivers by providing tangible information in the form of a handout. The handout can even serve to support and extend the information participants share during storytime, to avoid breaking up their program design with too much "talk" that can "interrupt the flow" of the program. One participant shared, "So I'm starting to make an outline of some general tips that I can use at every storytime and just make them available to the parents or maybe show them this is why we're doing what we're doing. Because I find that a lot of that talk interrupts the flow of storytime. So, I want parents to have access to that information but I don't want to spend a lot of the time that we have together explaining why we're doing things" (W2a).

Other times, participants share that the handout is successful, but the practitioner lacks sufficient time to prepare a sheet for each program, saying, "So for some of the storytimes I tried doing a half sheet handout describing some of the early learning activities we were doing and why we were doing them, and how a specific song reinforced that, such as lap bounces and things. Unfortunately I haven't been able to create a sheet for every storytime every week but I'm hoping to build up a repertoire of those information sheets because parents did like them" (STPg). At times, though, these handouts aren't sufficient on their own and participants discuss other methods of reaching parents/caregivers. One participant said, "In the past I've tried to do

handouts for parents and they either don't get taken or they're left at the library. I'm working on developing a new way to get that information to the parents. I've gotten an email list from those that are interested and I'll email some of the things that we do but I have yet to actually do handouts again" (STPc).

STPs also talked about wanting to provide parents/caregivers with the opportunity to extend the storytime experience, often through a conversation during or after storytime. Many of them talk about how this is another part of their job. One participant shared, "One of the other things I do is try to, within storytime, talk with parents about things they can do outside of storytime"

(W3a). Another participant provided an example of an idea they shared with parents/caregivers, saying, "And so, I often remind parents about taking storytime out of storytime. And so, when we do focus on a letter, many times I'll remind parents, "When you go into the library today, why don't you and your child have a scavenger hunt in the library and look for your child's letter?" (W3a). Shared another participant, "But I also remind them that when they're out and about, after we have focused on a particular letter, or if we focus on a child's name, or a particular color, or any of the things we're focusing on, remind parents to take that outside.

When they go for a walk, or at the grocery store, remind them to work with their child to look for that same letter we focused on, or the same color. Whatever concept we were focusing on. To do it out and about" (W3a). Additional examples from an STP includes repeating what they learned in storytime when they're on their way home, saying, "We let them know when they do a finger play in the library, that that's something they can do in their car seat on the way home" (W3a).

One STP even referred to this as "homework," sharing, "And then I tell the parents—and then for their homework, I have the parents try the rhyming song with words from around their house

or in their car” (W2a). There were limited examples of this code in the current data sets, so this is an area for further exploration as another important facet to the purpose of planning for storytime providers.

4.2.2.3 Build children’s repertoire about storytime

Another code under Planning—Purpose involves helping children be familiar and comfortable with the routine of storytime, as well as including fun as part of that routine. STPs intend to convey that shared learning and reading is an enjoyable activity and they want to avoid having storytime be “preachy.”

One STP pointed out, “I also usually do one or two nursery rhymes with movement and often at the same time from week to week so they get to know it really well” (STP02). We can see from this quote that this STP is committed to building a familiarity for the children who attend with the material that is presented each week. Similar to the efforts STPs make to build connections with the parents/caregivers, they make similar efforts to build connections with children through developing their repertoire about the program of storytime. These efforts can include infusing interactivity and fun into the program as well. Shared one STP, “I love that that makes it more interactive and makes it more fun for the kids and stuff” (STP05). Another participant adds, “I’m trying to make sure that everything I’m doing has some sort of educational value and that it be entertaining as well” (STP06). It is clear from these quotes that STPs are purposefully trying to bring kids and their interests into the planning process

This participant conveys the importance of striking a balance between fun and educational, saying,

So there's that balance of fun along with how it's getting conveyed and what is it doing to improve literacy, improve physical skills, etc. So kind of a balance of it. You don't want it to be preachy. You don't want it to be just instructive. You want it to be not just for parents but also kids (STP06).

This intent is echoed by another participant who sees this as a mission, saying, "So I really try to get that message across, but I really try to make it fun as well. So that's my goal, to make them want to do it" (STP08). These examples reiterate the importance of creating high-interest, literacy-rich storytimes that are not preachy.

Summary of 4.2 Planning:

Planning is a multi-faceted stage of storytime production. Storytime providers discuss a variety of aspects related to their planning of their storytime programs, thematically separated into planning process (4.2.1) and planning purpose (4.2.2). Clearly, STP are considering multiple logistics and approaches to their planning processes and they weigh a number of planning purposes that involve building professional expertise, building parent/caregiver involvement/education, and building children's repertoire about storytime. Figure 4-5 shows the complete diagram of codes and themes in the Planning stage of storytime production. This in-depth examination of the aspects of the stage of planning provides insights into this stage of storytime production and underscores the complexity of this stage.

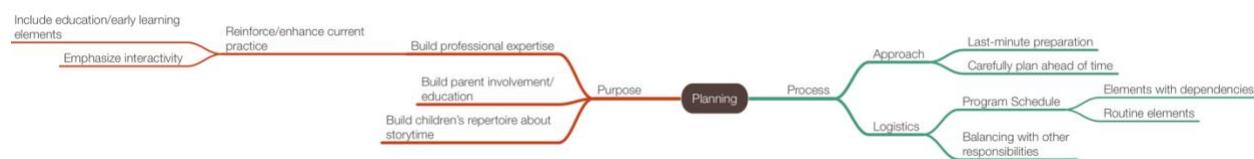


Figure 4-5 A complete diagram of the Planning stage

4.3 THEMES RELEVANT TO STORYTIME ASSESSMENT

To answer another part of research question 1, I examined transcripts from the VIEWS2 assessment interviews, post-intervention interviews, and intervention webinars to surface parent and child codes as well as themes that arose as particularly relevant to understanding the nuances of how STPs go about assessing their storytime programs for babies, toddlers, and preschoolers and their families at public libraries.

My initial definition of the stage of assessment, drawn from the definition of assessment developed in the VIEWS2 Assessment Study White Paper (Mills et al., 2015), is as follows: “Assessment is a multi-faceted stage, consisting of ‘a formative practice used to review storytimes and improve subsequent practice and/or intentionally continue specific practices’ (p.5).” This stage primarily features the types of self- and peer-reflection, which intersect in terms of their specific observation approaches and opportunities for inward- and outward-perception and offer practitioners various types of insights about their own practice and the experiences of the parents/caregivers and children who attend.

A deeper exploration of the stage of assessment benefits from an analysis of the language and ideas expressed by the participants. Shared one STP, “I’m doing really well. I am enjoying

having some extra focus to really think about what I'm doing in storytime. I try to do that, but I find that when I have an external kind of reason to focus even more that I'm better at it. So, this has been fun for me" (W2a). Another STP shared, "So I have opportunities to be thinking about and sort of incorporating things into both of those programs" (W2a). One can see an emphasis on having extra focus and opportunities to think about one's practice in the way in which these practitioners talk about assessment.

I uncovered additional themes drawn from the ways in which STPs expressed their thoughts around assessment. First, some STP talked about assessment as a kind of learning opportunity, saying, "We're learning other important information, but we are not on a regular basis covering what are we doing in storytimes, how are we meeting the EL sort of targets" (STPr). This STP is pointing to a learning component of assessment but tempering that statement by saying that it doesn't happen on a regular basis. Another STP shared, "[Assessment is] Kind of learning but from what they're [peers] doing and then being able to incorporate that into our practice" (STP07). This STP emphasizes peer-based learning and implementing that information into the work of storytime production. A third STP shared, "Librarianship, we're always learning and growing, we always have to pursue continuing education, so I think it's just another rung on that ladder. It's a really important one, but I think we're always learning and growing" (STPg). Learning also takes place in terms of the reactions and interactions with children and parents/caregivers in the storytime. Shared one STP:

...reactions of the parents, the children and the parents. If I lost the kids or if they were transfixed for the whole entire time and said, 'Read that again! Let's do that again.' You know that's, that's instant feedback there, I guess. Also, if I get the reactions of the kids

that I am hoping for while I'm planning my storytime, such as, you know, if the kids, if I want them to shout out a letter or react in some way and that happens, and you know like, I, that's why I count that as a, a good point. If I'm not getting that reaction, then I have to reassess what I'm doing and see what I have to do to make that happen. (STP05)

For this STP, the presence or absence of reactions from the audience are feedback, from which they can learn about the experiences of the audience. This learning process figures into the STPs assessment and planning of the program. These various examples show that assessment is about the ongoing process of learning from others (peers and audience) and growing one's practice through that learning process.

A second theme includes assessment as related to implementation and quality. Said one STP, "Our assessments informally and in our department [are] more about like making sure we're implementing things we've learned from the research and making sure storytimes are of good quality and everything" (STP07). This STP is viewing assessment as a way to ascertain and ensure a certain level of quality in the practice of producing storytimes. Related to this is another theme of consistency but not sameness. Said one STP, "And I think, you know, when I say consistent, I don't mean everyone is doing the same thing, because I think the way somebody presents a storytime is unique to that person and that's really what makes it fun and interesting for families and children" (STP03). For this STP, consistency also honors individual creativity in their practice of offering storytimes.

Running parallel to this idea of assessment as quality assurance is the idea that assessment offers the opportunity for positive reinforcement among peers. One STP shared, “It’s totally ‘What did we like about this?’ So in terms of assessment, it’s not, it’s just building on the positive right now. “So I’m not even sure you can say it’s assessment, but...” (STP04). This STP is focused on using assessment as a way to encourage and building positivity around the practice of storytimes, which this STP is musing may not be “assessment,” implying that assessment has a more critical function, according to this STP.

Understanding can also be a part of assessment. Explains this STP: “I think you do need to have people who understand what it is making the assessment and making it a positive assessment, not just critiquing but also giving suggestions of how things can get better or improve” (STP06).

This STP also incorporates a critical function into their explanation of assessment, in the way that STP04 does above, but STP06 goes further by saying that understanding is needed on the part of those conducting the assessment—that understanding can lead to positive feedback, “not just critiquing.” So in this way, assessment as a learning process can be expanded to include understanding on the part of those who assess, to ensure a productive and positive interaction.

Information sharing is another theme that emerged from the interviews as part of assessment. This information sharing happens in a variety of venues, from team and departmental meetings to webinars, conferences to websites and databases, and more. But, as one STP points out, this sharing of information helps practitioners continue to think about their work. “We just recently got some new information from a bunch of our librarians so I think it just feels good to people. It does not feel like too much pressure, but I think they’re keeping things in mind what they’re

trying to achieve and then they are commenting on things that they think go especially well” (STP08).

Another topic that came up in the data was a linking between assessment and professionalism. Said one STP, “I think it will be really important to maintain the professional consistency and relevance and understanding of what the meaning of storytime is and how to best, you know, practice it in order to make it the most effective and useful for the people who are attending” (STP06). This STP is equating consistency and relevance with professionalism, especially for those who are attending, and trying to convey “the meaning of storytime,” and talking about storytime as a “practice.” Another STP described it this way: “It really comes back to what you as a professional feel you want to do...It’s what you as a professional bring to it and make a difference” (STP10), depicting the storytime provider as the professional with the agency (how you feel you want to do) to decide what’s best for their practice. Similarly, this STP shared, “We are professionals, and we should be doing this as part of our job...looking at what’s the best way to do it.... even self-observation in that way I think is useful.... I guess it’s all in how you take it, too, and how confident you are in your abilities” (STP10). This idea of confidence, agency, trusting one’s own feel and abilities for their practice is a part of the development of this professional awareness in self-reflection.

Finally, there was a theme of frequency of assessment that came up throughout the data. STPs talked about how often assessment takes place, at times ongoing and regular, at other times more intermittent or nearly not at all. Said one STP, “Assessment for myself is ongoing every single

session that we do. I go back and look at it.” (STP10). For this STP, assessment is a reflective practice they engage in themselves regularly.

STPs also describe what they feel assessment is *not*, with one practitioner saying, “It’s not exactly an assessment in that it’s not about judging someone else” (STP07); and “So it’s not an assessment of the storytime itself, it’s more of an assessment of the practitioner, I guess” (STP07). Furthermore, the same practitioner added, “It’s not really an assessment that allows you to express like the educational benefit of whatever we did” (STP07). Another practitioner countered, “When you say assessment, can you describe that? I mean, we need to take numbers. We take numbers but we don’t have someone observing or anything like that” (STP08). This STP is equating assessment less with just quantitative counting, but more with observation. These examples of assessment do not fit with how STPs described assessment above, incorporating the themes of quality assurance and opportunities for positive reinforcement, as well as having an understanding of the purpose of assessment.

One STP’s questions point out the difficulties of assessment as a stage, the limitations around what can be assessed and how assessment takes place, saying,

Coming up with ways to assess the soft things, how do you assess enjoyment? How do you assess when that light bulb turns on because the child just realized that those squiggly things on the page mean words? How do you assess that relationship that develops between the child and the library so that as they grow, they think of the library as a resource and know that the library is going to provide them information as well as enjoyment in many areas of their lives? How do you assess the effect that storytime has

for their future? How do you assess the relationship between the child and other children that's developing in the storytime? (STP09)

This analysis of participation descriptions and definitions around storytime assessment has yielded additional facets to my initial definition of assessment, which was as follows:

“Assessment is a multi-faceted stage, consisting of ‘a formative practice used to review storytimes and improve subsequent practice and/or intentionally continue specific practices’ (2015, p.5).”

I now expand my initial definition to the following:

Assessment is a multifaceted stage of storytime production that provides its users with opportunities for professional and audience awareness, which in turn lead to inward and outward perception of the practice of storytime. In this way, an assessment practice built on this dual awareness and perception can lead to consistent, high quality programs that honor individual creativity and demonstrate professionalism.

To better understand the nuances of this definition, I will examine two main types of assessment: Self Reflection and Peer Reflection, initially identified in the white paper (Mills et al., 2015) and expanded upon through this dissertation.

Self-reflection refers to the ways that STPs work to understand on their own how their storytime program is going. Quoting from the Mills et al. study (2015), “Self-reflection is perhaps one of the hardest types to characterize because of its inherently personal, informal, and customized

nature.... This is a primarily practitioner-focused, inward-facing type of assessment.” This self-reflection practice can take place after the program, when the STP reflects back on how things went as they are putting the room back together or later, when they are back at their desk and planning the next program. In some cases, this reflection can even take place during the program, in terms of a kind of awareness of audience experiences and reactions. When talking about their self-reflection, STPs describe what they are noticing/saying about their current practice, the challenges they encounter, as well as what they would like to do going forward to grow their practice.

Peer reflection refers to how peers serve as a source of assessment content. This type of assessment emphasizes peers offering feedback and constructive criticism to one another, and in particular, sharing ideas and resources with one another. This sharing takes place at meetings, which include conferences, formal and informal library meetings, webinars, etc. The sharing includes resources as well as program ideas and tips. Peer reflection was often described as a way of sharing: ideas, experiences, problems—a “bonding.”

STPs discussed three main themes and two sub-themes in the work they do to assess using these two types of assessment. These main themes include:

- Self-reflection as perception, with two subthemes of inward and outward perception;
- Peer reflection, as conversation with others and self; and
- Observation of others and self-observation.

Figure 4-6 A simple initial description of the Assessment stage

In Figure 4-6 one can see a simple visualization of the two main types of assessment. The major themes and subthemes of Assessment offer depth and nuance to these types.

Table 4-2 below provides a summary of each main and sub-theme within the two assessment types, the codes that sit within the themes, and the descriptions of the themes across the Assessment stage of storytime production. The table is meant to show these themes and codes all together before I expand on them in the sections that follow.

Table 4-2 Summary of themes and codes in the Assessment stage of storytime production

Theme	Code	Description
Self-reflection as perception		
	Professional awareness (inward perception)	The efforts STP make to develop their own practice through reflecting back on what they've done previously.
	Audience awareness (outward perception)	How storytime providers are noticing what is taking place in the moment of the program in terms of audience reactions and interactions, drawing conclusions from those reactions and interactions, adjusting in the moment or changing things for next time, and thereby refining their expertise.
Peer reflection as conversation with others and self		Emphasizes peer interaction through offering feedback and constructive criticism to one another, and in particular, sharing ideas and resources with one another.
	Information sharing	Storytime providers share information and resources, with

		their peers often at big, library- or district-wide meetings, conferences, small informal meetings, and webinars
	Community building	Storytime providers describe feeling part of a community as they share information and learn from one another.
	Individual professional growth	Storytime providers describe instances when they have a chance to grow their own practice based on what they learn from their peers.
	Peer connection	Storytime providers describe peers sharing ideas, practices, resources with one another, depicting this peer sharing in positive terms, and emphasizing the ways in which they are building connections with one another, either in person or virtually.
Observation of others and self-observation	Observation	Storytime providers describe different types of observations related to assessment, such as peers sitting in on a STP's program informally, visiting one another's programs, video-based observations, and scheduled peer observations with forms.

4.3.1 *Self-reflection as perception*

The themes uncovered within the assessment type of Self-Reflection elucidate the ways in which practitioners talk about how they reflect on their own practice:

- Self-reflection as perception
 - Inward perception
 - Outward perception

Beginning with the theme of Self-reflection as perception, there are several codes that roll up under this theme. Figure 4-7 shows the codes that appear under the type of Self-Reflection.



Figure 4-7 Codes for the assessment type of Self-reflection

First is a professional awareness—trying to build one’s practice and refine that practice, by understanding what works and what could be changed for next time. Next is an audience awareness—recognizing what is taking place in the moment of the program, drawing conclusions from those events, adjusting in the moment or changing for next time, refining one’s expertise. Each of these kinds of awareness are explained below.

4.3.1.1 Professional Awareness – Inward Perception

Professional awareness refers to the efforts STPs make to develop their own practice through reflecting back on what they’ve done previously. STPs describe “being more conscious” and “aware”; they “see” and “recognize” personal effort in their current practice. For example, one STP shared, “Well, I think I was sort of working on this before, but I think I am being more conscious of adding more alphabet activities or alphabetic awareness activities to the preschool storytime” (STPb). Another STP explained, “I’m still flailing around and trying different ideas, so I haven’t really settled on one thing but I’m more aware of that. And I’m also always looking for more ideas about phonological awareness” (STPb). A third STP pointed out, “I can just see more good ideas for what works for other people and find ways to use them locally” (STPb).

This STP pointed out, “This is one thing that I’ve always done, but I find myself doing it more often now” (STPq).

One STP emphasized pushing back on doing things on “automatic pilot” but instead being “able to think,” implying a professional awareness, saying, “I’ve done this a long time, and so I’ve been doing those things already, but I’ve been able to think, not just do it on automatic pilot, but really think about, ‘Okay, so if I do this, this is what I’m reinforcing’” (STPq). Similarly, this STP shared, “I know that storytimes are not a static thing, and so we get that mindset in our head. And every time I pick up a new children’s book, it’s like, ‘Well, how can I use this at storytime? And what skills is it going to reinforce?’ I mean, it’s just like constantly in the back of my mind to improve and to share those improvements” (STPq). This use of the term “static” as the mindset to move beyond indicates another facet to professional awareness. An STP explained, “My awareness is even more at the front of my mind. Like my awareness of how the children are learning and what they’re getting out of storytime and what the parents are getting out of storytime are even more pronounced. And I have even more motivation to take the time to try and make storytime a fun learning experience” (STP11). For this STP, they see the motivation they have to continue to grow their practice coming from their awareness of what the children in the audience are learning. This is a kind of feedback loop for them; this is something that connects with the subtheme of outward perception, which will be covered below. Another STP offered an additional idea of the term of “self-aware,” saying, “I guess being self-aware as a storyteller of what you’re doing and just growth in storytelling and making sure that you’re being the best advocate for early literacy that you can” (STP01), connecting that professional

awareness with an advocacy for including practices in their storytime that help children be ready to learn to read.

STPs also talk about the differences between past and current practice and share possibilities for future practice. Shared one STP, “That’s the kind of thing I’ve been putting in my storytimes for quite a long time now, which admittedly are radically different from the storytimes I did 30 years ago when I started in the children’s library. We were told, ‘Read aloud to kids, and don’t let them interrupt you.’ And now storytime is a lot of interrupting” (STPo). This same STP continued,

I will say, though, that during the webinars themselves, I do feel it was a good reminder to look at each of the storytimes and say, ‘Okay, am I doing these activities, am I focusing?’ Because it is easy to drift into patterns, and being reminded of other people and talking about some of those, the alphabetical awareness, the prompt, the PEER³, and the CROWD⁴, and all those other prompts and things. It’s always good to be reminded no matter how often you do things, it is good to apprise yourself (STPo).

This STP points out the tendency they see of drifting into patterns, which they feel is a negative thing, and so to avoid that they appreciate reminders that others are using techniques, prompts, etc., to grow their practice. Shared another STP, “I found myself pushing myself more to do different things—to do things differently. I feel like I added more or changed things up a little

³ PEER stands for “Prompts the child to say something about the book, Evaluates the child’s response, Expands the child’s response by rephrasing and adding information to it, and Repeats the Prompt to make sure the child has learned from the expansion” (Whitehurst, 2002, Web).

⁴ CROWD stands for “Completion prompts, Recall prompts, Open-ended prompts, Wh-prompts, and Distancing prompts” (Whitehurst, 2002, Web).

bit” (STPn). This STP is pushing their practice forward by adding and revising their practice, being aware of the desire they have to “do things differently.” This sentiment is echoed by this STP, who says,

It took me I think until the third webinar to realize what I really needed to do is maybe pick one book and find one technique and make sure I worked that in. Maybe just plan one book and get used to integrating these techniques in that way. I was thinking of it as I need to pick out a bunch of books. I need to plan how I’m going to do everything. But I don’t think that’s how it needs to be done. It’s just a different kind of way of thinking about the books and the different mindset of making sure I get things in. (STPp)

Shared another STP,

And I think that I used to just show it to them and say words that started with the letter. But now, I’m more conscious of having a little conversation with the kids about how the letters look the same or different, or what shapes make up the letters. Looking at the indicators made me more aware of identifying the shapes is important and making that connection of you can see shapes in the letters is important. So we talk about it more and I know I didn’t do that before, I know that’s something that I got from this training (W3a).

This STP is emphasizing ways they are changing their practice, using the words “conscious” and “aware” to talk about their mindset as they implement new parts of their practice. This idea is echoed in the words of this STP, who says, “I think I was more intentional...I described what I was doing a little bit longer than I used to, to explain what early learning behavior we were

reinforcing...so I guess I'm describing what I'm doing more" (STPg). One STP used the term "mindful," to talk about another way of incorporating professional awareness into their self-reflection, saying, "It reminds us that we need to be mindful about the elements of each storytime that we do," (STP03), adding "I think I'm just mindful of it a little bit more now" (STP03). Another STP talked about professional awareness in terms of a "challenge" to "keep [the practice] fresh and keep it interesting" (STP03). Said another STP, "I think that for anybody in any job, self-assessment is key to—you don't want to, you know, tear yourself down but it's key to making improvement and also key to not getting stuck in a rut" (STP06).

Practitioners are describing professional awareness in terms of a conscious approach to their own practice and an inward awareness of the elements they're using in their practice and why they're using them. They see this professional awareness as a way to move past automatic pilot and avoid getting into a rut and perpetuating a static approach to storytimes; instead seeing it as a challenge that can keep their practice fresh and interesting. Moreover, this awareness enables them to grow their practice and revise and refine what they've been doing before. Practitioners also use the term "mindful" to refer to this kind of professional awareness.

So what does this practice of professional awareness look like? One STP offered a detailed description of what they do to look back on their practice and conduct a self-reflection: What I've been doing is just at the end of the like eight- or ten-week session, going through like everything I used and seeing, thinking like,

'Okay, did this work, did this not work?'...And it's more frequent than that like after storytime, I do things like, I do stop and take a sec to think, 'Okay, this did not work, this

did not work, this didn't work, I had to change this, this works, we'll keep it.' But it's less formal and then like brief ten minutes thinking about it afterwards. So at the end, I'm a little more strategic about, 'Gosh I really miss. We had this skill and not this skill, this is something I didn't do at all so how could I try improving that in the next time?' (STP04).

This step-by-step description depicts how the STP has a plan for reflecting after a certain period of time (eight weeks or ten sessions; and after the storytimes themselves); how their reflection is comprehensive, (going through everything I used); it has an evaluative aspect (did this work, did this not work); and how there is an intent to look at how to improve the practice for next time. This approach to professional awareness feels structured and purposeful.

Another STP described their self-reflection practice this way:

Well after storytime, I write down what I did, I put in my numbers because that's a formal part that I have to do and while I'm doing that, I think about what worked well and what didn't work well and then when I start to plan my next storytime, I think that's when I do some of the assessment as well.... you know it's a natural process.... (STP08).

Looking at this STP's description, we can again see a plan for reflecting at a certain period of time (after storytime); we can also see what they are using for their assessment (numbers and thinking about what worked well and what didn't work well), which is the evaluative aspect as well. For this STP, interestingly, the planning and assessment stages start to overlap, as they do some of their assessment work when they are planning their next storytime. Another STP shared

that they do their self-reflection following storytime, saying, “...pretty much right afterwards is when I try to think about it, otherwise I might forget to include something or I might be remembering wrong. If I’m waiting a week and then I think about it, well, I might not remember all the details” (STP09). This STP intentionally makes time for self-reflection following the program of storytime, knowing that they might not remember or misremember what happened to be able to learn from that. This speaks to a desire to personally learn and grow from one’s own practice.

This professional awareness code under the assessment type of self-reflection is inward-facing, highlighting when STPs talk about looking at their own practice, their mindset, their intentionality in how they include content and look at how that content was received, they step into their own experiences and learn and grow from their own practice. For that reason, this code rolls up under the subtheme of Inward perception, as one of two kinds of perception that make up the overall theme of Self-reflection as perception.

4.3.1.2 Awareness—audience (caregivers/children) Outward Perception

Audience awareness refers to how storytime providers are noticing what is taking place in the moment of the program in terms of audience reactions and interactions, drawing conclusions from those reactions and interactions, adjusting in the moment or changing things for next time, and thereby refining their expertise. The audience includes both children and parents/caregivers. There are different categories that describe what STPs are noticing in their audience of parents/caregivers and children:

- Children show the ability, capacity, and capability to learn and grow in storytime;

- Children and their parents/caregivers are experiencing storytime in various ways;
 - In some cases, the children and parents/caregivers are enjoying storytime;
 - In other cases, this involves listening to what parents/caregivers say, which might differ from what the STP is noticing in the program;
- Things happen that require a change of plans, either in the moment or for the following program;
 - On-the-spot experimentation (Schon, 1983, 1987), to help children refocus and re-engage, can happen in moments of noticing/feedback

Some STPs remarked that they are noticing children's abilities, capacities, and capabilities during the program or over the course of several programs. Said one STP, "We did that a few times, several times, and they never could get it. And then I started adding a visual with that, and that helped" (STPb); and "We got to the point where kids were finishing off or coming up with the word and—well, what are some other words that rhyme with shoe? And they were coming up with nonsense words as well as real words" (STPo). In these examples, STPs are aware of what the children in their audience are capable of across several programs in a row, and then recognizing when children do grasp the concept or the activity. Another STP pointed out, "I've noticed that there are some pieces of it that kids really get and do pretty well, like the completion type of dialogic reading. But for some of the other ones, when it's something new, and they don't really get it yet, it can be—it's not super challenging" (W3a). Added the same STP, "If I keep doing it, eventually they'll understand what we're doing and know that it's okay to talk, or that they can think about it and say what they think" (W3a), which speaks to the potential this STP sees in the children who attend storytime and how this STP wants to support that potential. A

different STP shared, “Having that visual of the alphabet seemed to really support them being able to like figure out what was missing and what letter was in the box and everything” (W3a). In this quote, one can see how this STP is noticing the positive effect of an activity they introduced in the program to support the children’s learning.

In some cases, the STP noticed an unexpected capacity in the children in the audience, perhaps because of their young age range and this STP’s prior knowledge of the capabilities of children in this age range. Said the STP, “I was kind of surprised because they were toddlers. They’re usually all over the place. But really engaged with the letters. They wanted to learn more and kind of talk about it. And at the end of one of the storytimes, I had the little magnetic alphabet board out and one of the little boys carried two letters up to me and then he wanted to help me put them all away” (W2a). This STP noticed a certain level of engagement and interaction in their young attendees with activities in the storytime program. Another STP shared, “I can see improvements in that though from week to week through storytime. They’ll start not being able to like have good turn-taking skills and speaking and by the end of storytime they like totally know when it’s okay to talk and when it isn’t” (STP02). Over the course of the storytime sessions, this STP is noticing a change in the behavior of the children who attend, perhaps noticing an increase in the children’s own repertoire about the program and what is expected of them during the program. These STPs are noticing how children are able and capable of learning behaviors and concepts during the program of storytime and have the capacity to learn with the support of the STP and their parents/caregivers. These kinds of noticing contribute to an initial aspect of audience awareness and outward perception.

Secondly, STPs talked about noticing what kind of experience and response children and parents/caregivers are having in the program. An STP shared,

I'm just really conscientious of that now and really try to focus on the things that I'm saying, and why I'm saying it, and watch for any kind of recognition or reaction from the children in storytime. And I especially like when they share things with the caregivers and then I see them do that with their children and I wasn't seeing a lot of that before (STP01).

For this STP, part of their process of audience awareness is understanding what is happening for the children and parents/caregivers who attend. In some cases, that audience experience is a positive one. Said one STP, "Kids seem to really enjoy it because, you know, I ask for somebody who'd like to come up and show us the words that they think rhyme, and they'd raise their hands and then we'd figure out whose name it was and went through that" (STPf). Added another STP, "it's really evident if parents and children really like what I'm doing. I can tell" (STP03). A third STP pointed out, "I could look at a storytime and go, 'Wow, the kids had fun. They learned something. That was a successful storytime. I incorporated this skill and that skill and so I'm happy" (STP09). These STPs are noticing the positive experiences of the children in their audience, in relation to what the STP is offering during the program.

STPs are also listening to what parents/caregivers say about their, and their children's, reactions to the material that is planned for the program, which, in some cases, might be different from what the STP observed in the program. One STP pointed out,

And I did this story and I thought the kids were kind of spacing out during the story. I didn't think it was a massive success. But then the grandparent of two of the kids that had

come to that storytime said later she had heard the kids in the back of the car doing the story that I had demonstrated. And I thought that was great. That made me feel really happy (W2a).

Shared another STP,

Like sometimes, I think I've totally bombed, like these kids are staring at me blankly, but then I'll hear a story the next week about how, 'Oh, yeah, they've just, they were talking about you all week and then they were trying to sing that, you know, thing that you taught them', and I thought I was not getting through to them at all. So, you know, I listen to those kinds of anecdotes that come back (STP07).

These STPs are noticing one kind of reaction during the program—blank looks from the children or “spacing out,” while in fact, according to the parents/caregivers, the children are absorbing the material and repeating it after the program.

A third STP said,

You know, I look out into the faces of the crowd as I'm doing storytime and I, you know, kind of mentally rate myself on like how engaged does everybody look, you know, like do they look like they're enjoying this? Do they look like they are following along with me, you know, how many parents are on their cellphones? How many parents are, you know, like trying really hard to follow along with what I'm doing or keeping their kid engaged in the story that I'm reading? (STP11)

This STP is expressing that they use this kind of audience awareness and noticing as part of their in-the-moment assessment, to understand how engaged the audience members are and what their level of enjoyment is. And this noticing-based assessment is of both the children and the parents/caregivers, yielding a rather complex approach to audience awareness.

Another STP points out that in some cases, it's not possible to notice in the moment of the program and, in that case, they rely on feedback from parents/caregivers to help them know what's taking place during the program, saying, "Particularly when I do storytime for one-year-olds, and it seems like it's just chaos, I definitely keep in mind the kind of feedback that I get from parents to know that learning is happening, even if I can't, you know, see it myself always within that 30 minutes of storytime" (STP11). In this way, parents/caregivers can serve as assessment partners, offering insights that can deepen a storytime provider's understanding of the experience of their audience.

A third aspect of this noticing involves instances when things happen that require a change of plans. Shared one STP, "And there is sometimes that something goes haywire, that you just cannot follow your plans. So maybe the kids aren't sitting that day, or they're excited because of the snow. And so, then we kind of go to things that the kids are familiar with to try to bring them in. So it's more the alphabet song, or songs or fingerplays that they know" (W3a). This STP offers examples of kids being excited and wiggly, perhaps distracted by weather, and so this STP tries out some methods to help them get settled and refocus, leveraging both the STP's repertoire and children's repertoire to know what will work in this situation.

Another STP pointed out, “We all know storytime is a dynamic kind of thing that happens and sometimes, some days just don’t go well or like you plan” (STP07). While not as specific as the previous example, this quote further underscores the “dynamic” nature of storytime and the fact that “some days” are different than others. In fact, both of these examples make reference to “plans” and the fact that on some days, plans don’t work as well as on other days. Added another STP, “If I’m not getting that reaction, then I have to reassess what I’m doing and see what I have to do to make that happen” (STP05). These quotes might indicate that for these STP, they start out with a plan for the program, and then something happens that causes them to need to set that plan aside, reassess, and experiment with other ideas to keep the program going and help the children focus and have a good time during the program.

Other STPs share an additional complexity to this experimentation they do in the moment. Shared one STP, “If their [the children’s] focus isn’t on what we’re doing, like how can I change the environment perhaps, or change, adapt something I did and make it more engaging in the future or sometimes, just, you know, accept that they’re two, and they’re not always going to look at me, you know” (STP07). This quote demonstrates not only the sorts of experimenting that’s taking place—the environment, the activity—but also a certain understanding that might signal a limit to the experimentation, the understanding that the children are “two, and they’re not always going to look at me.” So, the STP might need to change their own inward perception and expectation rather than changing an outward perception, such as an element of the program.

For some STPs, they talk about this facet of noticing related to experimentation as a way to get feedback on how they’re doing in the program and how well their planning played out. Said one

STP, “You know, that’s instant feedback there, I guess.... If I get the reactions of the kids that I am hoping for while I’m planning” (STP05). Added another STP, “Well, you know, personally, I look at whether I see children participating in what I’m asking them to do.... When I assess my own success, I look to see if I’m engaging their attention, like where their focus is” (STP07).

This experimenting comes from a desire to understand what is going on, why certain elements did or did not work, especially when a STP is assessing one program to plan for another. Said one STP, “I find it really important to be flexible. If my group is just not responsive that day, I try to figure out why especially since I do at least two storytimes. Each day I do a storytime so that I can change it up before the next one” (STP06). For this STP, experimentation can happen within storytime as well as in between storytimes, as part of their assessment and planning stages.

The theme and subthemes uncovered within the assessment type of Self-Reflection elucidate the ways in which practitioners talk about how they reflect on their own practice. They are engaging in a kind of noticing, both about their own practice through an inward perception and about their audience’s experience and growth during a program or a series of programs through outward perception. This noticing could be considered a kind of noticing-in-action that perhaps sets the stage for an informed reflection-in-action, especially for more experienced storytime providers who have a deeper, more expansive repertoire on which to draw. Moreover, the outward perception of what is happening in the audience serves to also inform an inward perception for the storytime providers, helping them to be more knowledgeable in the moment and for future programs regarding what elements to include ahead of time and how to be flexible when change

is needed, given the dynamic nature of storytime.

4.3.2 *Peer reflection, as conversation with others and self*

The second type of assessment is Peer reflection. As explained above, Peer reflection refers to how peers serve as a source of assessment content. This type of assessment emphasizes peers' interaction through offering feedback and constructive criticism to one another, and in particular, sharing ideas and resources with one another. This sharing takes place at meetings, which include conferences, formal and informal library meetings, webinars, etc. STPs describe this peer interaction in a variety of ways. One STP says,

I really like hearing what other people have done just as well as reading research and getting information that way. I like to see the hands-on practice and how it worked in a real-life setting, if you will. So I definitely will continue to look for new ideas from librarians in my field, so I can incorporate what they've done into what I do here (STPj).

For this STP, peer reflection involves hearing from other providers, in terms of their practice and experiences as well as learning about research and other information. They also describe turning to each other for ideas. Echoed another STP, "Just having the webinars and hearing what the other librarians are saying, it just allowed me an opportunity to kind of step back and focus on storytimes for a while" (STPj). This STP further underscored this point, saying, Just hearing what other librarians did was really helpful and kind of enhanced my sense of community. My job has changed since I started this study, so I'm not actually a children's librarian anymore. So what I really want to do is share the examples that I heard with my staff actually doing storytimes (STPh).

Added another STP,

It's also really helpful to hear like I saw you doing this, here's something cool you could add to it. So it's really nice to have another person's brain involved in your storytime because planning a storytime can be so insular—like you do it in your office by yourself. So it's really nice to have someone just giving you feedback and ideas and having that be required as opposed to being stuck in your own brain (STP02).

There is a strong desire to share ideas and practical experiences with other storytime providers who can then, in turn, share their own experiences. Peer reflection was often described by additional practitioners as a way of sharing: ideas, experiences, problems—a kind of “bonding.” The major theme under Assessment that applies to peer reflection is Peer reflection as conversation with others and self. There are five main codes that explicate the types of conversations with others and self that take place as part of Peer Reflection. Figure 4-8 shows the codes that appear under this theme—I have included the code for Observation under Peer Reflection because the activity of observation requires the presence of a peer, but I will be discussing the meaning of this code under the theme of Observation in section 4.3.3.



Figure 4-8 Codes for the assessment type of Peer Reflection

4.3.2.1 Information Sharing

The first code under Peer Reflection is Information Sharing. Storytime providers share information and resources, with their peers often at big, library- or district-wide meetings, conferences, small informal meetings, and webinars (like the Project VIEWS2 intervention) as well as other online tools, such as wikis, blogs, etc.

Shared one STP, “We share ideas through our staff web on Wikis, through our email, and then of course at our staff meetings” (STPb); and another STP, “People will stand up and present or say I did this, I tried this, these are some new ideas” (STPo). This STP points out the value of this information sharing, saying, “I love the idea sharing, because it’s always great to hear what’s working, maybe what didn’t work, things that we could try given our size of storytimes. So, I really liked just hearing all the other ideas” (STPj). Another STP explained, “I’ll sometimes, you know, ask like things like, ‘So what was your favorite thing to do with the babies when you were...’, you know, or you know, some little problem will come up and I’ll kind of bounce it off her or other people that I know who have similar things” (STP07). These quotes and examples demonstrate how information sharing takes place in different venues and enables practitioners the time and space to talk about what they do and why it’s important to them. It’s also clear, especially from the third quote, that as practitioners are sharing information about their practice and receiving feedback from their peers, those peers are also learning things they can put into their own practice as well, enabling a symbiotic aspect to this information sharing and peer reflection. Shared an STP, “I do a pretty good job of assessing it because I’m trying to incorporate new things all the time and compare it with what other people are doing” (STP09).

This quote further underscores this symbiotic nature.

4.3.2.2 Community building

The second code under Peer Reflection is Community building. Storytime providers describe feeling part of a community as they share information and learn from one another. One STP explained, “We work away at our own library and sometimes it just feels that we’re working in a vacuum, and some of the discussion about some of the challenges of storytimes and some of the good things about storytimes, it was very empowering to hear that, you know, other people might have some of the same situations or they found ways to really work within their situation” (STPf). This STP is contrasting their own work environment, which they feel is “a vacuum” with the empowerment they gain from sharing information with peers and learning that peers share similar experiences and challenges. This sentiment is echoed by a second STP who shared, “...have a talk about challenges we’re facing or, you know, ways that we can work together as people at, you know, similar-sized branches and just kind of fight back, kind of isolation that’s going to happen, you know, in the library where you’re the only youth service specialist” (STP07).

Another STP specifically uses the term ‘community,’ saying, “It really is a community for children’s librarians, and there’s often really useful sharing about what do you do when people are, you know, crowd control, or people are talking during your storytimes or whatever” (STPr). A third STP touched on the idea of community, saying, “It was good to just have the moral support of another group of people working with the same age group. It sort of reinforced that we’re all really busy, and developing any new concept takes time and everyone has challenges

around time it sounds like” (STPg). For this STP, they find community with peers who are providing storytimes for kids of the same age group as the ones in this STP’s storytimes, enabling a commiseration regarding schedules, balance, and more. And they link moral support to community, as well. Shared another STP, “... the synergy of being in a room together and brainstorming things and sharing ideas is very special when you get a group of really creative children’s librarians together” (STPg). Community can be seen here as a kind of synergy, in which practitioners are together, sharing ideas, brainstorming and being creative together. This STP pointed out, “As a group, we keep all of our observations pretty positive, like it’s not about, you know, finding errors, it’s more about finding ways that we’re meeting the standards and then like sharing people, sharing with people how that was done” (STP07). Community for this STP is about being positive and supportive; rather than pointing out what someone has done wrong, it’s about understanding that there are standards and then working together to meet those standards collaboratively.

Finally, one STP added a new dimension of storytelling to the idea of community building, saying, “I tend to think I would just meet up and just have a little bit of a chat because we’re all very interested and probably generally pretty passionate about what we do. And so I think it’d be easy once we get started. There’s lots to say or lots of stories to tell or ideas to share” (STPp). For this STP, the information they share in their community is about storytelling and idea sharing through those stories and in this way storytelling can be a kind of resource for the members of this community.

4.3.2.3 Individual professional growth

The third code under Peer Reflection is Individual professional growth. Storytime providers describe instances when they have a chance to grow their own practice based on what they learn from their peers. This code builds on the previous three and incorporates their components, highlighting the individual nature of this observation, information sharing, and community building work. Even as there is peer work and peer support happening, there is also individual development and growth taking place as well. Shared one STP, “The webinars just remind you of those important things. And that’s why any kind of continuing ed is good for your professional life” (STPo). A second STP pointed out, “It was like going to a day-long conference or seminar or something where one of the really good things is exchanging ideas and feeling like, yes, we’re making a difference. And having a chance to talk with other people who are passionate about what they do, too” (STPf). This STP sees the opportunity to reinforce for herself the positive impact of what they are doing in their storytimes, building a kind of individual motivation. And a third STP explained, “And every once in a while, I get to have the chance to talk with children’s librarians at other libraries. I love doing that because it sparks ideas and gets me excited about storytime all over again so that would be another form of assessment. ‘Wow, that person is doing something I haven’t yet incorporated. I want to incorporate that, too’” (STP09). This last quote in particular is key because it signals the way that an individual becomes motivated about their own practice by being around and learning from others, describing it as sparking ideas and getting them “excited about storytime all over again.” Finally, one STP shared how they are “...continuing to explore and share tips and tools with other library professionals and people doing storytimes. I think just keeping it fresh and constantly exploring these things and using them in the interaction with children is a really helpful component to that” (STP01). This STP links this information sharing and community

building with keeping their practice “fresh” with new ideas and practices.

4.3.2.4 Peer connection

Finally, the fourth code under Peer Reflection is Peer connection, which sits alongside Individual professional growth and deepens the idea of community building with a peer component as well as the individual component above. In this code, Storytime providers describe peers sharing ideas, practices, resources with one another, depicting this peer sharing in positive terms, and emphasizing the ways in which they are building connections with one another, either in person or virtually. Shared one STP, “...when we have a successful storytime, we will sometimes even email each other when we’ve tried something in a storytime that worked super well. We can’t wait to tell the other librarians in the building” (STPg). Success in one’s own practice is shared with peers in their community of practice, in a spirit of collaboration, information sharing, and support. This STP talks about peer connection as a kind of celebration, saying, “So we have people to tell right away when something exciting happens, when a song works very well, or a flannel board worked well” (STPg). Another STP talks about the length of time inherent in their peer connection, saying,

I think I’m fortunate enough to have a colleague who also performs storytimes and we often talk about, you know, the dynamics of our storytime and ‘oh, what are you doing today for your storytime? That’s a good idea. Do you mind if I use that?’ So being able to bounce ideas also with one another is really great but I think we also, since we’ve been doing this together for quite some time now, about four years (STP03).

The time that this STP and their peer have put into their peer connection has resulted in a strong

bond that supports a productive, practice-focused conversation rich in information sharing and idea generation. This connection, or bond, extends to situations of concern as well, evident in this STP's quote, saying, "If it really concerns me, I could possibly, you know, maybe talk to the person if I felt comfortable" (STP07).

4.3.3 *Observation of others and self-observation*

Thus far in the stage of assessment, I have explored the themes of Self-reflection as perception, looking specifically at inward and outward perception as subthemes, and Peer reflection as conversation with others and self. Finally, I will explore the theme of "Observation by others and self-observation." In this code, storytime providers describe different types of observations related to assessment, such as peers sitting in on a STP's program informally, visiting one another's programs, video-based observations, and scheduled peer observations with forms. These observations offer practitioners the opportunity to both observe others' practices and to observe one's own practice in parallel.

One STP shared, "We visit each other's storytimes twice a year to observe what we're doing and build from that" (SPTb). Another STP pointed out, "When we go and do observations of other storytellers within my library system, that's been a great thing... Because you can see not just the individual components of the storytime, but how they structure the whole experience. How they manage the group a little bit, what techniques they use for that. So, that is helpful too" (STPb). Said another STP, "I like to see the hands-on practice and how it worked in a real-life setting, if you will" (STPj). These STPs are also emphasizing the importance of watching each other, learning through observation, understanding both the individual pieces of the program as

well as the overall structure, and so forth. Added another STP, “We observe how the person does their storytime and then talk about the person’s existing storytime outline. Then talk with each other about what works, what doesn’t work, what would work for each group” (STPg).

Observation can be positive and constructive. One STP pointed out, “As a group, we keep all our observations pretty positive, like it’s not about you, you know, finding errors; it’s more about finding ways that we’re meeting the standards and then like sharing people, sharing with people how that was done” (STP07). Another STP said,

Somebody...a well-trained colleague or somebody...your coordinator or whatever, one of these people to actually come in and attend your storytime, view it and maybe not give ugly comments or horrible critiques or anything but just to give you a sense of, ‘Hey, this looks like it’s going really well or this looks like an area you might want to work on’; so some really positive constructive feedback (STP06).

In these cases, observations are intended to demonstrate what STPs are doing well, fostering a positive, constructive conversations between the peers. Shared this STP, “Observing really helps when it’s like somebody who’s been doing it for a while who’s really passionate about it and cares about it and is good at it. That is going to help you improve your practice, watching somebody who is not as skilled might not be as useful.” (STP04). Another STP pointed out, “Someone observing your storytime and then meeting with you right afterwards to let you know what they saw and what they would change or what they thought is great and to keep doing, I think that is awesome” (STP11).

For one STP, observation doesn't even seem like assessment, with an emphasis on personal gain through observation. They said, "If we did ever observe another librarian's storytime, I don't think we'd ever call it an assessment. It would be more like an observation, just more for your own, you know, gratification than anything" (STP11).

So what could an observation look like in detail? This STP shared an in-depth look at the way in which they conduct an observation of a peer:

What we did is we actually, or at least what I did for her is I just wrote down everything that she did. So I wrote down like what book she used and like what rhymes, and how the kids were reacting and what was working really well and what wasn't. So I think—and that we also tried to talk about how things related to early literacy still, so I would say like 'this rhyme was really great. It's helping with like phonological awareness and here's my ideas of other things you could add that involves phonological awareness' (STP02).

This STP touches on quite a few things in their observation, taking note of all of the elements of their peer's storytime, audience reactions, the things that work well and the things that don't; and then providing in-depth feedback for their peer partner. This kind of constructive conversation can extend even to things a STP doesn't expect, as one STP explains: "Like my co-worker, when she was talking to me about mine and told me all the different—what kinds of questions she heard me asking the kids, it's like that's not even something I think about. It's like what kinds of questions I'm asking. So it's really nice to hear that she heard them" (STP02).

There also seems to be an intersection between Peer Reflection and Self Reflection through observation and conversation, in the ways that reflection can benefit both. This STP shared, “The peer mentoring in storytimes is a really good way to get feedback for yourself but also to observe somebody else’s storytimes and so I think it’s a great model to have in place” (STP03). It’s clear for this STP that even as they are getting feedback on their own practice they know that their observer is also getting ideas for their own storytimes. In this way, observation as a facet of peer reflection can be mutually beneficial.

It is clear from these examples that conversation is a big part of observation—a way to process what each party of the peer interaction is learning and understanding about the practice of storytime. STPg specifically points out particular parts of that kind of conversation, including the STP’s existing storytime outline, what works and what doesn’t, and what works for each group. Moreover, an observation-informed conversation can have the potential to inform both parties of a peer group, informing each other’s own practice as well as the observed practice.

Summary of 4.3 Assessment

It is clear from these various participant quotes and examples, that they are noticing all kinds of aspects of the reactions and interactions in the audience that attend their storytime programs. Figure 4-9 shows the complete diagram of codes and themes for Assessment. From children’s abilities and capabilities to learn and grow in storytime to the experiences of children and parents/caregivers in storytime, to changing and adjusting their plan for storytime based on this awareness and implementing on-the-spot experimentation. Audience awareness, taking place as part of self-reflection, therefore is an outward-facing kind of perception, one in which the

practitioner is noticing what is happening in the program they are leading, in terms of how the audience is interacting and reacting. This kind of perception, furthermore, has the opportunity to impact and intersect with professional awareness as well, enabling the practitioner to refine and develop their understanding of how to plan, deliver, and assess their storytime programs based on what they are noticing in the program.

Thus, assessment encompasses both self-reflection as perception and peer reflection as a conversation with others and self. Within self-reflection, practitioners describe a professional awareness in terms of a conscious approach to their own practice and an inward awareness of the elements they're using in their practice and why they're using them. They see this as a way to move past automatic pilot and avoid getting into a rut; instead seeing it as a challenge that can keep their practice fresh and interesting. Moreover, this awareness enables them to grow their practice and revise and refine what they've been doing before. Practitioners also describe an outward perception, in which they notice the reactions and interactions in the audience that attend their storytime programs and adjusting their plan for storytime based on this awareness and implementing on-the-spot experimentation. Within peer reflection, practitioners describe a variety of ways in which they interact with one another and learn as part of, and as a result of, a community, including information sharing, community building, individual professional growth, peer connection, and observation of others and self-observation. In this way, peer reflection is a conversation with others and with one's self.



Figure 4-9 A complete diagram of the Assessment stage

4.4 THEMES RELEVANT TO STORYTIME DELIVERY

To answer part of research question 2, I reviewed and coded thirteen storytime videos taken during Year 2 of the VIEWS2 study to surface main- and sub-codes as well as themes that arose as particularly relevant to understanding the nuances of how STPs go about delivering their storytime programs for babies, toddlers, and preschoolers and their families at public libraries. Examples for the themes in the stage of Delivery come from field notes taken of actions and conversations that took place during the videos of the storytime provider. This part of my research is exploratory and as such the findings should be considered preliminary; future research will serve to expand and deepen these initial results.

My preliminary definition of the stage of delivery is as follows:

Delivery is a stage that offers practitioners the opportunity to try out the elements and practices they've planned and to receive feedback from the audience and peers on the effectiveness and impact of those elements and practices. This stage encompasses planned elements, such as songs and books and movement; in-between moments, in which storytime providers engage in preparatory work; and unplanned events, in which storytime

providers engage in audience interactions that sit alongside the planned structure of the program.

Storytime providers also adjust and rethink different elements and pieces of elements of the storytime program based on what happens during the program. There are three main themes that emerged from the data collected under Storytime Delivery: Ongoing preparation, with the subthemes of Prior to the start of storytime and During storytime; Unplanned events; and STP reactions, with the subtheme of Effect of STP reactions on child and parent/caregiver. I will explain each theme in turn, as well as the codes that roll up under each theme. The in-between events are detailed in the code of STP preparation, and the Unplanned events are detailed as a self-titled code. This is also a stage in which reflection-in-action can take place—an aspect that will be explored in more depth in Chapter 5.

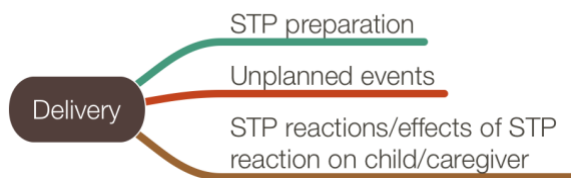


Figure 4-10 A simple initial description of the Delivery stage

In Figure 4-10 one can see a simple visualization of the three major themes under Delivery—STP preparation, Unplanned events, and STP reactions, that offer depth to the STP’s stage of delivering storytimes. The major theme of Process refers to varied approaches to the process of planning itself as well as a consideration of the logistics that are a part of that process. The major theme of Purpose is similarly multi-faceted, describing the intent of planning to be about building, reinforcing, enhancing, and extending one’s professional practice.

Table 4-3 Summary of themes and codes in the Delivery stage of storytime production

Theme	Code	Description
Ongoing preparation		Dual aspect of storytime planning that happens in real time at the time of the delivery of the program
Prior to the start of storytime		Storytime providers engage in actions that set up or prepare materials and the area for the upcoming program.
During storytime		Storytime providers engage in actions that set up and/or prepare for an upcoming activity, after the storytime program has begun.
Unplanned events		Various events that take place during the storytime program that are likely not a part of storytime provider's program plan and that can act as a disruption in one way or another, though not always with a negative connotation.
	Child and parent/caregiver	Events that happen with child and/or parent/caregiver
	Child	Events that happen with a child
	Child and STP	Events that happen with child and STP
	STP	Events that happen with STP
STP reactions and effects of STP reactions on child and parent/caregiver	STP reactions Effects of STP reactions on child and parent/caregiver	STP react to various unplanned events and those reactions can also have an effect on the children and parents/caregivers in the audience.

Table 4-3 provides a summary of the themes depicted in Figure 4-10 under Delivery—STP Preparation, Unplanned events, and STP reactions/effects of the reactions on child and parent/caregiver; the codes that sit within those themes; and the descriptions of the themes across the Delivery stage of storytime production. The table is meant to show these themes and codes all together before I expand on them in the sections that follow.

4.4.1 *Ongoing preparation*

The theme of Ongoing Preparation demonstrates a dual aspect of storytime planning that happens in real time at the time of the delivery of the program. This ongoing preparation consists of actions taken both right at the start of the program and throughout the program, often when switching from one storytime element to another. These actions can include setting up the room, procuring materials, and welcoming children and parents/caregivers, as well as putting materials away and getting new materials, setting up media like music, and other actions. The codes that roll up under this theme are: Prior to the start of storytime and During storytime.

4.4.1.1 Prior to the start of storytime

Definition: In this subtheme, storytime providers engage in actions that set up or prepare materials and the area for the upcoming program, such as encouraging audience members to come over to the storytime area, consulting a planning outline, leaving to get more or different materials and then coming back, and helping children find spots to sit on a rug.

Examples of categories of these preparatory actions include:

****Setting up the room:**

“STP says, ‘Ok, I think we’re ready,’ and turns on some music and the overhead lights, brightening the space” (L3);

“STP looks over at clock and says, ‘Uh oh, time to get started.’ She goes around to the front, gets a square, and goes back around to the back of the flannel board” (L12).

These examples and others demonstrate different ways in which storytime providers are performing actions related to, and even engaging in conversation around, setting up the room for storytime. This kind of preparation is primarily space-related, in terms of turning on lights, arranging furniture, checking the time, shutting the door, etc. Storytime programs can take place in all kinds of settings, and this sort of preparation may be needed to transform a multi-use space into a storytime space for the duration of the program. It would be interesting to see, in future research, if this preparation category of delivery figures into the planning stage of storytime production for storytime providers.

****Preparing/arranging/gathering materials for storytime:**

“STP moves a sheet of paper further down in the stack of materials and pages through a book”
(L3);

“STP is organizing books on the table, holding a board with papers and pencil” (L4).

Once the room is set up, storytime providers sometimes arrange storytime materials—books, bubbles, music, puppets, etc., in whatever order they need to be most useful for the program. Sometimes these materials are placed near at hand, other times, they’re located elsewhere in the room. For materials like a flannel board, additional arrangement may be necessary, especially if children are interacting with the materials during the set-up period.

****Welcoming audience to storytime space:**

“STP walks back across room and off camera. ‘Ok, I’m going to close this door. You guys can scoot on up a bit if you want. Ok, are we ready? Let’s start’” (L5).

As children and parents/caregivers arrive, the storytime provider welcomes them and invites them to come in and find a seat on the floor. This code overlaps with the code for parents/caregivers and children arrive or leave storytime, which rolls up under the theme of Unplanned events below, because often audience members are arriving and leaving throughout the program, depending on outside schedules and children’s needs.

So prior to the start of storytime, storytime providers are engaging in three main aspects of preparation: setting up the room, preparing/arranging/gathering materials, and welcoming the audience to the storytime space. The ways in which storytime providers engage in these actions differs depending on the provider’s customs and preferences, which enables a creativity and variety to these preparatory actions. Moreover, because these actions are taking place as people arrive, they do not usually result in a pause of the program itself.

4.4.1.2 During storytime

Definition: In this subtheme, storytime providers engage in actions that set up and/or prepare for an upcoming activity, after the storytime program has begun. This may involve starting or stopping music, distributing or collecting materials from the audience, consulting an outline, moving furniture, setting up flannel board items, selecting or replacing books from a stack or a ledge, or setting out materials for a playtime or craft after the storytime is over. The setup may even take place during the activity itself, if additional setup is needed. Sometimes this action is

preceded by a verbal reference, other times the STP just goes about the setup procedure without any preamble. This subtheme encompasses the in-between moments that are a part of storytime delivery, because often the preparation that takes place during storytime happens during these in-between moments.

Examples of categories of these preparatory actions include:

****Moving furniture around in the storytime space:**

“STP moves chair and stool to the back of the room and turns on the music” (L3).

“STP is holding up cloth on the table and children are helping to push the bins under the table, with STP’s help” (L10).

Storytime providers may move furniture around, especially if they begin a movement activity, like dancing or parachute. This results in a pause while the furniture is being moved. Caregivers may also help with this activity.

****Starting or ending media, such as music:**

“At the end of the song, STP claps her hands gently, bending toward a child and backing up to go behind the flannel board and turn off the music” (L12).

“STP is starting jazzy music on a stereo sitting on top of a bookshelf. She turns around holding a bottle and a wand” (L6).

Sometimes storytime providers step away for a second to turn on a CD player or some other music device, again, resulting in a pause in the program while this setup piece is handled.

****Procuring new materials/resources (nearby or further away, sometimes off-camera)**

“STP runs over and gets the scarves from the side of the room” (L12).

“STP swivels to her right and gets up and walks to the back of the room, puts the thing she was holding on her lap on top of the file cabinet. STP bends down, picks something up” (L4).

Because many storytime providers take the time to arrange their materials before the program, often the materials are right nearby or behind them during the program and they can just reach around to get the desired material. Other times, materials are located a bit further away, resulting in a pause while they go to get the material.

****Consulting a paper that is likely a plan or an outline:**

“STP looks at the paper on the table again during this verse” (L11).

“STP stands up out of the rocking chair. ‘All right, I have my cheat sheet,’ and turns back to look at a paper on the table. ‘Cause sometimes I still forget” (L9).

Some storytime providers have a written plan that they bring with them into the program for reference. In one case, a storytime provider even calls attention to their “cheat sheet.” There is often a small pause while the storytime provider consults this piece of paper to remind themselves of song lyrics, where they are in the order of the program, what’s coming next, etc.

****Giving an object to a child and/or parent/caregiver:**

“At one point, STP gets up, goes back to table, and gets a yellow scarf to give to someone off camera” (L5).

Finally, storytime providers may take a moment to give an object to a child, perhaps to help the child calm down or because the child requests it.

These categories of preparatory actions, taken both prior to the start of storytime and during storytime, offer a glimpse into the work storytime providers engage in to deliver storytime and the ways in which storytime providers are planning throughout the Delivery stage of storytime production.

4.4.2 *Unplanned events*

Definition: The theme of Unplanned events refers to various events that take place during the storytime program that are likely not a part of a storytime provider’s program plan and that act as a disruption in one way or another, though not always with a negative connotation. It’s important to note that these are likely expected events—storytime providers with even a little experience likely know that many of these events can take place; the extent to which they do and their level of disruption for the flow of the program is what qualifies them as unplanned. These Unplanned events have various categories, in terms of the origin of the event: the child and/or the parent/caregivers, the STP, or some combination thereof. In an effort to be concise and to provide a range of respondents, I have chosen only one or two examples to illustrate each code; please go to Appendix A to see the full codebook.

4.4.2.1 Child and parent/caregiver

There are six codes under the category of Child and parent/caregiver that demonstrate aspects of the unplanned events that can happen between these audience members.

****Parents/caregivers and children arrive at or leave storytime:** Families arrive right when program starts or after program has started, usually eliciting a response from STP, welcoming them, sometimes helping them find a spot. In one instance, a family leaves the program earlier than the STP expects, also eliciting a response.

Example:

“‘Oh, you have to go, too?’ STP says goodbye to a child and caregiver. ‘Have a good trip! All right, bye, bye!’ STP waves to her as she leaves. Others leave as well. STP says goodbye. ‘Everybody, say goodbye! We’ll see you next time. I’m so glad you came’” (L10).

As mentioned above, this code overlaps with the STP Preparation-Prior to storytime-welcoming audience to storytime space. This kind of interaction with parents/caregivers continues often throughout the program and provides an opportunity to build connections and rapport between the STP and the parents/caregivers, but also can provide a bit of a distraction or interruption to the program, depending on when it takes place. This disruption is why I included this code in the theme of Unplanned Events.

****Child and parent/caregiver interact together:** Child and parent/caregiver interact in various ways together, including both constructive and corrective interactions.

Example:

“Child and caregiver are talking rather loudly off camera right next to the camera; at times it’s a little hard to hear the STP” (L2).

Parents/caregivers and children often interact throughout a storytime (Campana, 2018).

Sometimes these interactions are constructive—the caregiver is moving children around as part of an activity, or a parent/caregiver hold up a prop and help their child interact with the prop. In other cases, this interaction can be a bit disruptive—the parent/caregiver and child are talking loudly enough that it interferes with the program delivery, or the children are up and moving around with the parents/caregivers.

****Parent/caregiver calms or corrects child:** Different from just retrieving a child, this code depicts how caregivers go about calming or correcting a child, which can also be disruptive to the program.

Example:

“Caregiver is shushing a child making noise” (L13).

This is a child code that sits under the “Child and parent/caregiver interact together” parent code above. In some cases, the interaction leads to calming or correcting actions that can also interrupt the program. The extent to which this kind of activity takes place and is disruptive can be thought of as unplanned from a storytime planning perspective.

****Parent/Caregiver steps out of/returns to storytime:** At times, it is necessary for caregivers to leave the storytime with their children, likely to calm them down but it might also be to handle other issues.

Example:

“Caregiver returns with two children who had been running off” (L3).

This is a further delineation of the child code above and sitting under same parent code.

Parents/caregivers may need to step out of and then return to storytime in order to calm or correct a child who is disrupting the storytime.

****Parent/Caregiver retrieves active child:** Parent/caregiver goes about retrieving a child who is up and moving around and potentially disrupting the program.

Example:

“Caregiver gets up to retrieve the child. She pulls the child back to the edge of the rug to sit with her and gives her the frog on the rug to hold” (L1).

This is another child code, sitting under “Child and parent/caregiver interact together,” that describes how parents/caregivers move around the storytime space to retrieve children who are up and moving around. Sometimes this movement in the space is noticed by the STP, other times it is not. This code can intersect with codes under the theme of STP Reactions, specifically “STP

continues current activity with acknowledgement” and “STP pauses and acknowledges interjection/interaction.”

****Child and/or caregivers are rowdy and restless:** Child and/or caregivers are talking loudly, interacting with one another, at times triggering a response from the STP, even just a look.

Example:

“Sometimes children get a little rowdy, stomping their feet on the stairs” (L3).

The last code under the category of Child and/or parent/caregiver involves children and/or parents/caregivers being rowdy/restless, talking loudly, and interacting, separate from the planned activity. As with the previous code, this may intersect with the codes for STP acknowledging and even pausing the program.

4.4.2.2 Child

There are six codes under the category of Child that demonstrate aspects of the unplanned events that can happen with this audience member.

****Child indicates an interest in a storytime material:** Child indicates that they are interested in a storytime material during a program, but they don’t necessarily come up and actually touch or interact with the material itself.

Example:

“Child who asked for a different book points to a book on the table and says, “I want that one” (L2).

This code intersects at times with the code for “Children are moving around outside of planned activity” because the child might be up at a table near the STP, not interacting with the storytime element but instead displaying an interest in a different storytime material, perhaps a book or a puppet that’s been put on the table. The child’s interest is still within the bounds of the storytime program but directed toward something else. This is different from a child just running around or playing with a toy and completely disconnected from the program. This code will likely look different for different ages of children, too.

****Child interacts with storytime materials:** Child physically interacts with storytime materials in some way, taking an item from a table, taking an item that the STP is using for the program, pulling items off a flannel board, moving behind the STP but still interested in the storytime materials.

Example:

“Child pulls off the 3 from the flannel board” (L12).

These actions are one level more disruptive to the STP and the program flow than a child just indicating an interest, and yet they are in most cases developmentally understandable and appropriate. How the STP handles these disruptions can indicate a comfort level with the program and a knowledge of children’s developmental abilities.

****Child interjects verbally:** Child or children offer verbal additions to storytime program, sometimes in the form of words or stories, sometimes in the form of sounds or verbal reactions to what's taking place.

Example:

“Child in front of her starts to tell a story, not all of it clear on the video, but ends with, ‘I thought we weren’t going to the library but we were’” (L9).

This is the most prevalent child code under the parent code of Unplanned Events, especially in the toddler and preschool storytimes. Thus, this code has the most variation within it. For the younger ages, the behaviors that correspond to this code often intersect with other codes as well, such as “Children are moving around outside of planned activity.”

****Child is having trouble with activity:** Child is experiencing difficulty in participating in the activity, often because they don’t want to give up an item they’ve been given, or because they take extra time to respond to STP.

Example:

“Two children have a little trouble holding onto the scarf” (L5).

This was a fairly weak code—there weren’t many instances of this in the videos I watched. This would be a fruitful area for future research to explore and expand upon.

****Child is upset:** Child is crying, fussing, on or off camera, and, at times, this triggers reaction from STP (even just a look).

Examples include:

“Amidst the fingerplay activity, two very young children get upset over a soft square to sit on. The crying is rather loud” (L4).

Children, especially younger siblings of the children in the storytime often become upset or fussy; in some cases, the STP knew what to do and shared a toy with the child; other times the STP just lets the crying continue.

****Children are moving around outside of planned activity:** Child(ren) is up and about, moving around the room, moving behind things like flannel boards, going over to another part of the room like the windows, usually not engaged in the current, planned activity.

Examples include:

“Two children have now gone over to the windows behind everyone. A third child is joining them at the windows” (L12).

In this code, children are up and moving around the storytime space on their own, without the parent/caregiver. In some cases, children join each other in one area of the room, such as by a set

of windows; other times the children are attracted to a storytime material, such as a flannel board.

Outlier: “Child falls down after fast part and looks around, laughing.” – this behavior occurs during the planned activity but the child acts in a way that is outside of the activity’s actions.

At times this code may intersect with the code “Child or caregiver interjects verbally” as the child/children may make sounds or speak as they’re moving around. At times this code may also intersect with “Child interacts with storytime materials” if they touch materials or disrupt the program while they’re up.

4.4.2.3 Child and STP

There are two codes under the category of Child and STP that demonstrate aspects of the unplanned events that can happen between these audience members.

****Child approaches STP and interacts in some way:** A child approaches the STP and has some kind of interaction—physical or verbal—with the STP. A physical interaction might involve pointing to or touching a storytime material that the STP is holding; moving forward and sitting up to get a closer look, accompanied by a verbal reference to what they are doing that is directed to the STP; giving something to the STP, like a shaker egg; or touching the STP in some way while the STP is delivering the storytime. A verbal interaction might involve asking the STP a question or answering STP’s question as the child comes forward.

Example:

“Second time through, the child leaves her caregiver’s lap and comes up to STP and claps and cheers, staying up by STP” (L1).

These examples demonstrate different ways in which children interact with the STP. In some cases, children want to show something they own or created to the STP; in other cases, the child wants to point out something in a book that the STP is holding or interact during a storytime element like a movement activity. These interactions sometimes take place during an element and sometimes during an in-between moment between elements.

****Child approaches STP but does not interact yet:** Child comes up to STP, perhaps to sit closer, perhaps eventually to interact with STP or storytime materials, but has not yet interacted.

Examples include:

“Child holding baby doll has come around to the STP again and is standing between STP and last child” (L11).

These examples show how sometimes a child approaches an STP but doesn’t interact directly yet; the child often will come up to where the STP is sitting, perhaps just to be near the STP.

Outlier: “One child runs up and sits down on the edge of the carpet with her back to the STP.”

This instance is a little more complex but ultimately I chose to apply this code because the child is moving closer to STP even if they’re sitting facing away from the STP. It’s hard to know if

they're going to eventually interact or if their intent is to ignore the STP. Since I can't know their intent, I'm coding this segment with this code to label the movement.

4.4.2.4 STP

There are two codes under the category of STP that demonstrate aspects of the unplanned events that can happen to an STP.

****STP forgets piece of an element or misspeaks:** STP seems to forget about an element of the storytime and might remember on their own or by checking a paper (plan); or STP misspeaks in the process of the program and usually self-corrects or perhaps a caregiver or child corrects them.

Examples include:

“STP starts to sing the song again with the motions but flubs the words and tries a couple times before stopping and saying, ‘I’m totally scrambled,’ before getting going and singing the song again” (L11).

This code is an example of an event that happens in the moment that is unexpected and might throw off a practitioner; their ability to revise and continue might depend on their level of expertise and comfort with the program. I have been careful not to introduce a value statement on this code because this is part of a live program. What is most interesting to me is how the STP handles and moves through the misstep in some way. This demonstrates a flexibility on the part of the STP.

****STP having trouble with a storytime material:** STP encounters trouble with a storytime material in some way – perhaps mechanical in nature, perhaps an item isn't where the STP expected it would be, perhaps the trouble is caused by a child interacting with the material and the STP has to fix it or adapt in some way. This trouble needs to be dealt with in the moment, and results in some kind of course correction on the part of the STP.

Examples include:

“She has something in her lap on the clipboard. One child says, ‘Blue!’ STP agrees, ‘It’s the blue one, but these ones don’t open as well as they should’” (L4).

4.4.3 *STP reactions and effects of STP reactions on child and parent/caregiver*

Definition: In this theme, STPs react to various unplanned events and those reactions can also have an effect on the children and parents/caregivers in the audience. There are nine codes that roll up under this theme.

4.4.3.1 STP adjusts according to child's/caregiver's reactions/actions

STP adjusts in the moment based on something that has been said or done by a child or a caregiver in the audience. In this way, this code can intersect with “STP continues current activity with acknowledgement”; “STP pauses and acknowledges interjection/interaction”; and “STP self-corrects.”

There are different categories of ways in which the STP adjusts based on child's/caregiver's reactions/actions. These categories include:

****Changing the setup for storytime because of a child's interest in the setup**

“STP puts a square in front of whatever the child is looking at, saying, ‘I’m going to go like this, I know you know it’s still there,’ and chuckles. ‘But I’m going to cover it up’” (L12).

Repeating an activity or doing a new activity based on a child's input/participation:

“At the end of the verse, STP says, ‘I heard a couple of you clapping really fast, should we do that?’ and sings the song again while clapping quickly” (L3).

Attempting to distract a child from an item of interest;

“As STP does the rhyme she moves a bit in front of child to get child's attention; perhaps also to distract her from the notebook” (L1).

Moving an item of interest up out of reach while continuing the activity.

“STP deftly raises the book too high for child to touch so that she can continue the story” (L4).

Changing up an activity, without a verbal cue as to the reason for the change:

“On one spread, STP reads the text and is about to turn the page, when a child says, about the illustration, ‘They’re doing construction!’ STP says, ‘They’re doing, they’re playing construction?’ She leaves the book on that spread and shows it around to everyone, saying, ‘Let’s see here, I see a dozer, and a crane, and we even have someone directing traffic.’ STP nods and looks around at the children” (L2).

Continuing an activity without the central prop, to allow child to keep the prop:

“STP looks over to baby doll child as she sits down, and says, ‘You still have my doll. I’ll use my duck’” (L11).

This code of STP adjusts according to child’s/caregiver’s reactions/actions may provide an initial glimpse into on-the-spot experimentation as STPs adjust based on child’s/caregiver’s reactions to an element.

4.4.3.2 STP adjusts based on missed or imperfect storytime material

STP adjusts in the moment based on the lack of a storytime material, perhaps because an item isn’t behaving as expected or something is omitted. This code can be a reaction to Unplanned events such as “STP forgets piece of an element or misspeaks” or “STP having trouble with a storytime material.”

Example:

“‘While I’ve got you all out on the floor, most of you, [Name], where’s my baby?’ STP looks around for baby doll child” (L11).

This code may provide an additional facet to on-the-spot experimentation as STPs manage an issue related to storytime materials.

4.4.3.3 STP changes type of or particular activity in the moment.

It appears from the videos that, from time to time, a STP is choosing to do a different activity than the one that was planned. In at least one instance, this code overlaps with “STP adjusts according to child’s/ caregiver’s reactions/actions” because a child’s reaction prompts STP to improvise an activity while waiting for a caregiver to return. I had hoped to see more instances of this code, but realistically without knowing for sure what was in the STP’s plan for the program ahead of time, I can only apply this code to either verbal cues that indicate a change or nonverbal cues such as picking up a material and then putting it down or seeming to rethink an idea.

Example:

“STP says, ‘All right, now we’ve got a different story.’ STP reaches for another book and asks, ‘Are you ready for...I know...do you know how to play monkeys jumping on the bed?’ STP sets book down and turns back to the children” (L4).

This code may provide an additional facet to on-the-spot experimentation as STPs adjust in the moment and change up a type of activity.

4.4.3.4 STP continues current activity with acknowledgement

STP carries on with current activity but at the same time acknowledges an interruption or interjection in some way, be it with a look or handing over a toy while continuing a song, etc.

Note: This code is distinguished from the code “STP pauses and acknowledges interjection/interaction” because of the reference to “pause.” In this case, the STP does not pause

significantly, beyond perhaps a look. Instead, the STP continues the activity while offering an acknowledgement that something has taken place.

Example:

“Right before she goes back to the spread, she sees a child point to their nose, and she points to them, saying, ‘There’s your nose!’ Then STP continues reading” (L9).

4.4.3.5 STP continues current activity without acknowledgement

STP continues doing the current storytime activity without acknowledging either verbally or physically (through a look or gesture) any kind of interruption coded under Unplanned events. This may be because the STP doesn’t see the activity (it’s happening behind her). In some cases, STP may raise her voice to be heard over audience noise but this is the only acknowledgement to what is taking place around her.

Example:

“STP’s reading loudly, children are getting louder and wriggly, crawling around on the sheet. STP continues amidst the noise and wriggling” (L6).

4.4.3.6 STP encourages child to join activity/sit down.

STP encourages child or children to come participate in the storytime activity and/or to sit down so that others can see or so that they’re less disruptive for the group. At times, caregivers are also a part of this crowd management process.

Example:

“STP comes back to the front and encourages the two children to come join the group, ‘C’mon guys, come over here. Come sit over here,’ and STP walks over to where caregivers and other children are sitting. STP continues, ‘Come over where all the fun is,’ then laughs. ‘Okay they are just one’” (L12).

4.4.3.7 STP pauses and acknowledges interjection/interaction

This child code is the most prevalent of the child codes under the parent code of STP reactions.

This is the most frequent way in which the STP reacts to something that is taking place. The STP pauses an activity or a statement, and then the STP interacts with whoever has made an interjection, interaction, whether it’s child or caregiver. Often these interjections are the ones coded as “Child interjects verbally”—sounds, words, stories that children offer during storytime.

Example:

“STP asks children, ‘Who do you see there?’ Child responds, with big arm motions and exaggerated voice, ‘A big, big, big wolf!’ STP repeats what child says and continues” (L3).

4.4.3.8 STP retrieves storytime material(s) from child.

STP either asks child to return or approaches child to take back an item they have removed from the area where the STP has her materials. This is often an STP reaction to the Unplanned event child code of “Child interacts with storytime materials.” The examples for this code come mostly from the baby and toddler storytimes; it seems like this is less of an issue in the preschool storytimes. This is different from STP collecting materials she has distributed, such as scarves or

egg shakers. I had expected to have more instances of this code; it seems in the storytimes I observed that STPs didn't have many items at child height; didn't hand out many items that would attract their attention later; didn't need back any items that children took. Perhaps that is based on prior experience with this kind of disruption; it's hard to know from the current data.

Example:

“STP walks over to the child who took the teddy bear and asks for it back, then goes back to the chair and sits down with the bear on her lap” (L12).

4.4.3.9 STP self-corrects

STP makes a mistake and corrects herself, either because she herself realizes the mistake or is corrected by a child or caregiver and then verbally repeats the correction.

Examples include:

“STP echoes, ‘Eight. Oh! I’m sorry, we went with purple again. Eight!’ STP writes an 8 on the chart. ‘See, I need all your help to keep on track’” (L10).

In many cases, a STP's reaction to an Unplanned event has some kind of effect—perhaps a child sits down who has been up and moving around or blocking other children's view; perhaps a child returns an item to STP; children pay closer attention to STP and settle down. This theme is often connected to Unplanned events and corresponding STP reactions: for instance, “Children are moving around outside of planned activity” and “STP encourages child to join activity/sit down.”

Summary of 4.4

This exploration into mapping the actions, interactions, and conversations between children, parents/caregivers, and/or storytime providers has yielded a variety of types of actions and interactions. Figure 4-11 shows the complete diagram of themes and codes within the stage of Delivery. This variety was captured through the observation of videoed storytimes, so it's important to consider the limited viewpoint that is afforded by video-based data. As a result, these examples and initial discussions of findings related to storytime delivery are preliminary and merely directional, to understand the different ways in which a storytime program—seemingly an ordered, planned, element-driven program with a routine and a flow—can actually contain additional planning that takes place throughout the program all sorts of unplanned events, and STP reactions that can have an effect on those unplanned events. It is also my conjecture that on-the-spot experimentation is taking place during this Delivery stage of storytime production and can be seen in terms of the ways in which storytime providers react to the unplanned events that take place throughout a storytime program.

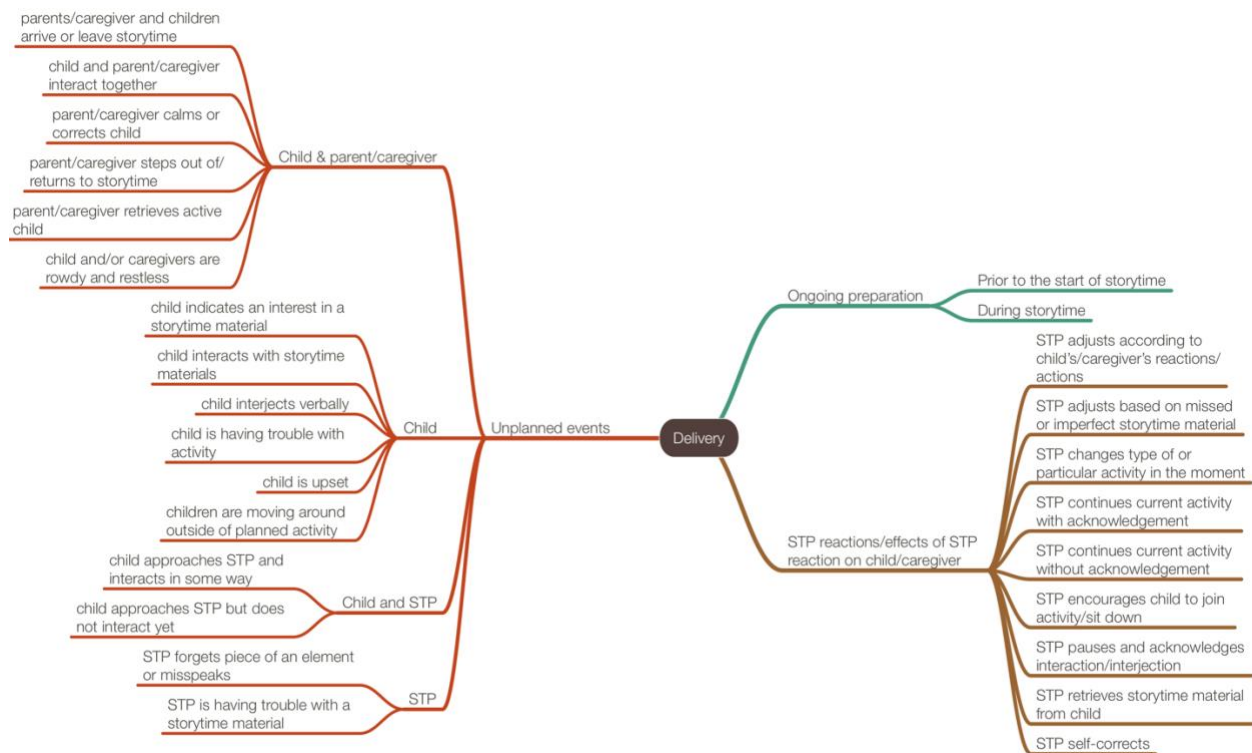


Figure 4-11 A complete diagram of the stage of Delivery

It is clear from this initial analysis that the stages of Planning and Assessment are taking place in the stage of Delivery, in terms of ongoing preparation throughout the storytime program and recognizing and reacting to the unplanned events that come up throughout the program. This intersection will be explored in more depth in Chapter 5 in the development of the theoretical Reflective Self-Assessment Framework.

4.5 THEMES RELEVANT TO STORYTIME PROVIDER REPERTOIRE

This is an unexpected yet relevant area of my analysis. I had planned on uncovering evidence of facets to the stages of planning, delivery, and assessment; I did not expect that repertoire would come through so strongly in the data. This further convinced me of the designerly ways of knowing implicit in the work of storytime providers to produce their programs. I looked at three

different areas of expertise held by storytime providers, as evidenced in the data from the VIEWS2 Intervention webinars, the post-intervention interviews, and the assessment interviews. These areas include audience age, types of storytime elements, and learning concepts and milestones. Each area bears upon different aspects of the Planning, Delivery, and Assessment stages of storytime production.

Rather than create my own definition, I rely on Schön's definition instead (1983, 1987):

"The practitioner has built up a repertoire of examples, images, understandings and actions.... A practitioner's repertoire includes the whole of his experience insofar as it is accessible to him for understanding and action.... Moreover, each new experience of reflection-in-action enriches his repertoire" (1983, p. 138, 140). Practitioners use their repertoire as they undertake their professional practice and perform it over and over, following recognizable patterns of action to build on their existing repertoire, despite often not being able to articulate their repertoire, and how it is enacted in their knowing-in-action. Repertoire is also what practitioners draw on when they are faced with unexpected situations. The practitioner reaches back into their repertoire, reshapes things, shifts their stance toward the event and the practice, and experiments on the spot. In reflection-on-action, the practitioner also reflects upon their repertoire and how that repertoire might evolve to meet the needs of the practitioner in the future.

In the sections that follow, I explore three facets of storytime providers' repertoire, evidenced in their words during the intervention webinars, interviews, and assessment interviews.

4.5.1 *Learning concepts*

Definition: Storytime provider demonstrates recognition of different learning concepts (terms that pertain to literacy, numeracy, social emotional, physical/movement-related, STEM, music) (Campana, 2018).

In the theme of learning concepts, it is clear that storytime providers possess knowledge about a variety of areas.

First, many of the STPs talked about literacy related concepts in terms of their own knowledge of the concepts and how they incorporate the concepts into their practices. Said one STP, “I point to words in the book as I read. When we have familiar sounds, like animal sounds or words that it’s pretty clear that they might know, I kind of pause for them to say the sound or word” (STPh).

Another STP pointed out, “And the important part of all of this is that the child is hearing lots and lots of language, and that rhyming helps them hear the parts of the language” (W3a). A third STP shared, “And I would have to say that we try to stay away from the soft sound of the letter, as like letter ‘g’ or ‘giraffe,’ we try to stay away from that, just because it gets confusing. It sounds like the ‘j’ and so if we have a color page we tend not to put the giraffe under letter ‘g.’ We stick with ‘garden,’ or the hard sound of that letter” (W3a).

This STP specifically talks about their knowledge of literacy concepts, saying, “I feel like I have a solid understanding of, you know, alphabetic knowledge and print awareness, and you know, narratives and vocabulary” (STP11). Another STP points to being an expert on literacy and sharing that information with the parents/caregivers who come to the program, saying, “So one

thing that I really tried to do for myself is kind of be an expert on early literacy and be able to impart that information to parents and do it in a way that is really friendly and also in a way that welcomes questions about anything relating to early literacy or development in children, how they begin to read and how their brains are growing and changing.” (STP03)

This STP shares various practices that demonstrate concepts related to literacy, saying,

So I do different things for alphabetic [knowledge]. For the name piece, I have nametag blank stickers and that’s something that they do with their grownup that they bring with them, is to go ahead and write their name on their nametag sticker. So some of them are writing it for themselves, some of them are doing it together with their grownup. But for other alphabetic knowledge stuff, for a while now, we’ve been doing playing. I do my theme—my theme is a letter of the day (W2a).

Secondly, STPs talk about movement- and physically related concepts. One STP in particular shared, “For example, the toddlers like certain things done an exact way—when you sing this song you must get out the shakers. And the toddlers will tell you that this song needs the shakers” (STPg). Said another STP, “Their bodies are not stable, like they’re still figuring out how to move in them” (STP04). An additional STP pointed out, “Clapping, rhythm, dancing, stretching, moving, and using parts of our bodies along with our brains and rhythm so physical health as well I would say” (STP08). This STP said, “Because my 3- to 5-year-olds can handle doing both, you know, glue and scissors for example. And that just reinforces the theme” (STP09).

Third, STPs talk about concepts related to overall brain development. One STP shared, "You know, I've always wanted to include more of kind of the brain, you know, the brain development stuff, especially in baby storytime. There's such interesting research that's out about how the brain is developing during those first few months. And I always felt a bit pedantic sharing things that I had read or learned, and so in the training, I just heard really natural ways of sharing things that we do and know, just, you know, intuitively almost, but we have some research to back it up" (STPr).

Another STP pointed out, "When they're either tracking the movement of bubbles, that helps with their eye development and coordination" (STP03).

Fourth, STPs share aspects of their storytime that help children develop social/emotional skills. One STP said, "So I find that interactive story songs are a really great way of creating that kind of group-ness" (W1a). Another STP said, "There's definitely a major social element in storytime" (STP11).

Fifth, STPs talk about STEM-related concepts in their storytime. One STP shared, "The wind and weather, and we had—a lot of our children had a kite of a different color and they get to have a chance to put their kite up on the board based on the color that it was. So you know, we do sorting by size and things if we have a song with a felt activity with it. So I would say yes, size, shapes, colors, sorting, counting, taking things away, that kind of measurements, comparing big and little. I do a big and little storytime at least once a year, so a variety of that same thing" (STP10).

Another STP said, “They’re really actually experimenting with, you know, touching the materials and cutting things and gluing things the way they want, and they engage with that stuff at their level” (STP07).

Finally, two storytime providers connected various concepts, saying, “Giving kids lots of opportunity to do things that are [physical] that tie in with the letter, which seems to help really and reinforce their connection to letters and alphabetic knowledge” (W3a) and “Playing is such an important piece of what we do because kids are learning how their bodies work” (STP03).

These various examples of how storytime providers talk about their own knowledge of these different learning concepts and milestones, and how they implement this knowledge in the elements and activities they develop.

4.5.2 *Audience ages and milestones*

Definition: STP displays an understanding of the audience of the storytime (age, developmental abilities, milestones).

In the theme of audience ages and milestones, it is clear that storytime providers possess knowledge about a variety of areas.

Most obviously, STPs talk about the target ages of their programs. One STP said, “Currently I’m doing both baby and toddler story times” (W1a); another STP pointed out, “I do baby story time

for ages 2 months to 17 months of age” (W2a). Other STPs talk about their audience as being made up of both their target age kiddos and older siblings, saying, “I tell the parents they’re welcome to bring siblings, and the storytime will be developmentally targeted at whatever the age group is that it says for that hour” (W3a); and “So if it’s a baby storytime, and I have a 3-year-old, it’s going to be a baby storytime” (W3a).

This STP discusses their repertoire of audience ages and milestones in terms of their planning, saying, “I was planning to do a toddler time that day but I’m getting like 3- to -5-year-olds actually showing up; what can I do to do as I was planning to do but in a way that is going to be appealing or be valuable for 3- to 5-year-olds, not just 2-year-olds, right?” (STP07). Added another STP, “We’re in an area where there’s a lot of military families with multiple children and multiple ages. And because they often come to storytime with multiple children, we can’t always target a particular age specifically for that storytime, so it’s a little broader” (STP06).

Secondly, STPs talk about specific songs, stories, etc., that they use with particular age groups, deeming them educationally relevant for the age. Shared one STP, “I do that ‘A-hunting We Will Go’ rhyme also with the toddler and preschool group[s]” (W3a). Another STP pointed out, “In my 0-17 [month] group, there is one deaf and blind baby. I learned her name in sign [language] and I do the sign on her tummy and always let her feel with her hands how to make the first letter in ASL, which is ‘M’” (W1a).

4.5.3 *Types of storytime elements*

Definitions: Storytime providers describe various storytime activities, learning concepts, themes present in their programs.

In the theme of types of activities, it is clear that storytime providers possess knowledge about a variety of activities/elements. Said one STP, “I usually try to open the storytime with something like that, the alphabet song because it’s really familiar to a lot of the kids, and then some little game, and then we’d go on to more stories” (STPb). This STP is demonstrating that not only do they know the activity, but they also know that the activity is familiar to the audience. Shared another STP,

We’re emphasizing STEM because of the summer reading program that’s coming up that’s going to be emphasizing the science aspect and engineering. And so we’ve been talking about how we can incorporate more math and science and those early math skills into our storytimes. So it’s like we have this push to just put these storytimes—to pack them with all of this really great stuff (STPq).

This STP talks about ways they do an activity in different ways for differently-aged children, saying, “We tap out the rhythm on the child’s body, especially with the little babies. If they’re older kids, they’ll have shakers or clap their hands or pat their legs to hear the syllables of the words” (W3a). Another STP said, “And I usually—depending on what books I’ve read, I’ll try to incorporate some objects from whatever the stories were that we did that day so that we’re rhyming. If it was a book about dogs, we’ll have a dog and a log or whatever and do that so that we’re sort of tying things together” (W2a).

4.5 Summary

In summary, STPs are displaying evidence of repertoire in three different areas: Learning concepts, Audience age and milestones, and Types of activities. This repertoire extends both to tacit, internal knowledge and the implementation of that knowledge into the Planning stage, through the structuring of a program around the areas of learning concepts, audience age and milestones, and types of activities; in the Delivery stage through the offering of activities that cover and consider these areas; and in the Assessment stage, as storytime providers look for and respond to reactions and interactions from the audience related to these areas. Repertoire is an important aspect of understanding the production of storytimes as it figures into each of the stages of developing storytimes.

4.6 CONCLUSION

In conclusion, the data show that storytime is a rich, complex orchestration of process, purpose, perception, and practice across the stages of planning, delivery, and assessment. Table 4-4 presents a recap of the definitions, stages, and summaries included in the sections above.

Table 4-4 Storytime stages, definitions, themes/codes, and summaries

Storytime stage	Definition	Themes/Codes	Summary of stage findings
4.2 Planning	Planning is a multi-faceted stage in the production of storytimes, one that considers the process and approach of planning the program itself and its elements (Campana, 2018); the	4.2.1. Process 4.2.1.1 Approach (Last-minute preparation/Carefully plan ahead of time) 4.2.1.2 Logistics (Program schedule [Elements with	Storytime providers discuss a variety of aspects related to the ways in which they plan their storytime programs, thematically separated into planning process (4.2.1) and planning purpose (4.2.2). STP are considering multiple approaches and logistics to their planning

	logistics of the STP's capacity to balance the work of planning with their other duties; and the purpose of planning as a way of building, reinforcing, enhancing, and extending one's professional practice. Planning often requires focus and intentional thinking.	dependencies/ Routine elements)) (Balancing with other responsibilities) 4.2.2. Purpose 4.2.2.1 Build professional expertise [Reinforce/enhance current practice] 4.2.2.2 Build parent/caregiver involvement/education 4.2.2.3 Build children's repertoire about storytime	processes, many of which themselves involve several steps and pieces to consider. Moreover, they weigh a number of planning purposes that involve building professional expertise, building parent/caregiver involvement/education, and building children's repertoire about storytime. These complex processes and purposes that encompass the stage of planning demonstrate the depth of this storytime stage of planning, which STPs must consider and navigate thoughtfully and carefully. Thus, storytime providers are displaying a flexibility to respond to what they see in their programs, as well as a tacit inclusion of prior knowledge, even and perhaps especially when the program is planned last-minute, due to time constraints and balancing with other responsibilities. Furthermore, there is a connection between planning and assessment that uncovers the ways in which storytime providers are assessing the successes and challenges of a program and incorporating that information into their planning for future programs.
4.3 Assessment	Assessment is a multifaceted stage of storytime production that provides its users with opportunities for professional and audience awareness, which in turn lead to inward and outward perception of the practice of storytime. In this way, an assessment practice built on this dual awareness and	4.3.1 Self-reflection as perception 4.3.1.1 Professional awareness—inward perception 4.3.1.2 Awareness—audience—outward perception 4.3.2 Peer reflection, as conversation with others and self 4.3.2.1 Information sharing 4.3.2.2 Community building	Assessment encompasses both self-reflection as perception and peer reflection as a conversation with others and self. Within self-reflection, practitioners describe a professional awareness in terms of a conscious approach to their own practice and an inward awareness of the elements they're using in their practice and why they're using them. They see this as a way to move past automatic pilot and avoid getting into a rut; instead seeing it as a challenge that can keep

	perception can lead to consistent, high quality programs that honor individual creativity and demonstrate professionalism.	4.3.2.3 Individual professional growth 4.3.2.4 Peer connection 4.3.3 Observation of others and self-observation	their practice fresh and interesting. Moreover, this awareness enables them to grow their practice and revise and refine what they've been doing before. Practitioners also describe an outward perception, in which they notice the reactions and interactions in the audience that attend their storytime programs and adjusting their plan for storytime based on this awareness and implementing on-the-spot experimentation. Within peer reflection, practitioners describe a variety of ways in which they interact with one another and learn as part of, and as a result of, a community, including information sharing, community building, individual professional growth, peer connection, and observation of others and self-observation. In this way, peer reflection is a conversation with others and with one's self.
4.4 Delivery	Delivery is a stage that offers practitioners the opportunity to try out the elements and practices they've planned and to receive feedback from the audience and peers on the effectiveness and impact of those elements and practices. This stage encompasses planned elements, such as songs and books and movement; in-between moments, in which storytime providers engage in preparatory work; and unplanned events, in which storytime providers engage in audience interactions that sit	4.4.1 Ongoing preparation 4.4.1.1 Prior to the start of storytime 4.4.1.2 During storytime 4.4.2 Unplanned events 4.4.2.1 Child and parent/caregiver 4.4.2.2 Child 4.4.2.3 Child and STP 4.4.2.4 STP 4.4.3 STP reactions and effects of STP reactions on child and parent/caregiver	This preliminary exploration into mapping the actions, interactions, and conversations between children, parents/caregivers, and/or storytime providers has yielded a variety of types of actions and interactions. Fig. x shows the complete diagram of themes and codes within the stage of Delivery. This variety was captured through the observation of videoed storytimes, so it's important to consider the limited viewpoint that is afforded by video-based data. As a result, these examples and initial discussions of findings related to storytime delivery are preliminary and merely directional, to understand the different ways in which a storytime program—seemingly an ordered, planned, element-

	alongside the planned structure of the program.		driven program with a routine and a flow—can actually contain additional planning that takes place throughout the program all sorts of unplanned events, and STP reactions that can have an effect on those unplanned events. It is also my conjecture that on-the-spot experimentation is taking place during this Delivery stage of storytime production and can be seen in terms of the ways in which storytime providers react to the unplanned events that take place throughout a storytime program.
4.5 Repertoire	“The practitioner has built up a repertoire of examples, images, understandings and actions....A practitioner’s repertoire includes the whole of his experience insofar as it is accessible to him for understanding and action....Moreover, each new experience of reflection-in-action enriches his repertoire” (1983, p. 138, 140).	4.5.1 Learning concepts 4.5.2 Audience age and milestones 4.5.3 Types of activities	In summary, STPs are displaying evidence of repertoire in three different areas: Learning concepts, Audience age and milestones, and Types of activities. This repertoire extends both to tacit, internal knowledge and the implementation of that knowledge into the Planning stage, through the structuring of a program around the areas of learning concepts, audience age and milestones, and types of activities; in the Delivery stage through the offering of activities that cover and consider these areas; and in the Assessment stage, as storytime providers look for and respond to reactions and interactions from the audience related to these areas. Repertoire is an important aspect of understanding the production of storytimes as it figures into each of the stages of developing storytimes.

When it comes to planning storytimes, storytime providers are purposefully undertaking various processes and approaches, with the purpose of building professional awareness and audience repertoire regarding storytime. When it comes to assessing storytimes, STPs are conducting self-

reflection by noticing both what is taking place inwardly in terms of a conscious approach to their practice and what is taking place outwardly in terms of audience engagement; and they are conducting peer reflection through the ways that they learn from and facilitate the learning of others in their peer communities. When it comes to delivering storytimes, STPs are preparing their practice both before and during the storytime itself, through various actions that prepare the space and the audience for each element (Campana, 2018) in the program and they experience various unplanned events that they respond to, or not, in the moment as they feel they need to. Moreover, a storytime providers' repertoire—their prior knowledge—plays a role in how these stages of storytime production, informing their actions and experimentation, and expanding based on the results. These findings will be expanded upon in Chapter 5 to develop the Reflective Self-Assessment Framework that will then be situated in the literature.

Chapter 5. THE REFLECTION SELF-ASSESSMENT FRAMEWORK AND DISCUSSION

This study uncovered codes and broader themes during the storytime stages of Planning, Delivery, and Assessment, which then set the stage for understanding how reflection-in-action (RiA) and reflection-on-action (RoA) are manifest within these stages. While storytime providers (STPs) seek out often informal ways to learn and grow in their practice of offering storytimes to babies, toddlers, and preschool children and their families in the communities served by the library, not enough attention was paid to the complexities of the stages of producing a storytime (McKenzie & Stooke, 2007) and consequently to allotting and protecting the time and effort needed to comprehend and design for these complexities in order to develop meaningful, community-oriented storytime programs. Findings from Chapter 4 confirm an intentional nature to this storytime production, building on initial work (Mills & Campana, 2019; Mills, Campana, & Clarke, 2016). Mills et al. (2015) uncovered initial aspects of how storytime providers do assess their storytimes, both formally and informally, using a variety of tools. In many cases these storytime providers are “stealing moments” following a program, often during cleanup, to reflect back and consider what went well in the program that just ended and what could be added, removed, or shifted for the next. In this way, storytime providers engage in reflection-on-action.” Mills, Campana, & Clarke (2016) proposed that it is likely children’s librarians do “reflection-in-action” continually all the time during storytime. Providers might decide not to use a story if children are getting squirrely, they might add a song or a movement rhyme to help them get their wiggles out, or they might even add a story if it seems like the audience is in a good groove. They might react on the spot to something a child is doing or saying and bring that into the storytime program. All of these are examples of reflection-in-action. Therefore, an

implication from this dissertation study is that if librarians were more overtly aware of the instances in which they demonstrate RoA and RiA in their practice, they might regard their level of expertise differently and be more confident in their ability to plan and deliver meaningful storytimes to children and families. They might also be better able to advocate for time to plan and assess their programs, which would honor the complexity and expertise involved in producing these learning-rich, child-centered programs.

5.1 INTRODUCTION

While the presence of the storytime production stages of planning, delivery, and assessment is not novel, the themes and facets uncovered in Chapter 4 that embody each stage do offer new insight into how STPs are acting within each stage and the connections that exist between these stages, not to mention the role of these practitioners' repertoire in their actions. These themes and codes therefore provide the basis for a theoretical Reflective Self-Assessment Framework that intersects with the processes of reflection-on- and -in-action, outlined in this chapter. For the purposes of building and connecting the pieces of the Framework using the data from the research questions, I now refer to my "codes" as "facets" for each stage. Themes represent higher levels of abstraction in this analysis and are comprised of multiple facets. This Framework documents the complexity of evaluation within the stages through the discussion of connections, relationships, and intersections between these stages and their relationships to the theoretical Reflective Self-Assessment Framework.

This chapter is organized as follows:

- Section 5.2 Planning, Assessment, and Reflection-on-Action: Reviews the major findings for the stages of Planning and Assessment; reviews the design process of RoA (Schön,

1987); explores the role of repertoire in the stages; and then connects the stages of planning and assessment to RoA. This section completes the inquiry begun in Chapter 4 to answer Research Question 1.

- Section 5.3 Delivery and RiA: Reviews the major findings for the stage of delivery; reviews the design process of RiA (1983, 1987); and then connects the stage of Delivery to RiA. This section completes the inquiry begun in Chapter 4 to answer Research Question 2.
- Section 5.4 Relationship between RoA and RiA: Compares the models developed in sections 5.2 and 5.3 to understand how the models compare, contrast, and intersect with respect to their representations of reflection and the connections uncovered between stages; and puts the models together to form the Reflective Self-Assessment Framework. This section answers Research Question 3.
- Section 5.5 Connecting the framework back to the literature: Connects the reflective framework developed in section 5.4 back to the literature from Chapter 2 to situate this work in the larger scholarship.

5.2 PLANNING, ASSESSMENT, DELIVERY, REPERTOIRE, AND REFLECTION-ON-ACTION

This section addresses research question 1, which asked: How is reflection-on-action present in the ways public library STPs plan and assess their storytimes? Chapter 4 presented findings from the qualitative, secondary analysis of twenty-six transcripts of interviews and intervention webinars from the Project VIEWS2 experimental and assessment studies to determine how STPs are planning and assessing their storytimes. The following subsections review the major

definitions and themes from those findings, followed by a review of the design process of reflection-on-action. I then connect my findings around the storytime stages of planning and assessment to the insights they offer into that process.

5.2.1 *Review of the stages of planning and assessment*

My definition of planning, as enumerated in Chapter 4, is as follows:

Planning is a multi-faceted stage in the production of storytimes, one that considers the process and approach of planning the program itself and its elements; the logistics of the STP's capacity to balance the work of planning with their other duties; and the purpose of planning as a way of building, reinforcing, enhancing, and extending one's professional practice. Planning often requires focus and intentional thinking.

5.2.1.1 Planning themes and facets

Two major themes, Process and Purpose, encompass several facets of the stage of planning. The first theme, Process, is made up of two main facets: Approach and Logistics. The first facet, Approach, refers to how STPs go about the practical work of planning their storytimes, usually as one of two ways: 1. Last-minute preparation, in which STPs assemble materials and a plan quickly in the minutes prior to the start of a program, often due to competing obligations and a lack of supported, dedicated time for planning; and 2. Carefully planning ahead of time, in which STPs use a variety of tools to guide their planning process, which can begin at the start of an entire storytime series or in the days before a scheduled program, and involves gathering and

evaluating books and other materials. The second facet under Process is Logistics, which refers to considerations of aspects of program scheduling and balancing planning with other responsibilities. STPs consider a variety of logistics as they put together a storytime program, such as which elements to include in a program—both routine and those with dependencies—and what their order and flow should be in the program schedule. This theme of Process demonstrates a practical intentionality to the Planning of storytime programs, even if the planning happens in the moments right before a program.

The theme of Purpose refers to why STP are planning their programs, their expressed goal/intentionality in offering the program, and the outcomes, even implicit, that they hope to see. The first facet to Purpose is building professional expertise. STPs plan their storytimes to build their expertise in three ways: 1. Adding and changing things in their schedule, often as a result of the dependencies mentioned under the facet of program schedule; 2. Discovering new opportunities to bring into their work, which can happen by taking a step back and focusing on one's practice, referred to by one STP as taking a "fresh look at something" (STPg); and 3. having a self-awareness of the purpose of one's planning. A sub-facet under building professional expertise is reinforcing/enhancing current practice, which involves including educational/early learning elements and emphasizing interactivity as practices that one can reinforce if they are already present and highlight in particular if they are missing or could be more strongly integrated into the storytime program.

The second facet of Purpose is building parent involvement/education, which can also involve encouraging parents/caregivers to extend the storytime experience for children who attend.

Storytimes have increasingly been focused on the parents/caregivers who accompany children to the program with the goal of sharing early literacy and child development information with them. In this way, STPs are planning their programs in part with the intent to allow time and space for this sharing. In some cases, STPs do this by sharing tips at the beginning of the program; in other cases, STPs prepare handouts for parents/caregivers to take away after the program. A few STPs articulated an interest in motivating parents/caregivers to repeat the storytime songs, movements, and stories outside of the library—maybe in the car on the way home or during mealtime, etc. In this way, these STPs are intentionally inserting this motivation into their storytime program planning to encourage this behavior of extending storytime.

The third facet of Purpose is building children's repertoire about storytime. Several STPs articulated a desire to help children learn about the activities and elements of storytime—the group dynamics of the program, the routine elements, etc. STPs are planning their storytime programs with the purpose of helping children learn about and feel comfortable with the program of storytime.

The theme of Purpose demonstrates a kind of reflexive noticing in the planning stage of storytime. When turned inwardly, this noticing enables one to enhance one's own practice, find ways to keep things fresh, and be aware of one's own past work to inform one's next steps in planning the upcoming program. There is also an external noticing to the theme of Purpose, as STPs plan their programs to offer both parents/caregivers and children information as part of the storytime program. Across the two themes of Process and Purpose, we can see that STPs consider their approach and logistics when planning their storytimes; they balance this planning

work with other responsibilities; and they notice what is taking place during their program to inform their purpose for planning the programs.

5.2.1.2 Assessment themes and facets

My definition of assessment from Chapter 4 is as follows:

Assessment is a multifaceted stage of storytime production that provides its users with opportunities for professional and audience awareness, which in turn lead to inward and outward perception of the practice of storytime. In this way, an assessment practice built on this dual awareness and perception can lead to consistent, high quality programs that honor individual creativity and demonstrate professionalism.

There are two main types of assessment, self-reflection and peer reflection, which yield the following themes: self-reflection as perception; peer reflection as a conversation with others and self; and observation of others and self-observation. Within the theme of self-reflection as perception, practitioners describe a professional perception of their own practice that is made up of two kinds of awareness. First, there is an inward awareness of the elements they're using in their practice and why they're using them. They see this as a way to move past automatic pilot and avoid getting into a rut; instead seeing it as a challenge that can keep their practice fresh and interesting. Moreover, this awareness enables them to grow their practice and revise and refine what they've been doing before. Secondly, there is an outward awareness, in which practitioners notice the reactions and interactions in the parents/caregivers and children who attend their storytime programs and adjust their plan for future storytimes based on this awareness.

Within the theme of peer reflection as a conversation with others and self, there are a number of facets that explain ways that practitioners interact with one another to contribute both to a community of expertise as well as to their own expertise, learning from their peers through information sharing, building community, engaging in individual professional growth, and facilitating peer connection. Observation of others and self-observation, a third theme within Assessment, describes how STPs assess each other's programs through the process of observation and, in so doing, become more aware of and informed about their own practice as well. Across these themes and facets, it is clear that assessment has a dual nature of individual and peer awareness and growth.

5.2.2 *Connection between planning and assessment stages*

From the analysis documented in Chapter 4, it became clear that there are connections between the stages of assessment and planning. Returning to the quotes and examples enumerated in each stage, STPs discussed aspects of their planning and assessment processes that demonstrate a connection between them. This connection can take two forms. First, practitioners realize that while they're planning, they are also assessing. This form embodies both the professional and audience awareness facets of self-reflection because often these practitioners are noticing aspects of their own practice as well as the reactions of the audience to these aspects. This form also relies on an approach of careful planning ahead of time of their storytimes and a consideration of logistics, with the purpose of reinforcing and enhancing their practice. In this way, planning and assessment overlap and intersect in the practice of producing storytimes.

One STP points out that “When I start to plan my next Storytime, I think that’s when I do some of the assessment as well” (STP08). This point is echoed by another STP, who says,

I think when I spend time when I’m preparing for my next storytime, reflecting on my past storytimes when I’m deciding what I’m going to do, it’s easy for me to go back and see what I’ve done in past storytimes and then reflect on, how did that go. Do I want to do something similar? Do I...want to try to make it completely different? So yeah, I’d say preparing for the next storytime is an opportunity to reflect on past storytimes” (STP11).

These STPs are realizing that when they are planning the next program, they are also assessing the previous program at the same time. STP11, in this quote, enumerates the way in which they are reflecting back and assessing the experience of a past storytime as they begin to plan the next one. Moreover, this STP directly says that they take time to prepare their next storytime, which is key. When storytime providers have the time to intentionally plan their programs, they can also engage in assessment practices to understand previous programs. This connection between planning and assessment demonstrates a kind of thread between past and future programs that is crucial for developing a reflective practice.

In another quote by STP11, they further detail how they use the carefully planned-out approach:

I’m the kind of person who writes out my storytime plans, which I know not everybody does, but since I am [that] kind of person...I like the idea of having the assessment built right into that, you know? So I can take the time and I write out what I’m going to do at storytime. Then afterwards, I can go back and look at that same outline and maybe make

notes to myself somewhere of like how did this go, you know? What would I do differently? (STP11).

STP11 is carefully planning ahead of time and writing out their plan for the program, and they see assessment as being a part of that planning stage, even an ongoing part. This STP creates a plan for their storytime program; the STP uses that plan to write notes on how the program went; and the STP uses those notes to inform the planning of the next program by going back to that same outline and reflecting on the content of the notes. In this way, the stages of assessment and planning are informing one another. This quote builds on the previous one by applying a process to the thread that exists between the planning and assessment stages. Storytime providers are describing how they take time to plan. In that time, they are also assessing, and they are revealing a process to that planning that relies on information gathered during assessment.

Shared another STP,

The other thing is the process of self-education. I mean, you know, looking at research that comes out and new ideas are coming out like the VIEWS2 tool like you guys have put up the website with your videos about the people doing things and suggestions for the parental sides. I go back and look at those and get ideas for things that I might do, so that's a part of assessment, too, in terms of trying to improve what you're doing and making it relevant to the parents that's observing (STP10).

For this STP, information from previous programs can offer inspiration for future programs. This quote further builds on the previous two by not just adding a process to this thread but also designating a purpose for the assessment—self-education and inspiration for future programs. The information contained in the self-assessment notes not only provides insights on what to

include and what not to include for future programs but offers new ideas as well. In this way, assessment can encompass multiple planning purposes—in this case, building professional expertise through reinforcing/enhancing practice and building parent/caregiver involvement and education through establishing relevance for the parents/caregivers. In this way, the stages of planning and assessment are further entwined in this STP’s storytime production process.

Another STP echoes the use of notes as inspiration for future reference, saying, “And then I also just do my self-reflection after each storytime and try to keep a record on what’s working well and things that I would like to change for next time” (STP01). STP10 adds,

Or I’ll have made a note when storytime is over that I, you know, a book was too long or I had too many items and I’ll take some out or readjust or reorder them trying to balance, you know, activity and the length of the book so that the storytime flows well and the kids get a chance to get up and wiggle (STP10).

For these STPs, the notes act as reminders of what took place in past programs—both good and bad. Moreover, these quotes offer an initial foray into the idea of experimentation (outside of the program itself) for the next program to change the experience and perhaps to find this balance the STP mentions so that “the storytime flows well.” These STP have assessed their programs using both the professional- and audience-awareness aspects of Self Reflection to develop these notes. And the content of the notes can then inform the STP’s consideration of logistics and also provide inspiration for experimentation when planning their next program.

There is also an aspect of goal-setting that comes into this connection between planning and assessment. This is evidenced by this STP, who said, “I want to intentionally talk about this practice, or I intentionally want to work on phonological awareness today, so I try to give myself little assignments or goals for storytimes and that’s when I do my assessment” (STP08). The goal is coming from an intention to work on a particular early learning concept during their program, and thus they are planning with that intention. And as they plan for that goal, they are also assessing, likely with the purpose of seeing whether they were successful in achieving their goal. This STP also talks about a kind of goal-setting that connects their assessment and planning stages, saying,

If I lost the kids or if they’re transfixed for the whole entire time and say, ‘Let’s do that again.’ You know that’s instant feedback there, I guess. Also, if I get the reactions of the kids that I am hoping for while I’m planning my storytime, such as, you know, if the kids, if I want them to shout out a letter or reaction in some way and that happens, and that’s why I count that as a good point. If I’m not getting that reaction, then I have to reassess what I’m doing and see what I have to do to make that happen” (STP05).

This goal-setting offers further evidence of the intentional nature of these planning and assessment stages for STPs. They have a purpose in mind, and they undertake their planning processes to achieve the goals inherent in that purpose. Moreover, they are looking for evidence of goal fulfillment or not in the reactions of the audience, thereby engaging the audience in this planning and assessment process. This is another way in which planning and assessment are entwined in storytime production.

One thing that isn't fully clear here is whether or not these facets of assessment are happening in the moment, when the STP either sees or doesn't see the desired reaction in the audience during the program; as well as later, when the STP is reflecting back on the program and remembering how the audience reacted. Because in the analysis of the data I did not connect a participant's answers in one set of data to their actions in a storytime video, nor did I always have the same participants across each data set, I cannot be sure of this connection. Future research that deliberately follows participants from their planning to delivery to assessment stages would help to understand this kind of connection between assessment facets and delivery actions and reactions.

The second form of connection between the stages of assessment and planning occurs in the ways in which peers are helping each other to reflect back on their programs and plan using the information that comes from that reflection. For instance, this STP shared, "When [Name] and I talk, if there is something that we do come up with that could have been different or should have been different, then I'll keep that in mind for next week" (STP12). This connection between the stages of planning and assessment through peer reflection also provides a relationship between Peer and Self Reflection as well. With Self Reflection, we see the theme of professional awareness; with Peer Reflection, we see a theme of individual professional growth. This connection between Self and Peer, for this STP, informs their planning and assessment in a collaborative and informative way.

For another STP, this peer practice extends to a larger group of colleagues, who all engage in a period of assessment and planning, before and after storytime, to more deeply understand their practice.

There was another librarian in our system who did the VIEWS2 [study] along with me and she and I both presented about what we learned from VIEWS2. We did a private checklist that we were given about how to consider if you have used the techniques in your storytime. I asked everybody to take that with them and pull it out before storytime and after storytime, and kind of really reflect on what they were doing and to see if they were hitting the target. I didn't ask them to turn it in or anything, but I did ask them to share an especially valuable thing that they tried that they thought really worked well (STP08).

In this way, STPs are taking what they are learning in one context—in this case, the VIEWS2 study and its checklist asking about an STP's practice—and sharing it with colleagues to facilitate their planning and assessment stages. They are even reimagining its use slightly by not requiring the colleagues to turn in the checklist but rather to share publicly “an especially valuable thing that they tried that they thought really worked well.” We can see here evidence of an emergent idea of a fluidity between planning and assessment as stages for developing a reflective practice—that rather than distinct stages, they overlap and intersect in organic ways to inform the overall production of storytimes. Further research is needed to develop and expand this idea, using a research design that involves observations of live programs with pre- and post-interviews that could help to establish a better understanding of the STPs' practices during the planning and assessment stages.

It is clear, from these participant quotes and examples, that there is a strong connection between the stages of planning and assessment, especially for practitioners who are able to carefully plan ahead of time and who engage in self-reflection. Additional research would be useful to determine what goes on when a STP plans at the last-minute: are there unique aspects to last minute planning that are particularly effective or efficient or not? It is possible that with experience comes an established, if tacit, process? Additionally, there is an added depth to the connection between the stages of planning and assessment through the use of peers and peer feedback to inform an STP's practice. This connection, also worthy of further investigation, adds complexity to both of these stages, yielding a more nuanced understanding of how these stages might interact in the Reflective Self-Assessment Framework for storytime assessment.

Figure 5-1 shows a preliminary conceptual model of the connection between the stages of planning and assessment.

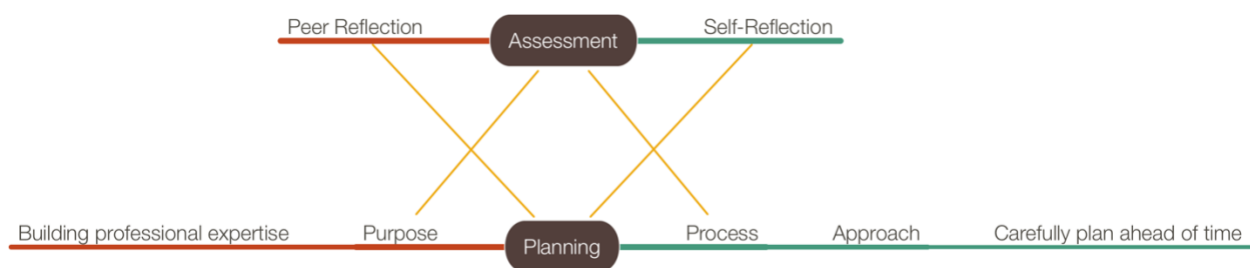


Figure 5-1 Conceptual model of connections between Planning and Assessment stages

In this model, planning is an opportunity for STPs to take time and reflect on previous programs, to consider remembered moments of success and opportunities for change, and, in so doing, to expand their own repertoire. Additionally, through the use of peers in the reflection process, STPs can gain new perspectives on their own practice, which can also build their repertoire and,

reciprocally, contribute to the development of their peers' repertoire about their programs as well.

Assessment, in turn, is an opportunity to prepare for planning. By understanding one's own practice, STPs can make notes following one program and use those notes to plan the next program. Furthermore, by contributing to a community of expertise made up of one's peers, a STP can learn from peer experiences and adjust their own practice as needed for future programs. Assessment also considers the process and purpose of planning as a way to achieve a kind of flow and experience in the storytime program. In this way, the stages of planning and assessment intersect and inform one another—making them intrinsic and powerful activities for STPs to engage in to develop meaningful, impactful programs for the families in their communities.

5.2.3 *Role of repertoire in assessment*

The findings presented in Chapter 4 also demonstrated a role for repertoire in the stage of assessment. For reference, I pull forward Schön's definition, quoted in Chapter 4:

"The practitioner has built up a repertoire of examples, images, understandings and actions.... A practitioner's repertoire includes the whole of his experience insofar as it is accessible to him for understanding and action.... Moreover, each new experience of reflection-in-action enriches his repertoire" (1983, p. 138, 140).

Practitioners use their repertoire as they undertake the routine of their professional practice, performing patterns of action that have become familiar; in that way, too, they build on their

existing repertoire. Furthermore, a practitioner cannot always articulate their repertoire, and how it is enacted in their knowing-in-action. Repertoire is also what practitioners draw on when they are faced with unexpected situations. The practitioner reaches back into their repertoire, reshapes things, shifts their stance toward the event and the practice, and experiments on the spot. In reflection-on-action, the practitioner also reflects upon their repertoire and how that repertoire might evolve to suit future situations (Schön, 1983; 1987).

In the quotes and examples that follow, STPs discuss various aspects of their prior knowledge and their assessment processes that demonstrate a connection between what the practitioners are assessing by reflecting back on their programs and the repertoire the practitioner brings to the program production. Similarly, the reflection that happens during the stage of assessment can build on and expand a practitioner's repertoire. In this way, repertoire and assessment can overlap and intersect in the practice of producing storytimes.

One STP shared,

[I] know I'm more conscious of having a little conversation with the kids about how the letters look the same or different, or what shapes make up the letters. Looking at the [VIEWS2] indicators made me more aware of [how] identifying the shapes is important and making that connection of 'you can see shapes in the letters' is important (W3a).

In this example, the STP is aware of their own repertoire by being "more conscious" regarding their conversation with kids about letters and letter shapes. This STP also recognizes the importance for children to develop that repertoire. Another STP says, "I feel like I have a solid understanding of, you know, alphabetic knowledge and print awareness and, you know,

narratives and vocabulary, and so while I don't have a formal tool to assess how I'm doing and those, you know, those different domains, I do feel like I kind of keep it in my head" (STP11). Furthermore, this awareness of one's own repertoire enables the practitioner to know what to look for during the storytime program as a way to assess the children's abilities and capabilities.

Shared another STP,

And I've noticed that there are some pieces of it that kids really get and do pretty well, like the completion type of dialogic reading. But for some of the other ones, when it's something new, and they don't really get it yet, it can be—it's not super challenging, but it's good for me to remember that it may take a couple weeks of a different type of dialogic reading for it to make sense for them, to be able to participate. And that's okay (W3a).

This STP is noticing the abilities and capabilities of the children in the audience, the concepts and skills that are difficult for the children, and the variation in time that it takes for children to learn these concepts and skills. This noticing contributes to the STP's repertoire about their storytime audience, not to mention helping the STP know how to plan, given that children develop and learn at different stages. This noticing can encompass an awareness of the audience—who is attending, their enjoyment of the experience to inform whether to include various early literacy skills in their program, as well as whether there is a mix of things in the program.

Another STP points out various specific pieces of their repertoire, saying,

Attendance, pleasure that people are gaining from it, whether I'm including a range of different pre-literacy skills, like I might not be able to do intentionally. Like let's say, alphabet—[not] necessarily an alphabet thing every week, but is there some sort of letter thing going on? You know, just trying to make a mix of those things we see throughout the session, like try to hit on different aspects of pre-literacy skills (STP07).

The pieces of this STP's repertoire relate to both self-reflection and observation, two of the three themes related to assessment. Moreover, this STP is connecting repertoire and assessment by listing pieces of their repertoire that they are then including and considering during the program—including a range of literacy skills, a "letter thing," as part of the "mix." Here, as in the W3a quote above, repertoire is providing information for what is being assessed in the program.

Repertoire also brings in an awareness of what has happened previously to then inform what should and should not be included in future programs, as pointed out by this STP, who says, "So I'm often planning from things I've done previously and then adding or subtracting or changing" (STP06). This STP is relying on their repertoire, their prior expertise and experience and what they've noticed in previous programs, to help them understand and assess how the programs went and what to include next. This provides an initial foundation for a connection between Repertoire and both the Planning and Assessment stages.

Another STP offers a further connection between repertoire and the stages of planning and assessment. They say,

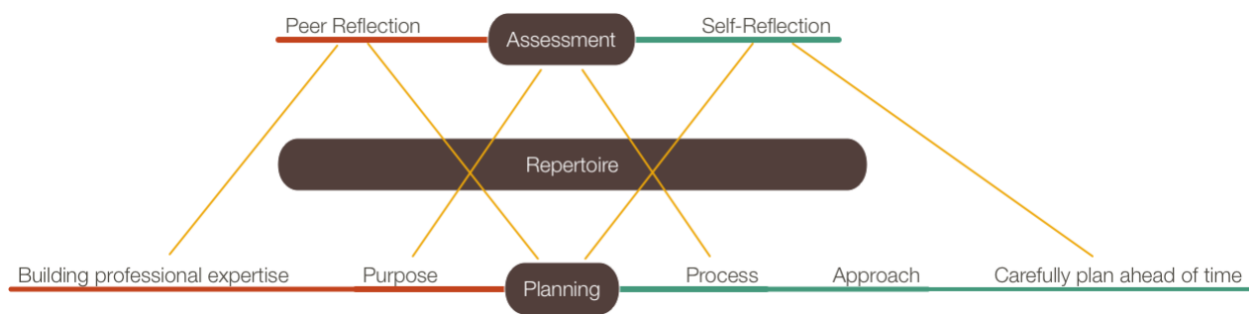
I always have more materials than I need because you don't know if you have to substitute something in because the kids (unclear) or whatever, or they're being really good listeners then you can do that nice long story that you're not sure you're going to get to do. So, I'd say assessment is always happening (STP10).

This STP uses the repertoire they've built up through their experiences offering storytimes to help them in their planning by including extra materials. Whether or not that STP uses those materials in the storytime depends on real-time awareness of what is happening during the storytime. This kind of overplanning could be a contributing factor to program success, and future research will enable a deeper analysis of this possibility.

This self-awareness brings in past learnings to build professional expertise, making this a part of both the process and purpose facets of planning. One STP shared, "Preparing for the next storytime is an opportunity to reflect on past storytimes" (STP11). Another participant pointed out a peer aspect to this work, too, saying, "When [Name] and I talk, if there is something that we do come up with that could have been different or should have been different, then I'll keep that in mind for next week" (STP12). Another STP underscores the role of peer reflection in this repertoire-building assessment process, saying, "It's also really nice of the person assessing to see the way someone else does it and integrate things that they do into your own" (STP02).

It is clear, from these participant quotes and examples, that there is a strong role for Repertoire in the stage of Assessment. STPs are reflecting back on their own programs and the repertoire they have used to develop the programs. Similarly, the reflection that happens during the stage of assessment can build on and expand a practitioner's repertoire and inform the stage of Planning

as well. Furthermore, a STP is building their own repertoire and the repertoire of the audience members, as well as contributing to peer repertoire.



This conceptual model displays the connections, found in the data, between Planning, Assessment, and Repertoire. Various aspects of practitioners' prior knowledge and their assessment processes demonstrate a link between what practitioners learn by reflecting back on their programs and the repertoire practitioners bring to the program production. STPs are aware of their own repertoire regarding learning concepts; ages and milestones; and the types of activities they can include in the program. In this way practitioners are aware of what to look for during their programs to develop their repertoire about their own practice as well as about their audience. Furthermore, in the event that they are engaging in peer-reflection, they are also

developing their repertoire about their peers' practice as well, especially through observation. STPs are also using repertoire in their planning, using what they know about their audience, about past programs, and the materials they use to prepare for future programs.

These various types of repertoire—own, audience, and peer—stem from noticing one's own practice, the experiences and capabilities of the audience, and various aspects of peer practice. This noticing then informs a practitioner's planning purpose in terms of building one's own professional expertise and building the repertoire of parents/caregivers and children for storytime. Repertoire sits behind and throughout these connections between planning and assessment and the facets within these stages. So now that the connections and intersections between planning, assessment, and repertoire have been established and modeled, how is reflection-on-action present in how STPs are planning and assessing their storytimes?

5.2.4 *Review of the process of reflection-on-action*

In Chapter 2, I presented Schön's definition of RoA: "thinking back on what we've done in order to discover how our knowing-in-action may have contributed to an unexpected outcome" (Schön, 1987, p. 26). Beginning with Knowing-in-Action (KiA), defined by Schön as "the sorts of know-how we reveal in our intelligent action" (1987, p. 25), practitioners engage in their practice displaying their knowing-in-action, their ability to perform the action using tacit and dynamic knowledge. This is often difficult for practitioners to make explicit; rather it involves acting with a tacit knowledge that guides the action. Schön talks about "knowing" as "actions, recognitions, and judgments, that [practitioners] know how to carry out spontaneously; [they] do not have to think about them prior to or during their performance" (1983, p. 54). Practitioners do

not need to think about what they do when they are knowing-in-action—they simply act with expertise. Looking next at repertoire, this is the information that enables practitioners to perform knowing-in-action. Using their prior expertise, crafted from experience, practitioners can do their practice seemingly effortlessly and without deliberate thought, appearing to act spontaneously. Finally, RoA refers to how a practitioner thinks back on their practice and draws conclusions from that situation that can be applied to their knowing-in-action and therefore their repertoire going forward. Thus, there is a connection between knowing-in-action, repertoire, and reflection-on-action, but there is also a connection between RoA and knowing-in-action, demonstrating the dynamic effect of engaging in this reflective process on future instances of knowing-in-action.

RoA forms a part of a design conversation that is carried out between a practitioner and their materials and surroundings, one in which the practitioner listens to their materials and surroundings as they “talk back”—offer feedback on an action. A practitioner makes decisions in the moment based on what they’re noticing in their environment, using the knowledge and materials they have on hand, and the materials and environment respond to those decisions, they talk back. A reflective practitioner pays attention to that design conversation and uses that information in their actions going forward; in fact, by listening to that talk-back, the practitioner “may find new meanings in the situation which lead him to a new reframing. Thus, he judges a problem-setting by the quality and direction of the reflective conversation to which it leads. This judgment rests, at least in part, on his perception of potentials for coherence and congruence which he can realize through his further inquiry” (1983, p. 135).

5.2.5 *Reflection-on-action in terms of planning, assessment, and repertoire*

Applying the lens of reflection-on-action to this combined stage of planning and assessment, we can see that STPs are enacting Schön's definition of this process by utilizing their repertoire and their assessment—in the form of notes written down following a program—to inform what they plan for the following week or the following series of storytime programs. They are doing this to understand what worked well and what needs to shift and change based on their experience of the program. STPs are engaging in the act of inward gazing and thinking back on the program's successes and challenges, even if it's only in the moments immediately following a program because of competing obligations and time constraints. Moreover, there is an opportunity for a more in-person kind of reflective conversation through peer interaction in the reflection-on-action process. STPs discussed asking their colleagues to sit in on their programs and review their efforts, especially with specific goals in mind. This additional perspective helps STPs add an additional layer to their reflection-on-action process through others' opinions and insights. Given the secondary nature of my analysis of the data, I am not able to determine what unexpected outcomes these STPs may have encountered in their programs. Future research will help to round out the ways in which STPs are implementing RoA in their efforts to plan and assess their storytime programs.

Figure 5-3 shows the relationships of self-reflection and peer reflection aspects of assessment with the purpose and process of planning to inform and be informed by the design process of reflection-on-action.

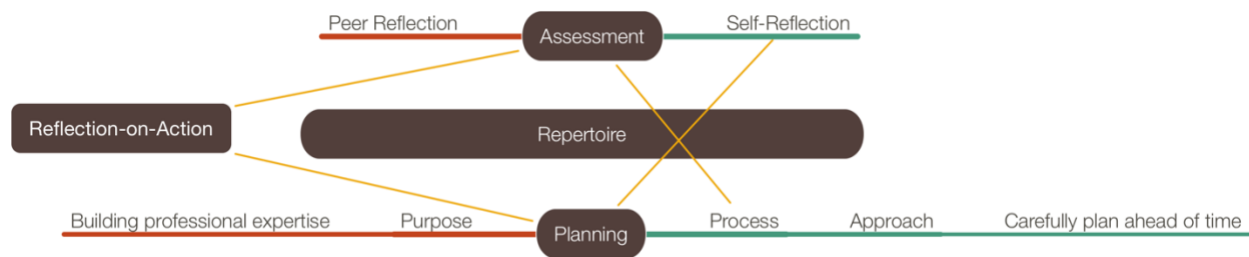


Figure 5-3 Conceptual model of relationships of self-reflection and peer-reflection in reflection-on-action

This initial visualization displays reflection-on-action in terms of the storytime production stages of planning and assessment as well as the role of repertoire in this reflective practice.

Assessment, made up of peer- and self-reflection, impacts and is impacted by Planning through the use of repertoire and the design process of reflection-on-action. Planning, in turn, is made up of Process and Purpose, and impacts and is impacted by assessment through reflection-on-action and repertoire. I've specifically chosen the Planning approach of carefully planning ahead of time, because the data indicates that having the time to plan enables a STP to make use of the process of reflection-on-action and therefore plan from a more informed standpoint. Similarly, I'm emphasizing the planning purpose of building professional expertise, because this is a self-assessment model that, at least for the time being, focuses primarily on one's own professional practice, rather than expanding to accommodate the purposes of audience repertoire. Future research can be done to explore these areas in more depth.

Contained within the node of reflection-on-action in this visualization are the concepts of knowing-in-action and repertoire, which play a role in impacting and connecting the stages of planning and assessment. As practitioners engage in assessment and think back on the program, they are reflecting-on-action and considering their experiences of knowing-in-action and

repertoire; similarly, when these practitioners are planning, they are considering their future instances of knowing-in-action and using their repertoire to inform their planning. Repertoire continues to sit behind and throughout the stages of planning and assessment as well as informing and being informed by reflection-on-action.

While I did not draw lines between the themes and facets of Peer Reflection—Building professional expertise, Self-Reflection, and Carefully planning ahead of time—it is possible that additional research will reveal that these are indeed connected. Peer Reflection may play a part in a practitioner’s planning purpose to build their own professional expertise; additionally, it is possible that, through Self-Reflection, a practitioner can make time to plan ahead, especially if they start to recognize the connections between planning and assessment and the ways one can inform the other. So instead of adding more stages and requiring more time for this preparation process, STPs can instead leverage the work they are already doing to better inform their efforts. But more research, especially through observing live storytimes and performing pre- and post-program interviews, would be needed to more strongly verify these initial proposals.

Returning to research question one: How is reflection-on-action present in the ways public library STPs plan and assess their storytimes? It is clear that reflection-on-action is present in the stages of planning and assessment in terms of the facets uncovered in the data. Storytime providers are thinking back on their programs in the ways in which they engage in both self-reflection and peer reflection. For these practitioners, reflection-on-action combines the inward and outward perception, present in self-reflection, as STPs consider both their own practice and the reactions of those in the audience during the program. With peers, STPs engage in peer

reflection through participating in a community effort to build expertise through sharing information about one's practice, thereby activating the process of reflection-on-action in a peer setting. Similarly, the act of observing another's program both provides that peer with insight and also provides the peer with necessary information about their own practice, enabling a reciprocal nature to the peer reflection through observation. Throughout these assessment types, there are aspects of the planning stage as well, as STPs take the information they learn during assessment and situate it in terms of what they want to prepare for the next program, for instance in the form of notes. In this way, reflection-on-action is not just an act of looking back but also one of looking forward and utilizing past information for future instances of a program. Schön talks about "an unexpected outcome" in his definition of reflection-on-action and, in the case of storytime, this may take the form of an element that was expected to engage kids or provide some information or make them laugh, but ultimately had a different effect or result. This could be due to the nature of an element itself, like a book that was too long or too complicated for the children who came to the program that day; it could be due to the storytime provider's presentation of the element; or it could be that, though the storytime was listed as being for preschoolers in the library's calendar, only toddlers and babies came and the planned elements for older kids were too lengthy and complex for younger children. Or it could be something else entirely. Storytime providers plan using a particular process and with a particular purpose in mind. When these practitioners finish the program and go to reflect back on how it went, they are employing their repertoire to understand the successes and opportunities for improvement for next time. In this way, they are intertwining assessment and planning into the design process of reflection-on-action that looks backwards and forwards together.

5.3 DELIVERY AND REFLECTION-IN-ACTION

This section addresses research question 2, which asked: How is reflection-in-action present in the ways public library STPs deliver their storytimes? In Chapter 4, I presented my findings from my qualitative, secondary analysis of thirteen storytime videos from the Project VIEWS2 experimental study to determine how STPs are delivering their storytimes. The following subsections review the major definitions and themes from those findings, followed by a review of the design process of reflection-in-action. I then connect my findings around the storytime stage of delivery to the insights they offer into that process.

5.3.1 *Review of the stage of delivery*

The definition of Delivery, from Chapter 4, is as follows:

Delivery is a stage that offers practitioners the opportunity to try out the elements and practices they've planned and to receive feedback from the audience and peers on the effectiveness and impact of those elements and practices. This stage encompasses planned elements, such as songs and books and movement; in-between moments, in which STPs engage in preparatory work; and unplanned events, in which STPs engage in audience interactions that sit alongside the planned structure of the program.

There are three main themes in the stage of Delivery: Ongoing preparation, Unplanned events, and STP reactions/effects of STP reaction on child/caregiver. These themes depict the ways in which STPs are acting and conversing beyond the ordered, planned, element-driven program with a routine and flow to display preparation and action that takes place throughout the program in response to planned and unplanned events and the effects STP can have on those events in the

moment. Ongoing preparation refers to a dual aspect of storytime planning that happens in real time at the time of the delivery of the program. This theme includes two facets: Prior to the start of storytime, in which STPs engage in actions that set up or prepare materials and the area for the upcoming program; and During storytime, in which STPs engage in actions that set up and/or prepare for an upcoming activity, after the storytime program has begun.

The next theme under the stage of Delivery is Unplanned events, which refers to various events that take place during the storytime program that are likely not a part of STP's program plan and that can act as a disruption in one way or another, though not always with a negative connotation. There are four facets under this theme: Child and parent/caregiver: events that happen with child and/or parent/caregiver; Child: events that happen with a child; Child and STP: Events that happen with child and STP; and STP: Events that happen with the STP. Storytimes are lively programs so these events can be disruptive or correcting, as well as interactive or productive. The third theme under the stage of Delivery is STP reactions and effects of STP reactions on child and parent/caregiver. STPs react to various unplanned events and those reactions can also have an effect on the children and parents/caregivers in the audience. This last theme offers insight into ways in which the STP is adjusting the schedule of the program based on reactions from the audience and missed or imperfect storytime material, or improvising based on perceived constraints. This sets the stage for a discussion of Reflection-in-Action.

5.3.2 *Review of the process of reflection-in-action*

Reflection-in-action (RiA), defined by Schön (1987), refers to thinking and adjusting while an action is taking place without disrupting that action, and questioning in a critical manner the action itself—an “on-the-spot experiment.” A practitioner goes about their practice, displaying in their knowing-in-action a tacit knowledge and a repertoire of practices, when a surprise moment occurs. Something happens that then encourages the onset of reflection, due to the fact that the moment deviates from what is expected and cannot therefore be easily categorized. This practitioner uses their repertoire to begin to understand how to respond to a surprise moment. In this way, RiA calls into question the expectations and assumptions that are inherent in knowing-in-action, provoked by these surprise moments that interrupt the expected path. The practitioner identifies the domains of the moment, the implications of what they might do in that moment, and the shifts in stance they must make to address the surprise moment. These call for an on-the-spot experimentation to see what might work given this surprise. The practitioner reaches back into their repertoire, they reshape things, shift their stance toward the event and the practice, and experiment in the moment. Upon assessing the consequence of that experimentation, the practitioner may continue to experiment until they feel a sufficient result has taken place, and then they continue on with their practice (Schön, 1983; 1987).

Practitioners draw on the knowledge they have to shift and approach a problem from a different angle. The surprise moment also initiates something Schön calls “the action-present”—a period of time that varies with context during which a practitioner can make a difference to the current situation through on-the-spot experimentation (1983). Following this surprise moment and the practitioner’s resulting reaction, the practitioner has an expanded sense of knowing-in-action and

repertoire and will continue on with their practice until the next surprise moment occurs. Schön says, “Practitioners do reflect *on* their knowing-in-practice. But they may also reflect on practice while they are in the midst of it” (1983, 61). This often comes with a kind of noticing, an awareness of how your practice has been going as well as a recognition that something has altered and is in need of a different response than what has been implemented previously. Suddenly this noticing becomes deliberate, realizing that “routinized responses”—expected plans of action—have produced this surprise event in some way and yet will not satisfactorily address it as per usual. Thus, RiA is another part of a design conversation with the materials at hand to address this unexpected event.

5.3.3 *Reflection-in-action in terms of delivery*

Applying the lens of reflection-in-action to the stage of delivery, it is clear that STPs are indeed thinking and adjusting while an action is taking place, at times without disrupting that action and at times through acknowledging that action and in fact responding to it, and in so doing, interrogating the action itself by performing an “on-the-spot experiment.” Looking at the three themes under the stage of Delivery, ongoing preparation, unplanned events, and STP reactions/effects, there are different pieces of this reflection-in-action process; though given the secondary nature of this analysis, these conclusions continue to be exploratory and are meant primarily to guide future work.

The first theme under the stage of Delivery is ongoing preparation, which offers two facets—prior to the start of storytime and during storytime. These prior and in-between moments represent times when, in addition to the main elements of storytime, STPs are utilizing their

repertoire. These STPs are setting up the room for the program; preparing and arranging materials that they will use in the program; or welcoming parents/caregivers and children. These actions were often carried out smoothly and expertly, displaying a comfortable pattern of behavior. During storytime, STPs are moving furniture around to accommodate a new activity; starting or ending media, like music; procuring new materials that may be elsewhere in the room; consulting a plan or an outline; or giving an object to a child or caregiver. Similar to the actions taken prior to storytime, these are usually carried out effortlessly, and these in-between moments help to facilitate the flow of the overall program. There is a routine to these activities that happen in the space between the program's main activities, indicating the possibility that these are part of the STP's repertoire. Moreover, these moments serve to fill in the story of a STP's knowing-in-action, moving forward with the program they've planned and the activities they recognize.

The second theme in the Delivery stage is unplanned events, which offers insight into various possible opportunities for surprise moments. To an experienced STP, however, many of these may not strictly qualify as a "surprise." Therefore, I named them "unplanned" instead, denoting the fact that they may be familiar and yet still disruptive to the flow of the program and demand some kind of response and engagement in reflection-in-action. It is important to note that, without the ability to know an STP's plan prior to the storytime program, I cannot be absolutely sure that these are all unplanned events. That said, I have examined and categorized them by who is initiating the event and how they represent varying degrees of response.

In the case of unplanned events by child and parent/caregiver, there is an escalation of sorts with the various codes that comprise this facet, from more mild moments of disruption or interruption,

like arriving late or leaving early from the program or interacting together, to a parent/caregiver calming or correcting a child or actually getting up to retrieve the child. In some cases, the parent/caregiver and/or the child are rowdy and restless, talking and interacting loudly and possibly disrupting the program. In the case of events by child only, there are six instances I coded that represent various unplanned events. As with the previous example, these represent varying degrees of disruption/interruption and, correspondingly demand varying degrees of response on the part of the STP. Children indicate an interest in a storytime material but don't necessarily come up and interact with the material itself; children physically interact with the materials themselves; a child interjects verbally during the program; a child is having trouble with an activity; a child is upset; and/or children are moving around outside of planned activity. The next code involves events by child and STP. There are two main ways in which this takes place: the child approaches the STP but does not interact—they might come up and physically be near the STP but not say anything; or the child approaches the STP and does interact, taking a storytime material, asking a question, pointing to something in the book. These interactions may or may not warrant a response, depending on STP's judgment of the situation and what they perceive the child's need to be in that moment. With each of these instances, the STP must weigh what is currently taking place in the program to decide whether or not to acknowledge the disruption/interruption. The STP must consider the domains of the situation (what else is taking place, the age of the children involved and the corresponding developmental appropriateness of the disruption, and whether a different activity might re-engage the children). If the STP hasn't planned for the specific iterations of these actions, they may recognize the behavior and therefore know how to respond based on their repertoire of previous experiences with this kind of unplanned event. Then the STP can propose an "on-the-spot experiment" that might have an

effect within the action-present, the time period in which the unplanned event is taking place. The STP must also consider the implications of any action as well. It's possible that in the spirit of building a community, the STP may choose not to react at all or may react in a gentle way to encourage continued interaction and participation. It is possible, though more research would be needed to verify this, that these events are too momentary and therefore end too quickly for a meaningful experiment to take place. It might be the case, then, that reflection-in-action needs to look different to be a useful process for storytime.

The final facet for this theme of unplanned events is STP, which embodies two instances: STP forgets a piece of an element or misspeaks and STP is having trouble with storytime materials. As stated in Chapter 4, there is no value judgment placed on these instances; rather they simply represent instances when something happens that the STP didn't plan for or anticipate, and they must respond in some way. As with the facets related to the children and parents/caregivers, these moments end rather quickly and are usually dealt with smoothly, indicating perhaps they are not surprise moments but rather unplanned ones that still fall within an STP's repertoire; more research would be needed to understand how this aspect of an STP's repertoire might be impacted by their level of experience as storytime providers.

The third theme under the stage of Delivery is STP reactions/effects of STP reactions on child and parent/caregiver. With the facets under this theme, I attempted to map possible instances of experimentation on the part of the STP based on the unplanned events listed above and any potential, observable effects of that reaction on the situation. Nine facets emerged from this theme that range from STP adjusting according to child/caregiver's reactions/actions to adjusting

based on missed or imperfect storytime material; changing the type of or particular activity in the moment; continuing a current activity with or without acknowledgement; encouraging a child to join activity or sit down; pausing and acknowledging interjection/interaction; retrieving a storytime material from a child; and/or self-correcting after making a mistake. In these various instances, it is my conjecture that the STP has made a decision, based on their repertoire—learning concepts, ages and milestones, and types of activities—that a reaction is necessary to enable the program to continue. This reaction might be allowing a child to direct the activity, or it might mean rearranging materials or activities to address a disruption of one kind or another. These reactions represent nuances to on-the-spot experimentation that can happen within the brief action-present within a storytime and at times may be connected to a particular effect, such as a child sitting down and joining an activity, returning to their caregiver, returning an item to the STP.

Considering the stage of Delivery alongside Assessment and Planning, the data shows that practitioners can use their storytime program to try out elements and practices they have planned ahead of time (and, indeed, for which they conduct preparatory actions throughout the program) and to receive feedback from the audience, and from peers if applicable, to understand the effectiveness and impact of these elements and practices. It is clear, therefore, that delivery is a space for experimentation and implementation for these STPs, from which they can learn and grow as practitioners and improve their practice for next time, especially based on what they can understand and gain from the unplanned events, their reactions to the events, and any observable effects from those reactions.

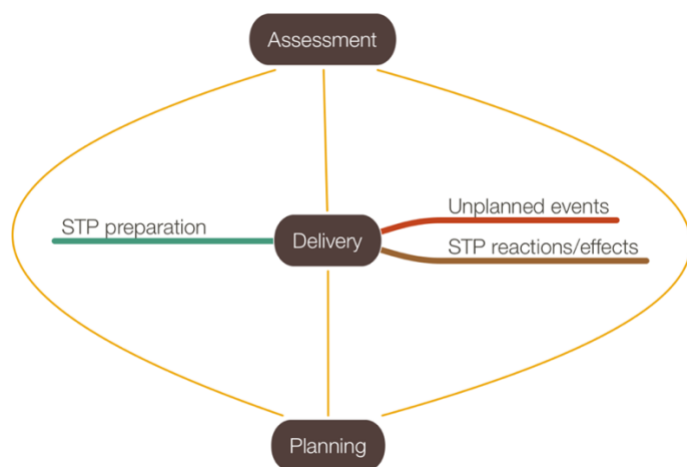


Figure 5-4 Mapping Delivery within the stages of Assessment and Planning

Figure 5-4 shows a preliminary attempt to map Delivery as sitting at the center of Assessment and Planning. The work that an STP does to plan and assess their program goes through and around the program itself and is therefore informed by the program and all the interactions, disruptions, in-between moments, and experiences that are contained within. In previous iterations of this storytime production model (Campana, Mills, & Ghoting, 2016; Mills, Campana, & Clarke, 2016), these three stages were portrayed in a circle, with one stage moving into the next. Instead, this figure seeks to map the role of Delivery as a means of informing and being informed by Assessment and Planning. Thus, this stage sits at the center of a practitioner's work as the laboratory where STPs can experiment and learn from those experiments through iteration, action, and reflection. This further situates storytime as a design space, building on preliminary work by Mills, Campana, & Clarke (2016).

Returning to Research question 2: How is reflection-in-action present in the ways public library STPs deliver their storytimes? The design process of reflection-in-action is present in the three themes of Delivery—STP preparation, Unplanned events, and STP reactions/effects, which can

be mapped to (and indeed seek to alter) the design process of Reflection-in-Action in the following ways. Knowing-in-Action is displayed in the ways in which STPs are preparing for and during the storytime program. They are engaging in the steps of setting up and launching the program itself as well as the individual elements, and that work is familiar and seemingly routine for them, as are the elements themselves that unfold following each in-between period of setup. Surprise moments, a stage present in Schön's process of Reflection-in-Action, here remaps to Unplanned events, due to the likelihood that these events are not surprising nor unexpected and yet represent instances of shift and adjustment that alter the flow of the program in different ways, based on who instigates the event. Finally, the STP reactions and the effects of those reactions offer instances of on-the-spot experimentation that take place during the action-present and provide STPs with new information to expand their repertoire for future programs. In this way, reflection-in-action is present, if perhaps in a modified form because of the secondary nature of this analysis, in the ways in which STPs deliver their storytimes. This provides evidence of a multifaceted awareness present in how storytimes are delivered by these practitioners, an awareness that leads to a recognition of events that require a consideration of domains, implications, and a shift in stance that sees possibilities for on-the-spot experimentation to address the events. This model is a preliminary understanding of the relationships inherent in storytime Delivery and Reflection-in-Action and will benefit from future research to strengthen and enhance these relationships.

5.4 RELATIONSHIP BETWEEN REFLECTION-ON-ACTION AND REFLECTION-IN-ACTION

This section addresses research question 3, which asked: How might reflection-on-action and reflection-in-action relate to one another within the storytime production process? In order to address this question, I compared the models of RoA and RiA outlined above and examined how they compare, contrast, and intersect.

In Figure 5-5, I presented the following model to represent the relationships between the stages of Planning and Assessment and the design process of Reflection-on-Action:

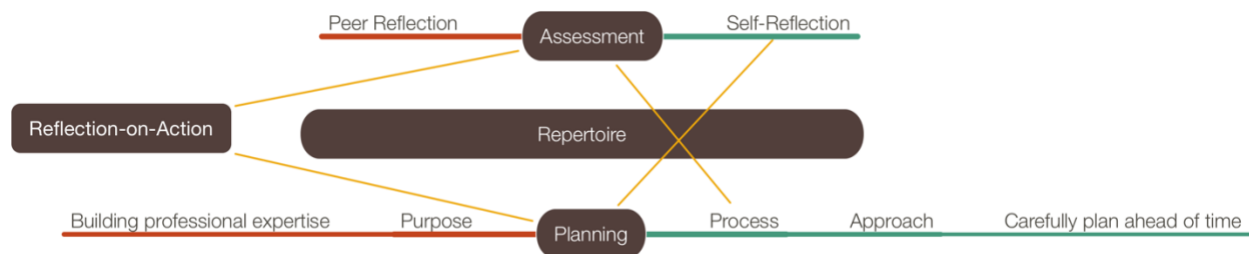


Figure 5-5 Conceptual model of Reflection-on-Action in Planning and Assessment stages

The stages of Planning and Assessment inform and are informed by each other through the use of Repertoire and the design process of Reflection-on-Action. And in Section 5.3.3, I presented an initial narrative model to represent the proposed relationships between Delivery and Reflection-in-Action—mapping the themes of Delivery onto the pieces of the RiA design process, with some alterations. These two models offer opportunities for comparison and intersection in terms of the relationships and ideas contained across the stages. Because of the earlier established intersections and connections between the stages of Planning and Assessment, I will first examine these models in terms of the Assessment themes of Self-Reflection as professional

awareness and Peer Reflection as conversation with others and self, as well as the Planning themes of Process and Purpose. I will then look at how these models represent the stage of Delivery and offer opportunities for Reflection.

In the model for RoA, **Self-Reflection** offers opportunities for storytime providers to engage in overlapping and intersecting instances of planning and assessment, especially when they have the time to carefully plan their programs. These two stages enable a practitioner to look back and look forward, as they assess and plan seamlessly. Similarly, in the model for RiA, during the delivery of storytimes, STP have opportunities to plan and prepare during in-between moments, and to experience, learn from, and assess unplanned events that can then result in STP reactions and effects. Repertoire plays a significant role in this storytime production work—informing each individual stage and, in turn, being expanded and deepened by the experiences within each stage. In this way, Self-Reflection is a powerful and complex type of assessment for storytime providers to engage in reflection-on- and -in-action. Thus, we can see an initial intersection between these two models. Moreover, reflection-in-action connects more strongly to Self-Reflection rather than Peer Reflection, since the process is looking at what a practitioner is thinking and doing in the moment of their practice.

In the model of RoA, **Peer Reflection** offers opportunities for assessment through observations by peers of a storytime provider's program. These observations can be even more informative for the STP in question when the peer is engaged in the planning process as well. In this way, peer perspectives and opinions can impact a storytime provider's future planning, especially their planning purpose of building professional expertise. Furthermore, Repertoire figures into Peer

Reflection as well, through building both the “peer “and “own” Repertoire facets—again, underscoring the ways that peers can inform each other’s work and, in so doing, inform their own work as well. Here, we can see a second intersection between the models of RoA and RiA in terms of Self- and Peer Reflection, as well as through their dependence on and usage of Repertoire as part of the process. In this way, Reflection-on-Action connects strongly with both Self- and Peer Reflection.

The model for RoA does not specifically point to Delivery as an in-the-moment part of the RoA process. Nevertheless, the process offers the experience of delivering the storytime as the site of reflection-on-action, in which professional and audience awareness is developed through Self-Reflection; where peers observe one another’s practice and gain insight into their own through Peer Reflection; and for which planning process and purpose are developed as time and workload balance allow. The model for RiA, too, situates Delivery as the center of the experience—even more so because, in this model, reflection is happening during the delivery of the storytime program. During this experience, storytime providers are preparing moment to moment; they are recognizing and responding to various unplanned events; and those responses, as well as their effects, contribute to expanding a practitioner’s ongoing knowing-in-action and the repertoire they employ during that process. As a result, Delivery is intrinsic to both Reflection-on-Action and Reflection-in-Action, providing a third intersection point for these two models.

Where these models differ, primarily, is of a temporal nature—when they take place in the storytime production process. RoA is, as Schön explains, “thinking back on what we’ve done in

order to discover how our knowing-in-action may have contributed to an unexpected outcome” (1987, 26). While, on the other hand, RiA refers to thinking and adjusting while an action is taking place, without disrupting that action, and analyzing the action in the process, engaging in on-the-spot experimentation (1983, 1987). However, each of the stages of storytime production is present in both reflective design processes, strengthening the connections between them and underscoring their relevance to the practice and production of storytime. And yet the stages themselves look slightly different.

In RoA, practitioners take different approaches of carefully planning ahead of time and last-minute preparation; they consider a variety of logistics related to schedule, routine and dependent elements, and balancing their work with other responsibilities—evidence of outside constraints that weigh on STPs’ practice. Furthermore, these practitioners plan with a variety of purposes in mind: building the repertoires of children and parents/caregivers; and building their own professional awareness. On the other hand, preparation, in RiA, takes place deliberately both prior to and during the program and consists of more physical and material actions—setting up the room or space, preparing media, gathering books and other items, welcoming the audience members to the space (at times using props for that purpose), consulting a written plan or outline, giving objects to child/caregiver, and others. These actions depend on and set up the moments of the program itself, impacting the experience of the storytime by creating a welcoming, prepared, well-stocked space for the events that will take place during the program. Thus, one could say that the audience and the space itself play a part in the way in which STPs are preparing their program. Schön describes a design conversation that reflective practitioners engage in with their materials—perhaps the audience and the space are partners in this conversation. Further research

that brings in the work of Campana (2018b) and Campana, Kociubuk, & Mills (2019) can serve to expand on this initial conjecture.

Delivery, as explained above, sits more centrally in the RiA model in terms of the action-present and on-the-spot experimentation and yet also exists as the object of reflection for RoA. Thus, Delivery and Repertoire are strongly related and influential on each other in both design processes, even though Delivery as a node does not appear in the RoA model.

Finally, in RoA, Assessment is intertwined with Planning, in the ways in which practitioners learn from one experience and take notes that they then use to plan the next program. Through self-reflection, practitioners are engaging in both inward and outward perception, noticing their own actions as well as those of the audience. Through peer reflection, practitioners engage in community building, information sharing, individual professional growth, and peer connection. These often happen through the use of observation of others and self-observation. This offers a complexity to the stages of Assessment and Planning, making them important facets of the design process of Reflection-on-Action. In the design process of Reflection-in-Action, Assessment is occurring in the moment in the form of reactions to unplanned events. Interestingly, this adds a reactive aspect to Assessment during RiA; whereas, in RoA, Assessment can be intentionally planned for through the use of outcomes or goals that, following the program, are then reviewed and measured.

5.5 PUTTING IT TOGETHER: A REFLECTIVE SELF-ASSESSMENT FRAMEWORK

Looking at the stages of storytime production—planning, delivery, and assessment—across the design processes of reflection-on- and -in-action, it is possible to construct a framework that takes into consideration the roles these stages play within each process and that communicates the power of a reflective approach to storytime production. Figure 5-6 displays the ways a Reflective Self-Assessment Framework can connect the various stages of storytime production with the design processes of RiA and RoA, with repertoire underlying all of this work. The various facets displayed below enable a complex understanding of this reflective approach to storytime production.

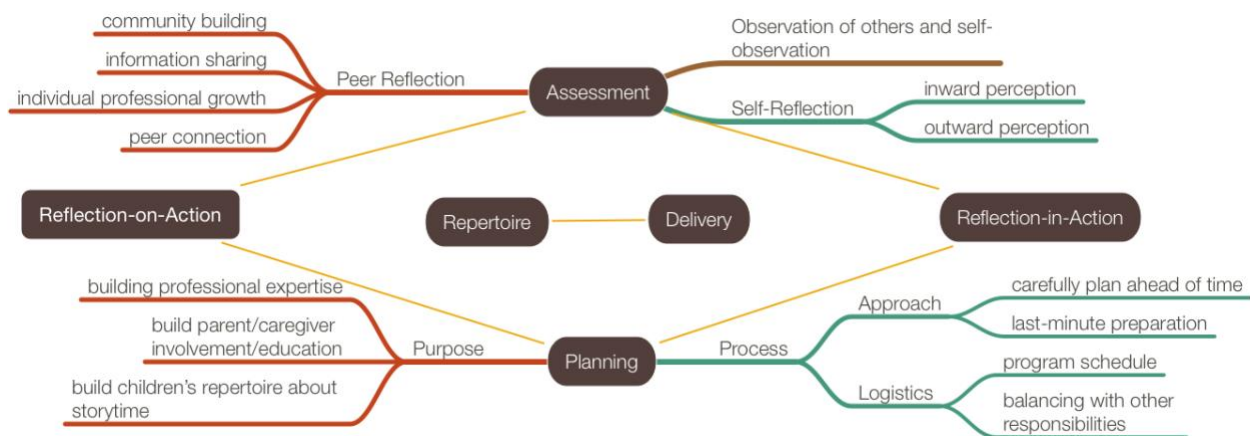


Figure 5-6 The Reflective Self-Assessment Framework for public library storytime providers

Looking at the left side of the Framework, which focuses on Reflection-on-Action, one can see connections to assessment and planning, the main stages that interact in this process. One can also see opportunities for Peer interaction and feedback, as a way to understand the program's impact. Next there is the role of repertoire, which I have decided not to connect with a line, since additional research is needed to verify the specific role of repertoire beyond what can be

understood in this secondary analysis. This RoA side of the Reflective Self-Assessment Framework offers practitioners an understanding that they are thinking back on their practice both when they plan and when they assess. When they are thinking back, they can also consider their purposes for planning, including building one's professional expertise and building audience repertoire. Similarly, practitioners can also contribute to peer learning through building community, sharing information, and connecting with peers. In so doing, they build their own professional growth. Reflection-on-action as a design process encompasses all these themes and facets to help a practitioner positively grow their own practice as well as their ability to contribute constructively to their peers' practice. In this way, there is a place for peer reflection within the Reflective Self-Assessment Framework.

Looking at the right side of the Framework, which focuses on reflection-in-action, one can see connections to the stage of planning, through considering one's approach to offering storytime as well as the logistics involved. These pieces figure into the knowing-in-action that practitioners engage in during their practice and display the practitioners' repertoire. One can also see a connection to the assessment type of Self-Reflection through inward and outward perception. When practitioners engage in reflection-in-action, they consider events that change and alter their current practice and require reflection to understand how to respond, based on repertoire, implications, and shifts in stance that come from undergoing on-the-spot experimentation. Along the way, they are aware of how to try and build their own practice and refine that practice, by understanding what works and what could be changed for next time. Parallel to this is an audience awareness, in which the practitioner is recognizing what is taking place in the moment of the program, drawing conclusions from those events, adjusting in the moment or changing for

next time, refining one's expertise. Reflection-in-action as a design process encompasses these facets and can enable a practitioner to draw on their repertoire of planning process—approach and logistics to inform their knowing-in-action and to provide a dual method for reflecting in the moment, that of professional and audience awareness. During the program, when practitioners pay attention to both what they themselves are doing and what the audience is saying and doing, they can engage in reflection-in-action in an informed way and internalize information that can then set the stage for reflection-on-action following the program.

Moving to the center of the Framework, repertoire and delivery are connected because these nodes figure significantly in both reflective design processes. Repertoire's facets of own, peer, and audience impact these processes and provide the practitioner with an expertise when planning, delivering, and assessing their storytime programs. As stated in Chapter 4, repertoire was an unexpected but relevant finding at the core of storytime production, one that further situates storytime as a design process. Perhaps repertoire might be more than just tacit, innate knowledge held by practitioners about their practice, but also an ability to notice what is happening during one's practice and store the information gained through that noticing for future use. Finally, delivery, and its focus on STP preparation, unplanned events, and STP reactions/effects, applies most directly to reflection-in-action, given that these facets were developed primarily from the storytime video analysis. Additional research can provide insight into the ways in which storytime providers engage in these different stages and processes and help to test and refine this framework.

5.6 CONNECTING THE FRAMEWORK BACK TO THE LITERATURE

The Reflective Self-Assessment Framework connects back to the current scholarship presented in Chapter 2 that looks at the professionalization of children's librarianship; the proposed models of storytime production and storytime as design; and the design processes of reflection as proposed by Schön.

5.6.1 *Professionalism and assessment in children's librarianship*

Returning to the open coding I performed on the ALSC professional competencies in Chapter 2, I repeat the list of codes here, before connecting them to the Reflective Self-Assessment Framework.

Codes surfaced from the ALSC Core Competencies (2015):

- Research and Practice Knowledge
- Assessment Using Awareness and Responsiveness
- Informed Program Design
- Research and Practice Integration
- Community Expertise in Planning
- Advocacy through Assessment
- Active Planning for Representation and Support
- Assessment as Ongoing Community Learning
- Assessment as Ongoing Professional Learning
- Professionalism as Informed Practice

- Self-evaluation as Professional Practice
- Mentorship as Professional Practice
- Expertise Growth and Contribution as Professional Practice

Looking at these codes through the lens of the design processes of reflection-on- and -in-action, it is clear that there is an expectation that professionals in the field of children's librarianship engage in knowing-in-action in terms of the ways they design programs in an informed way, they integrate research into practice, and they engage in ongoing assessment and active planning. Similarly, there is an expectation that these professionals possess and utilize a varied and profound repertoire, comprised of relevant research and the impact of that research on their own practice, community expertise and ongoing community learning, one's own practice through self-evaluation and peer practice through mentorship. Additionally, there is an emphasis on reflecting back on what one has already done to look forward, through the emphasis on expertise growth and contribution as professional practice, assessment as ongoing community and professional learning, professionalism as informed practice, self-evaluation as informed practice, assessment using awareness and responsiveness, and informed program design. Furthermore, the code of assessment using awareness and responsiveness begins to speak to an in-the-moment awareness of what is needed, what is working, and what needs adjustment, setting the stage for the process of reflection-in-action.

Thus, we can see that the field already demands of its practitioners that they possess and utilize repertoire; engage in planning, delivery, and assessment in an informed way, and practice both self- and peer-evaluation as part of that work; and then use the information they gain all the way

through these stages to continually grow their practice. In this way, the Reflective Self-Assessment Framework can serve to overlap and connect with many of the existing competencies laid out for professionals in the field of children's librarianship. And yet this Framework can also more directly point out the benefits of an overtly reflective approach to one's practice and thereby emphasize the importance of being given enough time to engage in the intersecting stages of storytime production to reflect back on one's practice and then plan based on that reflection. These competencies underscore the importance of a deliberate approach to one's practice but without the additional emphasis on time as one of the strongest barriers to this kind of approach, as discovered in the VIEWS2 assessment study (Mills et al., 2015) and further underscored in this dissertation. These competencies can be achieved through this intentionally Reflective Self-Assessment Framework that, through its delineation of the various stages and facets implicitly, tacitly embedded in the production of storytimes, demands the designation of sufficient time to engage in this reflection across all three stages of planning, delivery, and assessment. In this way, professionals can develop, expand, and renew their repertoire with respect to research and evidence; they can develop informed and research-based programming for communities and even leverage community expertise in that process; and they can engage in both self- and peer-evaluation, thereby contributing to a community of practice and profession.

5.6.2 *Research on the production of storytimes*

Existing research on storytimes as a production process (McKenzie & Stooke, 2007) has explored the stages of planning, delivery, and assessment to varying degrees—with the most research on the actual delivery of storytimes. The VIEWS2 baseline and experimental studies

presented tools with which practitioners can plan their programs around early literacy indicators, but the study did not explore the intricacies around how storytime providers plan their programs. Several studies (McKechnie, 2006; McKenzie & Stooke, 2007; Campana, 2018; McKenzie, Stooke, & McKechnie, 2013; Campana et al., 2016; Mills et al., 2018; Campana, 2020; Cahill et al., 2020a; Cahill et al., 2020b) have explored various aspects of how storytime providers deliver their programs—often from the perspective of understanding these programs as informal learning environments, information environments, and more. And several have begun to interweave the stage of Delivery into the stages of Planning and Assessment. And yet these studies have not yet explored the nature and role of reflection in this work. Therefore, the Reflective, Self-Assessment Framework builds on all this rich research and offers a design-based approach to synthesize these stages and incorporate reflective practices into how STPs are delivering their programs. Moreover, this Framework exposes how planning and assessment are occurring during the stage of delivery as well as before and after, through the design process of reflection-in-action. Having a deeper understanding of the richness of repertoire that sits behind and throughout the stages of storytime production further underscores the ways in which this work is interconnected and crucial to offering meaningful programs for children and families in the library.

Finally, the assessment research, as indicated in Chapter 2, continues to be an area that is open for additional research to answer the question of how to assess children's programs. Older studies from the 1970's and 1980's uncovered an output-based assessment approach, in the hopes that numbers could provide a stronger picture of the impact of children's programming on the community than could stories and anecdotes. Building upon this initial work, the Minnesota

office of library development and services issued a self-assessment guide for children's services, which used the competencies as guideposts for one's assessment of one's own practice. Though this prescriptive, rating-based approach does put forth the practice of self-assessment as a valuable one when evaluating performance, it requires that practitioners fit themselves and their practice into pre-set roles with multiple-choice answers, rather than encouraging professionals to self-identify and understand the uniqueness of one's own approach and work. The Reflective Self-Assessment Framework is entirely built around the idea that a practitioner takes the time to understand their own practice—how they plan, deliver, and assess their programs, both in the moment and afterwards—and in so doing then contributes to the peer community by sharing that self-knowledge and building the practice in their peers. Repeating the quote included earlier by Walter (2001), "What we don't do so well, probably because we don't have time is reflect on what we do and why we do it. As the first step to 'getting it right' for the future, I urge all of us to reflect hard on what libraries can mean to tomorrow's children" (107). Reflection is apparent throughout her quote and offers a way to advocate for the time needed to 'get it right' and understand the why of the practice of storytime.

Dresang, Gross, & Holt's study, Project CATE (2006), sought to develop an outcomes-based planning and evaluation model for understanding children's use of technology in libraries. They proposed a formative, rather than summative approach to evaluation, and situated a librarian's work in the form of outcomes that could be observed and measured. While this model was powerful in incorporating disparate aspects of information to help librarians understand the ways in which schoolchildren access and use technology, this was not a specifically reflective practice that could enable a librarian to sit with their own practice and learn from themselves and one

another. Thus, it is possible that future research might set this OBPE model developed by these researchers alongside the Reflective Self-Assessment Framework to see how they might inform one another in terms of, for instance, inward and outward perception, professional and audience awareness, and more.

Finally, the VIEWS2 assessment study sought to understand the broad landscape of storytime assessment as it was taking place in the state of Washington. Interviews with thirty-five practitioners yielded initial findings that assessment can play a part in the iterative process of creating a storytime by influencing planning, delivery, and reflection on the program. Self-reflection seemed to be one of the most common methods identified by the interviewees for understanding their practice, often taking place in informal ways during room cleanup or while preparing for the following week. This set the stage for understanding the connections between Planning and Assessment and uncovers the already prevalent practice of self-reflection among practitioners, which may then make it easier to establish buy-in for a reflective, self-assessment approach to their practice. Peer mentoring was the second most-identified form of assessment among participants, and therefore underscores the importance of having peers play a role in any professional assessment practice. When storytime providers take the time to reflect on their programs, they can learn from their practice and share what they've learned with their peers to then influence and impact their practice as well.

Looking across all this research on the practice of storytimes, there has not been an attempt to understand how storytime providers could use a reflective approach to understanding the impact of their work. The Reflective Self-Assessment Framework, though developed through a

secondary analysis of data, can begin to contribute to this understanding and set the stage for future research that can refine and further validate this Framework.

5.7 LIMITATIONS

It's important to also acknowledge and confront some potential limitations in the study, related to the methodology and theoretical framework used in this study, despite careful efforts throughout the study to conduct valid, reliable, and repeatable research.

First, the data analyzed in this study was collected during the experimental and assessment studies of VIEWS2, a study that dates back to 2013-2015. The data may depict and describe practices and programs that no longer resemble current practices and programs. However, the systematic approach and broad scope of the data collection procedures adhered to by the researchers in VIEWS2 resulted in a rigorous data set that still offered opportunities for further analysis, even as storytimes are continuing to evolve and shift according to dynamic community needs and aspirations. Researchers for Project VIEWS2 followed strict procedural manuals in an effort to ensure, as much as possible, a uniform video recording, field notetaking, and coding process across the data set, which included 40 libraries across the state of Washington. Further research is needed to examine more current data in order to situate the research in a more contemporary time period.

Secondly, there is the potential influence of the VIEWS2 data itself on any conclusions and meaning-making that happens during analysis. By choosing to use only VIEWS2 data as a kind of case for understanding reflection in storytimes, the study is necessarily limited in scope to

what can be learned from data collected in only one state, albeit at a variety of libraries across that state. Moreover, I acknowledge that, since the purpose of the VIEWS2 intervention was to introduce an intentional perspective toward planning and an interactive approach toward delivery of storytimes, the data may be skewed toward offering insights into these storytime stages. However, by using one study as a case, I am able to surface nuances around these stages and compare practitioners' experiences and descriptions of their work in a bounded situation as well as observe their programs in depth using video recordings that offer variety of form and flow even within one state's practitioners. In this way, VIEWS2 serves as a robust case for examining the ways in which storytime providers exhibit the processes of reflection-in- and -on-action.

Third, with respect to the dataset of storytime videos, I chose to watch only one video file from each library—for a total of 13—in order to have the time and space to immerse myself in the data contained in each video. While more videos could have been viewed, the resulting time necessary for such a deep analysis on each video would have extended this study by quite a bit. Therefore, I situate this study's findings regarding reflection-in-action as being preliminary and recommend future research, complete with live interviews and observations, that can offer fresh new perspectives to strengthen and refine these findings.

Fourth, regarding the observation of videoed storytimes, it's important to consider the limited viewpoint that is afforded by video-based data. By using only the PET videos, a deliberate choice during the design of the study to focus on storytime providers, the study has an imperfect perspective at times—even more so because of videography issues (a child might interfere with the camera or tripod during the program). This is a second reason why the themes and categories

contained in the initial discussions of findings related to storytime delivery are preliminary and merely directional, meant to understand the different ways in which a storytime program—seemingly an ordered, planned, element-driven program with a routine and a flow—can actually contain additional planning that takes place throughout the program all sorts of unplanned events, and STP reactions that can have an effect on those unplanned events. As described above, further research can serve to strengthen and refine these findings.

Fifth, the study's findings would have benefited from member checking, by asking participants in the original study to review and offer feedback on the findings from this study. However, given the significant time that has elapsed since the VIEWS2 study, the additional time and burden that kind of interaction would have placed on participants who had already given so much in the original study, and the current restrictions due to the pandemic, I chose to rely on peer debriefing with a research colleague instead. Future research should include a phase of member checking to provide additional perspectives and insights into the findings.

Finally, the theoretical lens used in this study—Schön's design processes of reflection-in- and -on-action (1983, 1987) were not perfect fits for the nature of the planning, delivery, and assessment stages explored in this study. For instance, while Schön characterizes professionals as encountering surprise or unexpected moments that then trigger periods of reflection-in-action, the events found in this study more closely resemble unplanned events rather than unexpected—which may be due to the participants' existing repertoire and experience. Purposeful sampling in a future study that includes both expert and novice practitioners might refine how reflection-in-action is initiated in storytime programs for each of these two groups. Moreover, on-the-spot

experimentation is difficult to assess in real time without an understanding of a practitioner's plan for the program. This knowledge can guide the design of a future study that relies on pre- and post-program interviews that discuss and review the program's plan in detail, offering both the practitioner and the researcher clearer insight into the ways that the program can shift and change in the moment.

These limitations offer opportunities for designing subsequent studies that can use these limitations as starting points for particular methods, sampling requirements, and more. These will be discussed in further detail in Chapter 6.

5.8 CONCLUSION

This chapter sought to present connections across the stages of planning, delivery, and assessment as well as establish the role of repertoire in the stages of planning and assessment, with the purpose of developing models of reflection-on-Action in terms of planning and assessment, and reflection-in-action in terms of delivery. Putting these models together yielded the Reflective Self-Assessment Framework that incorporates self- and peer-reflection as ways to plan and deliver storytimes based in a practitioner's repertoire that can then, in their delivery, continue to be planned and assessed in the moment through on-the-spot experimentation. This Framework focuses the process of reflection in all aspects of the production of storytime, thereby situating it in the current scholarship and offering areas for future research. Moreover, this Framework seeks to surface and advocate for the complexity inherent in storytime production, through the discussion of the connections, relationships, and intersections between these stages and their relationships to the theoretical framework of reflection.

Limitations to this study included the reliance on one study's datasets as a single case for understanding reflection-in- and -on-action; the dated nature of the data; the reliance on one video perspective when reviewing the storytime programs; and the decision not to do member checks on the data. These limitations will be addressed again in Chapter 6 as the basis for future research. Chapter 6 will present the contributions and implications of this work and future research opportunities before concluding the presentation of this study.

Chapter 6. CONCLUSION

This study explored the nature and role of reflection in how storytime providers plan, deliver, and assess storytimes. To do this, the study employed a qualitative, secondary analysis of a complex dataset that included webinar and interview transcripts and storytime videos. Upon applying the theoretical framework of the design processes of reflection-on-action (RoA) and reflection-in-action (RiA) (Schön 1983, 1987) to this analysis, the study developed the Reflective Self-Assessment Framework that demonstrates the initial relationships between the storytime production stages of planning, delivery, and assessment and these reflective design processes.

6.1 SUMMARY OF THE WORK

The study's findings demonstrated that storytime is a rich, complex orchestration of process, purpose, perception, and practice across the stages of planning, delivery, and assessment. Storytime providers consider a variety of aspects related to the process and purpose of their planning, such as multiple approaches and logistics that involve several steps and pieces. They build various kinds of expertise—their own as well as that of their audience of parents/caregivers and children. These complex processes and purposes that encompass the stage of planning demonstrate the depth of this storytime stage of planning, which STPs must consider and navigate thoughtfully and carefully. Thus, storytime providers are displaying a flexibility to respond to what they see in their programs, as well as a tacit inclusion of prior knowledge, even and perhaps especially when the program is planned last-minute, due to time constraints and balancing with other responsibilities. Assessment is similarly complex, encompassing both self-reflection as perception and peer reflection as a conversation with others and self. Within self-

reflection, practitioners describe a professional awareness in terms of a conscious approach to their own practice and an inward awareness of the elements they're using in their practice and why they're using them. They see this as a way to move past automatic pilot and avoid getting into a rut; instead seeing it as a challenge that can keep their practice fresh and interesting. Moreover, this awareness enables them to grow their practice and refine their previous actions. Practitioners also describe an outward perception, in which they notice the reactions and interactions in the audience that attend their storytime programs and adjusting their plan for storytime based on this awareness and implementing on-the-spot experimentation. Within peer reflection, practitioners describe a variety of ways in which they interact with one another and learn as part of, and as a result of, a community, including information sharing, community building, individual professional growth, peer connection, and observation of others and self-observation. In this way, peer reflection is a conversation with others and with oneself and forms a part of the process of self-assessment. Furthermore, there is a connection between planning and assessment that uncovers the ways in which storytime providers are assessing the successes and challenges of a program and incorporating that information into their planning for future programs.

Delivery presented an interesting array of actions, interactions, and conversations between the children, parents/caregivers, and/or storytime providers that demonstrated ways in which the storytime delivery experience is also made up of planning and assessment moments as well. In fact, the stage of delivery serves as a test site for the plans made by storytime providers. During the delivery of a storytime program, STPs can see what is working and what isn't working by reading and responding to the audience's experience, and thus can conduct on-the-spot

experiments to try out new ideas and keep the flow of the storytime going. These examples and initial discussions of findings related to storytime delivery are preliminary and merely directional. However they can explain the different ways in which a storytime program—seemingly an ordered, planned, element-driven event with a routine and a flow—can actually contain and facilitate additional planning that takes place throughout the program in response to all sorts of unplanned events, and, moreover, STPs can have an effect on those unplanned events through their reactions and experimentation. Additionally, STPs are displaying aspects of their repertoire—learning concepts, audience age and milestones, and types of activities—throughout these three stages in different forms. This repertoire extends both to tacit, internal knowledge and to the implementation of that knowledge into the Planning stage—through the structuring of a program around the areas of learning concepts, audience age and milestones, and types of activities; in the Delivery stage—through the offering of activities that cover and consider these areas; and in the Assessment stage—as storytime providers look for and respond to reactions and interactions from the audience related to these areas. Repertoire is crucial to understanding how practitioners move through each of the stages of developing storytimes.

Taking these different storytime stages and placing them within the design processes of reflection-on- and -in-action yielded the Reflective Self-Assessment Framework that seeks to map the ways in which storytime providers are engaging in reflection before, during, and after their storytime programs. Storytime providers are indeed reflective professionals. They are thinking back on their programs in the ways in which they engage in both self-reflection and peer reflection. For these practitioners, reflection-on-action combines the inward and outward perception, present in self-reflection, as STPs consider both their own practice and the reactions

of those in the audience during the program. With peers, STPs engage in peer reflection by participating in a community effort to build expertise through sharing information about one's practice, thereby activating the process of reflection-on-action in a peer setting. Similarly, the act of observing another's program provides both peers with insights on their own program and also on the program being observed, enabling a reciprocal nature to the peer reflection through observation. Throughout these assessment types, there are aspects of the planning stage as well, as STPs take the information they learn during assessment and situate it in terms of what they want to prepare for the next program. In this way, reflection-on-action is not just an act of looking back but also one of looking forward and utilizing past information for future instances of a program. Schön talks about "an unexpected outcome" (1987) in his definition of RoA and, in the case of storytime, this may take the form of an element that was expected to engage kids or provide some information or make them laugh, but ultimately had a different effect or result. This could be due to the nature of an element itself, like a book that was too long or too complicated for the children who came to the program that day; it could be due to the storytime provider's presentation of the element; or it could be that, though the storytime was listed as being for preschoolers in the library's calendar, only toddlers and babies came and the planned elements for older kids were too lengthy and complex for younger children. Or it could be something else entirely. Storytime providers plan using a particular process and with a particular purpose in mind, while balancing other responsibilities and myriad logistics. When these practitioners finish the program and go to reflect back on how it went, they are employing and expanding their repertoire to understand the successes and opportunities for improvement for next time. In this way, they are intertwining assessment and planning into the design process of reflection-on-action that looks backwards and forwards together.

The Reflective Self-Assessment Framework provides evidence of a multifaceted awareness situated in how storytimes are delivered by these practitioners. This awareness leads to a recognition of events that require a consideration of domains, implications, and a shift in stance that sees possibilities for on-the-spot experimentation to address the events. This chapter discusses the contributions and implications of this Framework, and the findings as a whole, for the field as well as opportunities for future research.

6.2 CONTRIBUTIONS AND IMPLICATIONS

This study offers theoretical, methodological, empirical, pedagogical, and practical contributions and implications, as detailed below.

6.2.1 *Theoretical*

This study has implications for both design and library science research and education in terms of the insights offered by the findings and the Framework and the contributions those insights make toward adding depth to existing theory in both disciplines.

First, the study extends existing research in the design field on how the processes of reflection-on- and -in-action are present in the field of children's librarianship. Schön presents the reflective practitioner as a professional in their field, displaying a rigor and artistry that demonstrate this professionalism (1983, 1987). As the research builds to reimagine librarianship

as a design discipline (Clarke, 2016; 2018; 2020), it is important to demonstrate this reimagining to design researchers, to advocate for the relevance and importance of librarianship as a part of the design field, along with field such as architecture, fashion, graphic design, and more.

Children's librarians in particular have long sought to be viewed by the library field and by the broader community as professional practitioners, with their own rigor and artistry. As shown in Chapter 2, section 2.2.1, children's librarians have established core competencies to guide and codify the standard practices of the field. And yet, while many of these competencies do touch on aspects of planning, delivery, and assessment, they do not yet speak specifically to the power of reflection—specifically reflection-on-action and reflection-in-action. This study, through its careful mapping of the facets of planning and assessment, depicts connections and intersections between these stages and the design process of reflection-on-action. This strengthens the case for building reflective practice into the list of core competencies expected of professionals in the field.

Secondly, the current understanding in the field of design of the aspects of reflection-on-action and reflection-in-action can be expanded to include particularities intrinsic to the library field as it serves children and families. Reflection-on-action both speaks to a storytime provider's efforts to assess and understand the successes and challenges of a program, but also informs and guides that provider's efforts to refine, ideate, and iterate on their future program, which, too, will invite reflection, in an ongoing, dynamic process. Similarly, reflection-in-action can adapt in such a way that surprise moments might look instead like unplanned events that, though not wholly unexpected, still were not likely present in a storytime provider's plan. The practitioner must then decide if and how to respond in the moment, based on the flow of the program and their

own repertoire. Third, there is a fluidity to the processes of reflection-on-action and reflection-in-action in the work of storytime providers. As storytime providers think back on their programs, they might remember how they reflected in the moment, and use that as an additional piece of information in their repertoire during the reflection-on-action process. These findings have an important implication for the design field to enable them to slowly embrace librarianship as a design discipline, even as librarians themselves are working to remember their origins as designers (Clarke, 2016).

Similarly, this study contributes to and has implications for theories and approaches that have guided library science research thus far. By extending this research on reflection into the field of children's librarianship, this study can further connect these disciplines and offer new ways of thinking about the existing stages of storytime design—planning, delivery, and assessment. First, this study provides research-based definitions of the storytime production stages of planning, delivery, and assessment that seek to encapsulate and illuminate these complex stages. As the literature had not yet yielded formal definitions of planning and delivery, this study offers multifaceted understandings of storytime providers' work in each stage. Planning, which can happen both ahead of time and just before the start of a program, considers several factors in the process, such as balancing with other work and logistics, as well as a number of different purposes, which encompass both professional goals and audience growth. There is a clear intentionality to the work of planning a storytime. Delivery, often thought of as the program itself, in fact is a dynamic site of ongoing iteration, action, and reflection, as storytime providers plan and assess in the moment and experiment as needed, often taking advantage of in-between moments for some of this work. Finally, while Mills et al. (2015) offered a preliminary definition

of assessment, this study's definition builds on that work, demonstrating the different types of awareness inherent in the work of assessment, and how that awareness can lead to a desire to create and offer high quality programs that both honor individual creativity and show professionalism. These definitions and insights have implications for the field, as well, demonstrating how the program and practice of storytime demands complex thought and action from the storytime provider during all stages and efforts.

As discussed in Chapter 2, Section 2.3, research already exists on how storytime providers are planning, delivering, and assessing their storytimes, and that research offers frameworks and methods for improving this practice (Campana, 2018; Cahill et al., 2020; Dresang, Gross, Holt, 2006; Mills et al., 2015); and yet there is not yet a deep reflective understanding to the nature of these stages. This study's multi-faceted mapping of these stages, with the added crucial layer of reflection, offers researchers new ways to look at what storytime providers are noticing, considering, and enacting when they are planning, delivering, and assessing their programs; when they engage in self- and peer-reflection; and when they shift and change their program elements in the moment. By uncovering these in-between moments and the artistic decisions that display a storytime provider's repertoire and facility with the elements and plan of a program, the program of storytime is further reinforced as a site of design and a worthy object of study by researchers in the field. Finally, this study builds on the initial work done by Mills, Campana, & Clarke (2016) to propose the presence of reflective practices in the practice of storytime. By offering a more in-depth examination of the facets and themes that comprise the stages of storytime, this study contributes a deeper understanding of the role of reflection-on-action, as well as confirming evidence of reflection-in-action, in the ways in which storytime is produced.

6.2.2 *Methodological*

This study offers two methodological contributions as well. First, as stated in Chapter 3, section 3.4.1, the prevalence of secondary data analysis, particularly qualitative analysis, is low in the library and information science field (Johnston, 2014). By following a research-based procedure and being transparent about my role in the research as an insider and outsider in terms of data collection, this study offers a valid, additional case study for this method, using public library storytime data that consists of interview and webinar transcripts as well as storytime videos. Moreover, regarding Heaton's (2008) modes of secondary analysis, this study contributes a new sub-category between the informal mode and the self-collected mode—an informal self-collected data mode that encompasses both the fact that I collected some though not all of the data. Additionally, my insider and outsider status with respect to the data offers a new hybrid perspective to the existing understandings of secondary analysis (Szabo & Strang, 1997; Heaton, 2008; Johnston, 2014). These new aspects of secondary analysis employed in this study serve to expand the possibilities available through this methodology and further situate it as a usable method in the field of library and information science.

Secondly, as research has not yet been done into the presence and nature of reflection-in-action in storytime programs, the procedure followed in this study can serve as a preliminary method for researchers and practitioners to follow for recognizing and capturing instances of reflection-in-action.

Step 1: Video the program.

Step 2: Review the video as needed to create field notes using rich description to capture STP actions and conversations.

Step 3: Refine the notes and fill in any missing pieces.

Step 4: Break up the notes into the elements of storytime and the in-between moments.

Step 5: Examine the notes for evidence of the stages of planning, delivery, and assessment.

Step 6: Look for evidence of knowing-in-action, unplanned events, STP reactions and effects.

This procedure is preliminary and by no means exhaustive and yet offers an initial process for enabling both researchers and practitioners to begin to recognize the nature of reflection-in-action as it is happening in the moment of an observed event.

6.2.3 *Empirical*

This study offers an empirical contribution for the field of children's librarianship in terms of the type of research that has been conducted. Though significant research has already taken place looking at the ways in which storytime providers are offering learning-rich programs for children to prepare them to be ready to learn in school and build skills and practices in a variety of educational areas including STEM, there is not yet much research into how storytime providers are employing the theories and methods of design in the work they do. This study offers additional research in that area, situating the analysis in data from a well-recognized, widely published study and using design processes that contribute to professional development in all

areas of storytime production—planning, delivery, and assessment. Furthermore, this study demonstrates evidence of reflection-in-action in library programs for children, offering a foundation on which future research can build to further refine and strengthen this initial understanding of the nature and role of reflection-in-action in storytimes.

6.2.4 *Pedagogical*

This study contributes insights and conclusions relevant to a research-to-practice approach to pedagogy in the children's programming classes that are part of Library and Information Science Master's programs. These in turn have implications for the future of the field. First, the study provides a research-based, reflective approach to understanding how children's librarians are planning, delivering, and assessing their storytimes, which enables curriculum in these areas to build this reflective approach into the ways they are teaching children's librarians about outcomes, goals, and planning. Campana, Mills, & Braun (2017) presented the importance of connecting research to practice in the LIS classroom by using examples of three courses whose curricula draw from and are situated in the research of the field. This study adds to those efforts through a research-based approach that also seeks to situate the findings and framework in the work done by practitioners in the field. The study's findings offer future children's librarians an understanding of the types of awareness and perceptions inherent in self-reflection and peer reflection; the benefits to be gained from participating in community building and information sharing as a way to build and expand one's expertise and practice; and the ways in which reflection-in- and -on-action are present in all the stages of storytime production. The Reflective Self-Assessment Framework, in particular, offers opportunities for discussion and debate in the

classroom among current and future professionals about how these different stages and reflective processes do indeed overlap and intersect and inform one another. This pedagogical discourse can serve to further refine and strengthen the Framework, providing a reciprocal contribution. Moreover, the classroom setting (whether virtual or in-person) can serve as an excellent site for developing peer reflection strategies and habits, demonstrated in this study to be so beneficial to practitioners, through shared video viewing and discussion around the practices and reflections therein. By emphasizing reflective practices and peer-assessment in the classroom, LIS programs can prepare a future cohort of children's librarians who are comfortable with, and even embrace, the opportunities they'll have to reflect and grow their practice in their future work.

6.2.5 *Practical*

The contributions and implications for practice afforded by this study are several. The findings offer practitioners recommendations on how to infuse the design processes of reflection-in and -on-action into the practice of storytime planning, delivery, and assessment through rich definitions, the extensive Reflective Self-Assessment Framework, and thematic insights into different ways in which practitioners are already reflecting in their daily work.

Secondly, the complex and in-depth definitions of the stages of storytime production that incorporate reflection into the stages can enable providers to see the iterative and reflective aspects of their work and situate themselves in a cycle of continuous improvement, with repertoire as a central element to this work. Practitioners can use the definitions of each stage to better recognize and understand the work they are doing and even expand on these definitions

with the ways in which storytime has shifted and evolved. These definitions can provide storytime providers with language they can use to advocate for the necessary time and space to engage in reflective practices that will enhance and grow their work. Moreover, the ways in which storytime providers are becoming aware of their own practice, their audience experiences and reactions, and their peers' feedback and practices offer invaluable insights into the behind-the-scenes work that is happening among these professionals. Additionally, this work contributes to the tacit yet crucial repertoire that practitioners use to guide their practice going forward. The more that practitioners are aware of how much they are doing, both in the moment of the program and in the time between programs, the better they can understand how to grow their professional development. Because this study is situated in recognizable, existing practice—storytime—practitioners can come to this research and locate their own practice and techniques in the themes and facets described in the findings, making it easier to enable buy-in among practitioners for adopting a reflective practice.

Next, storytime providers should recognize the dual nature of perception that takes place during storytime assessment, as they think back on their program, asking themselves what they saw and learned about their own practice and what did they see and learn about their audience's experience. It is possible that many practitioners already think on this dual level, considering both their own experience and that of their audience; when they do so with intentionality, when they understand how this awareness contributes to a reflective practice, they can start to understand how reflection can contribute to enhancing and strengthening their practice. By asking themselves questions about what took place and how people experienced the program, storytime providers can then apply that information and plan in a more informed way for future

programs. Moreover, their planning—complex as it is, considering different approaches, balancing with other responsibilities, and managing logistics of routine and dependent elements—demands flexibility and adaptability, based on what happens in the moment of the program and what they take away in terms of assessment information. In this way, storytime providers can understand how their planning and assessment are intertwined processes that build on and inform one another and provide space for that flexibility. However, it is likely that storytime providers don't realize the extent to which they are experimenting on the spot, during the action-present of the program, to react and respond to what is happening in real time—whether planned or unplanned. If practitioners were to recognize their actions as iterative and reflective, they might even experiment more, trying out new ideas and techniques and seeing the delivery stage of the storytime production as a real-world lab, perfect for repertoire-based trial and error. Practitioners could learn to read and respond to audience reactions as part of that experience.

Finally, this study demonstrates the intrinsic relevance of the design processes of reflection-on- and -in-action to children's storytime providers who develop and deliver storytimes to children and their families. Storytime providers are designers, engaging in iterative and reflective processes to produce their programs. This study's Reflective Self-Assessment Framework demonstrates how central and embedded this reflective practice is in the work storytime providers do; how much more embedded might it be when employed intentionally throughout the planning, delivery, and assessment stages of storytime production? It is the hope of this researcher that, as practitioners become more aware of the reflective nature of their work, they

will revisit the field's core competencies and more explicitly embed reflection-in- and -on-action into the codified expectations of professionals in the field.

6.3 FUTURE RESEARCH

Research takes place within limitations, and Chapter 5, Section 5.7 discussed several, which can be addressed through future research opportunities. The limitations around the dated nature of the data from VIEWS2 as well as the use of datasets from one study set the stage nicely for future work that can provide more current and varied data. In fact, this can be addressed through secondary analysis of the data collected by Cahill et al. (2017), whose study covered 36 public libraries across three states, thereby expanding on the scope of VIEWS2. The methodology used in this study borrowed and modified many of the procedures from VIEWS2, as well, situating this work as an excellent opportunity for an additional instance of secondary analysis of storytime video data.

However, new research affords more control over scope, sampling, and purpose. Moreover, this study highlights several areas of inquiry that would benefit from further research.

The Reflective Self-Assessment Framework offers a preliminary visualization of the interactions and relationships between the stages of storytime production and the design processes of reflection-in- and -on-action. This framework would benefit from additional study that looks holistically at the whole storytime production process in an ethnographic way, embedding the researcher with just a few practitioners whose levels of expertise and experience differ to provide a variety of insights. This ethnography would include pre- and post-program interviews with

design activities to surface a mapping of the storytime provider's planning process and purpose. This would give the researcher a sense of what to watch for during the program itself and then provide a structure for the post-program interview, in which the researcher and practitioner could discuss the program, what they saw in the moment, what deviated from the earlier plan, and how they responded to those deviations. In this way, this study could offer further insights into these intersections and relationships between storytime stages and design processes and refine the Framework.

Secondly, the lack of member checks and the inability to ask additional and clarifying questions as part of the nature of a secondary analysis study set the stage for a participatory approach to the refinement of this Reflective Self-Assessment Framework that includes practitioners in this process, situated around design activities that help them to reflect on and describe their work, often a difficult process by itself, according to Schön (1983; 1987). Practitioners can then see themselves and their experiences reflected in this research-based Framework and brainstorm how to incorporate into their own work to increase buy-in and reduce the distance between research and practice. Furthermore, this kind of back-and-forth discussion between the practitioner and the researcher about their practice would allow for questions and information sharing that cannot take place in a secondary analysis. In this kind of discussion, pieces of the Framework can be tested and debated in a way that goes deeper than the initial work conducted in this study. For instance, it would be possible to ask questions around whether STPs feel their ability to consider logistics is influenced by their approach. If they had more time to plan, would that enable a closer consideration of program schedule, balance, etc.? By the same token, if they are planning last minute, how much are they displaying their repertoire through their ability to wield this

information in a rapid way, perhaps without giving it much overt thought? It is possible that additional facets and nuances would surface through the opportunity to ask participants questions about their processes as they plan, deliver, and assess their storytimes.

Given the preliminary nature of the exploration into reflection-in-action in this study, it would be beneficial to dive deeper into this exploration with current storytime videos that could be watched later with the practitioner themselves to ask questions about what they are doing in the moment. In this way, the video watching could be a kind of self-reflection practice that provides insights for research. For instance, how might the preparation category in storytime delivery figure into how STPs plan for their storytimes ahead of time; but does it also give practitioners time to reflect on their own work? Current storytime videos could also provide insights into some of the weaker codes surfaced in the codebook, such as STP encouraging parents/caregivers to extend storytime and repeat activities at home or in the car; how much does that really happen when the suggestion is made and is it something STPs hear about or notice the effects of in future programs? There were limited examples of this code in the current data sets, so this is an area for further exploration as another important facet to the purpose of planning for storytime providers.

Future research is also needed to more deeply understand the practices and nuances of assessment, especially as it may be happening in the moment. How is assessment tied to reflection-in-action? How can storytime providers leverage that kind of real-time assessment as part of the ways in which they talk about their expertise and the impact their work has on the families who attend. When an STP either sees or doesn't see a desired reaction in the audience

during a program, or later, when an STP is reflecting back on the program and remembering how the audience reacted—what do these events mean for the STP in terms of self-assessment?

Because in my analysis of the data I chose not to connect one participant's answers in one set of data to their actions in a storytime video, nor did I always have the same participants across each data set, I cannot be sure of this connection and would need to conduct future research that deliberately followed participants from their planning to delivery to assessment stages to understand this kind of connection between assessment facets and delivery actions and reactions.

Not enough research has been done into the ways in which peers observe each other's programs to surface effective and preferred practices. In the data, STPs discussed asking their colleagues to sit in on their programs and review their efforts, especially with specific goals in mind. This additional perspective helps STPs add an additional layer to their own reflection-on-action process through others' opinions and insights. Given the secondary nature of my analysis of the data, it was not possible to determine what unexpected outcomes these STPs may have encountered in their programs. Future research will help to round out the ways in which STPs are implementing RoA in their efforts to plan and assess their storytime programs. Similarly, due to emphasizing the Planning purpose of building professional expertise, this is a self-assessment model that, at least for the time being, focuses primarily on one's own professional practice, rather than expanding to accommodate the purposes of audience repertoire. Future research can be done to explore these areas in more depth.

Additional research is also needed with practitioners who self-identify as last-minute planners to understand what it is they are actually doing in the moments before storytime to prepare. How

much is repertoire and prior expertise playing a role—however tacit—in facilitating this work? And how might a deeper understanding of this last-minute practice actually help to strengthen it as a legitimate practice, not one that, as was clear in the data, practitioners admit to reluctantly and of which they even seem to feel ashamed. Given the commonality of busy schedules and unexpected challenges in the day-to-day work at a public library, there is a benefit to more fully understanding how storytime providers are going about trying to do their best to serve their communities while, as the data showed, balancing other responsibilities.

By the same token additional research is needed with practitioners who are brand-new in their positions. What processes and procedures do they put in place to build their own expertise and repertoire? It would be valuable to witness the journey a practitioner goes through to gain experience and learn in the moment as they move from novice to expert. The Reflective Self-Assessment Framework would greatly benefit from the opportunity to consider the challenges and successes faced by new professionals.

Subsequently, it would be fascinating to apply this framework to other aspects of public library work with children and families, especially outreach work in which practitioners often have trouble assessing and measuring impact and success due to the informal and community partnership-based nature of this work (Campana, Mills, Martin, & Gomez, 2019; Mills, Campana, & Martin, 2019). This Framework offers practitioners a way to implement their own reflective practice amidst community partnership-driven work that can lead to a stronger understanding of their own practice and, thus, be better able to advocate for their role in transforming communities. The dual opportunities for self- and peer-reflection in this Framework may be particularly suited to

guide outreach work, which is so often done in collaboration with community partners and leaders. Moreover, the Framework's emphasis on perception and noticing as part of the reflective practice of practitioners and their peers seems particularly appropriate to a community-led approach that centers listening and learning from others. In these various ways, the Framework can inform and complement the outreach work library staff are doing to reach beyond library walls and serve those who do not or cannot come into the library.

Finally, given that the practice of inward gazing sits at the center of this Framework, through which one can grow their professional practice and repertoire, there is an opportunity to extend this work into current efforts toward diversity, equity, and inclusion. This can occur through an intersection of the tenets of Cultural Competency, as described and defined by Montiel Overall (2009) with pieces of the Framework, to root professional practice and development in the approach of understanding one's own cultural background and knowledge and then doing the work to understand others' backgrounds as well. Just as design is an ongoing, dynamic, messy, and yet forward-looking mindset that seeks to make the world a better place, so, too, does cultural competence require of its practitioners to understand that we will always be working to build our cultural competency about those with whom we live, work, and learn and that we will make mistakes. By embracing a design mindset and a reflective approach, and following the recommendations for how to build cultural competence, practitioners can continually improve and refine their efforts to reach the underserved and historically marginalized communities they serve. Future research will greatly benefit this Framework by bringing the themes and facets together with the structure and approach of Cultural Competence to understand how they might inform equity, diversity, and inclusion work inside and outside libraries with communities.

6.4 CONCLUSION

This study demonstrated that children's storytime providers use reflection-in- and -on-action in the planning, delivery, and assessment of their storytimes, to create thoughtful programs for the young children and their families who attend. This leads to a greater understanding of how the design processes of reflection can be a constructive part of the planning, delivery, and assessment practices for children's storytime providers. Many storytime providers are already incorporating reflection-in-action and reflection-on-action behaviors into the delivery and planning practices of their literacy-rich storytimes, but most are not yet aware of these design terms and therefore do not yet possess a "designerly" way of knowing (Cross, 1993; Nelson & Stolterman, 2012). This study offered findings in the form of definitions of the storytime stages, overarching themes and facets to describe the actions of the stages, and the Reflective Self-Assessment Framework that can guide practice in the field of children's librarianship and lay the foundation for future research to refine and strengthen this work. This Framework can enable storytime providers to leverage both the reflection they're already doing on their own programs as well as offer an emergent exploration into helping storytime providers understand the work they're doing in the moment to shift and adjust based on what's taking place during the program. These two types of reflection—reflection-on-action and reflection-in-action—provide a new depth to existing assessment work being done by storytime providers and enable them to look at the production of storytime (planning, delivery, and assessment) in a holistic way.

Thus, this study asserts, based on the findings, that children's librarianship is indeed a professional practice, complete with its own rigor and artistry. Schön calls practice "made up of

chunks of activity, divisible into more or less familiar types, calling for exercise of certain kind of knowledge” (1987, pp. 32-33). That knowledge, that repertoire, is implemented as a storytime provider plans their program, drawing on experience to select materials and schedule routine and dependent elements in the program, taking into consideration the ages and milestones of the children who will attend, any learning-based skills and concepts to cover, and the flow of the program. The storytime provider then engages in a period of knowing-in-action, a practicing of the practice of storytime, until the moment when something unplanned occurs. In that moment, reflection-in-action is triggered and a storytime provider is faced with a decision—do they react and respond, and if so, how? That moment serves as the action-present, in which a reaction may have an effect. The storytime provider, as a designer, must consider the possibilities of that effect as part of their design decisions. As the program moves forward and the provider resumes their knowing-in-action, they are likely confronted again and again by these events that perhaps trigger a response based in repertoire or perhaps require an on-the-spot experiment whose effect will be noted and remembered later. Once storytime is over, the provider thinks back on the program and the experiences of those who attended, considering what effect those experiences could and should have on the planning for the next program. This description interweaves the design processes of reflection-in- and -on-action into the stages of planning, delivering, and assessing storytime into the Reflective Self-Assessment Framework that seeks to establish public library storytimes as a space in which design is enacted by the storytime provider through their practice.

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APPENDIX A

Full Codebook

1 Repertoire
1.1 Learning concepts
1.2 Audience ages and milestones
1.3 Types of activities (elements)
2 Planning
2.1 Process
2.1.1 Approach
2.1.1.1 Last-minute preparation
2.1.1.2 Carefully plan ahead of time
2.1.1.2.1 Tools
2.1.2 Logistics
2.1.2.1 Program Schedule
2.1.2.1.1 Elements with dependencies
2.1.2.1.2 Routine elements
2.1.2.2 Balancing with other responsibilities
2.2 Purpose
2.2.1 Build parent involvement/education
2.2.1.1 Offer possibilities for extending the storytime experience
2.2.2 Build children's repertoire about storytime
2.2.3 Build professional expertise
2.2.3.1 Reinforce/enhance current practice
2.2.3.1.1 Include educational/early learning elements
2.2.3.1.2 Emphasize interactivity
3 Delivery
3.1 STP Preparation
3.1.1 Prior to start of storytime
3.1.2 During storytime
3.2 Unplanned events
3.2.1 Caregivers and children arrive or leave storytime
3.2.2 Child and caregiver interact together
3.2.2.1 Caregivers calm or correct child
3.2.2.1.1 Caregivers step out of/return to storytime
3.2.2.2 Caregivers retrieve active child
3.2.3 Child and/or caregivers are rowdy and restless
3.2.4 Child approaches STP and interacts in some way
3.2.5 Child approaches STP but does not interact yet
3.2.6 Child indicates an interest in a storytime material
3.2.7 Child interacts with storytime materials
3.2.8 Child interjects verbally
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5	Connection between Assessment and Planning
6	Connection between Repertoire and Assessment

1 Repertoire

Definition: STP demonstrates understanding of three concrete aspects of their storytime program. The child codes of this parent code are more pertinent and therefore have been coded, with definitions and examples for each.

1.1 Repertoire >> Learning concepts

Definition: How STPs talk about their own knowledge of different learning concepts (terms that pertain to literacy, numeracy, social emotional, physical/movement-related, STEM, music) and how they implement this knowledge in the elements and activities they develop for their program.

Examples: “I feel like I have a solid understanding of, you know, alphabetic knowledge and print awareness, and you know, narratives and vocabulary.”

“Playing is such an important piece of what we do because kids are learning how the bodies work”

“There's definitely a social element in storytime”

“They're really actually experimenting with, you know, touching the materials and cutting things and gluing things the way they want, and they engage with that stuff at their level.”

“When they're either tracking the movement of bubbles, that helps with their eye development and coordination.”

“Clapping, rhythm, dancing, stretching, moving, and using parts of our bodies along with our brains and rhythm so physical health as well I would say.”

1.2 Repertoire >> Audience ages and milestones

Definition: STP displays an understanding of the audience of the storytime (age, developmental abilities, size of group [attendance])

Examples: “Storytimes for babies from birth to 2 years old”

“Storytime for toddlers which we consider like 2 to 3 year olds”

1.3 Repertoire >> Types of activities (elements)

Definitions: Storytime providers describe various storytime activities, learning concepts, themes present in their programs.

Example of concepts (early literacy [phonological awareness, alphabetic knowledge], STEM, social emotional) and activities (rhyming, singing songs, reading books/stories, talking, alphabet, crafts, flannel board, finger plays)

“I usually try to open the story time with something like that, the alphabet song because it's really familiar to a lot of the kids, and then some little game, and then we'd go on to more stories.”

“we're emphasizing STEM because of the summer reading program that's coming up that's going to be emphasizing the science aspect and engineering. And so we've been talking about how we can incorporate more math and science and those early math skills into our story times. So it's like we have this push to just put these story times—to pack them with all this really great stuff.”

2 Planning

Definition: Planning is a multi-faceted stage in the production of storytimes, one that considers the process and approach of planning the program itself and its elements; the logistics

of the STP's capacity to balance the work of planning with their other duties; and the purpose of planning as a way of building, reinforcing, enhancing, and extending one's professional practice. Planning often requires focus and intentional thinking.

2.1 Planning >> Process

Definition: STP discusses approach and logistics inherent in their planning process. The child codes provide further depth and understanding to this parent code.

2.1.1 Planning >> Process >> Approach

Definition: Storytime provider describe two different approaches to developing a storytime plan. The child codes provide further depth and understanding to this parent code.

2.1.1.1 Planning >> Process >> Approach >> Last-minute preparation

Definition: Storytime provider discusses having to rely on last-minute preparation, sometimes due to scheduling issues and lack of preparation time.

2.1.1.2 Planning >> Process >> Approach >> Carefully plan ahead of time

Definition: Storytime provider discusses being able to carefully plan ahead of time; using tools and various processes and setting goals and outcomes for their practice.

2.1.1.2.1 Planning >> Process >> Approach >> Carefully plan ahead of time >> Tools

Definition: Storytime Providers discuss their use of and/or creation of various tools in their storytime planning. In some cases, these tools are created for STPs by a manager or supervisor for assessment; in some cases the STPs create their own tools or use peers' tools.

Example: outline, website for idea selection, checklist, computer file, etc.

2.1.2 Planning >> Process >> Logistics

Definition: Storytime provider demonstrates understanding of factors considered by STP during their planning process, such as the age of the audience, the frequency of the program, the frequency of the content offered in the program, any constraints present in the program, types of learning concepts the STP wants to cover in the program, the order of the storytime elements, any dependencies on those elements, the types of props to be used, and so forth. The child codes provide further depth and understanding to this parent code.

2.1.2.1 Planning >> Process >> Logistics >> Program Schedule

Definition: STP describes the various elements to include in the program—books, songs, fingerplays, movement activities, crafts, etc., in terms of their routine or dependent nature.

Some elements are routine, constant elements that help to build a child's understanding and expectation for what the program of storytime is about.

Other elements are introduced, or omitted, depending on various conditions, such as: the order of the elements in a program schedule; the number of kids at a storytime; the age of the audience; the time that remains in the program; the whim of the storytime provider in the moment (especially with respect to props), and so forth.

The child codes provide further depth and understanding to this parent code.

2.1.2.1.1 Planning >> Process >> Logistics >> Program Schedule >> Elements with dependencies

Definition: STP discuss different storytime elements in terms of the conditions that surround them, such as frequency, age of children in audience, type of learning concepts the STP covers, the types of props the STP uses, the order of an element in relation to other elements, etc.

Key words include: always, often, it depends, and then, if/then, sometimes, usually, occasionally, varies, etc.

2.1.2.1.2 Planning >> Process >> Logistics >> Program Schedule >> Routine elements

Definition: STP discusses various storytime elements that are constant or routine in the storytime schedule.

Key words include: familiar, always, done for a while, I have a time..., I'm doing, what I do, normally, pattern, of course, etc.

2.1.2.2 Planning >> Process >> Logistics >> Balancing with other responsibilities

Definition: Storytime Provider discusses other responsibilities in addition to offering storytime. In some cases, these responsibilities get in the way of storytime planning time.

Examples: "It's so easy on the treadmill of storytimes and summer reading and desk time it is kind of tough on planning. It's hard to set aside time to be thoughtful about whatever it is."

"Planning is very, again, kind of, hard to find time to do."

"Sometimes I don't feel like I have quite enough time to plan my storytime each week to the level that I technically know it could be."

2.2 Planning >> Purpose

Definition: Storytime provider discusses WHY they are planning their storytimes, their goal/intentionality in offering the program, the outcomes (even implicit) that they hope to see. The child codes provide further depth and understanding to this parent code.

2.2.1 Planning >> Purpose >> Build parent involvement/education

Definition: STP discusses their efforts to connect with parents, to share information with them about their child's development and learning, often in the form of a handout.

Examples: "I go back and look at those and get ideas for things that I might do, so that's a part of assessment, too, in terms of trying to improve what you're doing and making it relevant to the parents that are observing."

"I have a time at the beginning of each session where I just ask parents to go around in a circle and introduce themselves and their baby and share any exciting milestones that have been happening that week."

"In the past, I've tried to do handouts for parents and they either don't get taken or they're left at the library. I'm working on developing a new way to get that information to the parents."

2.2.1.1 Planning >> Purpose >> Build parent involvement/education >> Offer possibilities for extending the storytime experience

Definition: STP discusses ways they interact with parents/caregivers to encourage them to repeat activities and experiences from storytime at home or on the road.

Examples: "And then, for their homework, I have the parents try the rhyming song... around their house or in their car."

"But I also remind them that when they're out and about, after we have focused on a particular letter, or if we focus on a child's name, or a particular color, or any of the things we're focusing on, remind parents to take that outside. When they go for a walk, or at the grocery story, remind them to work with their child to look for that same letter we focused on, or the same color. Whatever concept we were focusing on. To do it out and about."

2.2.2 Planning >> Purpose >> Build children's repertoire about storytime

Definition: STP discusses efforts to help children be familiar and comfortable with the routine of storytime. STP often also talks about including fun in the routine, trying to convey that learning and reading together is a fun activity, and wanting to avoid having storytime be “preachy.”

Examples: “I also usually do one or two nursery rhymes with movement and often at the same time from week to week so they get to know it really well.”

“We just try to focus on topics that kids will enjoy.”

2.2.3 Planning >> Purpose >> Build professional expertise

Definition: STP discusses one purpose of planning as a way to build their professional expertise, through adding or changing things in their program schedule, discovering new opportunities, reflecting on their practice, “taking a fresh look at something,” etc. This is a forward-looking purpose.

Examples: “I actually have like an inventory that the [inaudible 00:05:41] Public School sent me is Kindergarten Readiness Factors and it takes extremely long inventories. And I’ll look at it and think about ways I can incorporate those skills into storytime which is one of the reasons that I started focusing more on like transitions and how important they are because that showed up in the inventory of Kindergarten Readiness Skills and that made me think about it more.”

“I definitely found that helpful. It prompted me and also reminded me that I do do a lot of the things. I just do them without a great deal of intention. So, it helped me be more intentional.”

“I like to consider that I’m open to new ideas and new research as it comes up on storytime so I’d like to say that I’m already like that but maybe participating in this has just made it underscored again how important it is to maybe seeking that out a little more than what I have been because it’s so easy on the treadmill of storytimes and summer reading and desk time it is kind of tough on planning.”

2.2.3.1 Planning >> Purpose >> Build professional expertise >> Reinforce/enhance current practice

Definition: STP discusses ways they are continuing to do what they’ve been doing in their storytimes, with a better understanding of the benefits, and/or they are adding or modifying what they do to enhance the impact on the children who attend.

Examples: “added more or changed things up”; “finding different ways to get new things in”; “webinars just really reinforced some of the things I was doing already and made me more aware of how I could build upon some of those experiences”

2.2.3.1.1 Planning >> Purpose >> Build professional expertise >> Reinforce/enhance current practice >> Include educational/early learning elements

Definition: STP discusses including educational/early learning elements in an intentional way to have an impact on the children and caregivers who attend their program.

Examples: “I consciously choose flannel stories or songs that involve counting”; “I want to intentionally talk about this practice or I intentionally want to work on phonological awareness today.”; “I have a time at the beginning of each session where I just ask parents to go around in a

circle and introduce themselves and their baby and share any exciting milestones that have been happening that week.”

2.2.3.1.2 Planning >> Purpose >> Build professional expertise >> Reinforce/enhance current practice >> Emphasize interactivity

Definition: STP discusses including interactive elements in their storytime program.

Examples: “The other thing I would just say, just adding even more interactivity with the children. So I’ve always had some but I definitely have put more emphasis on either having them say a part of the story or do an action that’s part of the story. Just being a lot more consistent with that, adding that into storytime.”

“But one very important thing that was underscored in the webinars was to make sure that you give them time to respond. That kind of seems like a you know, a kind of you know a self-evident thing but I wasn’t really giving them enough time to think about it and respond before I might you know answer and move on. Answer for myself and move on, so that’s a big change, too, is to make sure to give them time to respond when I ask questions.”

3 Delivery

Definition: Delivery is a stage that offers practitioners the opportunity to try out the elements and practices they’ve planned and to receive feedback from the audience and peers on the effectiveness and impact of those elements and practices. This stage encompasses planned elements, such as songs and books and movement; in-between moments, in which storytime providers engage in preparatory work; and unplanned events, in which storytime providers engage in audience interactions that sit alongside the planned structure of the program. The child codes provide insight into this parent code.

3.1 Delivery >> STP Preparation

Definition: This code is meant to demonstrate an aspect of storytime planning that happens in real time during the program—the kind of knowing-in-action that Schön refers to. The child codes of this parent code are more important, so I have chosen to remove any coding of the general parent code and prioritize the specific child codes. Definitions and examples are provided for each child code.

3.1.1 Delivery >> STP Preparation >> Prior to start of storytime

Definition: STP engages in activities that set up or prepare the upcoming activity, such as encouraging audience members to come over to the storytime area, consulting an outline, etc., prior to the start of the storytime program. STP may even leave and come back with new materials.

Examples: “STP moves a sheet of paper further down in the stack of materials and pages through a book”; “STP says, ‘Okay I think we’re ready,’ and turns on some music and the overhead lights, brightening the space.”; “STP says, ‘Find your spot to sit,’ and places materials on the rocking chair.”; “STP comes up to the board and sets something behind it and walks away.”

3.1.2 Delivery >> STP Preparation >> During storytime

Definition: STP engages in activities that set up or prepare for the upcoming activity, during the course of the storytime program. This may involve starting or stopping music, distributing or collecting materials from the audience, consulting an outline, moving furniture, setting up flannel board items, selecting or replacing books from a stack or a ledge, or setting out materials for a

playtime or craft after the storytime is over. The setup may even take place during the activity, if additional setup is needed. Sometimes this action is preceded by a verbal reference, other times the STP just goes about the set-up procedure without any preamble.

Examples: “STP walks around to the back of the flannel board”; “STP reaches behind her toward the stack of books”; “STP has a piece of paper next to her on the floor that she refers to; she is kneeling on the edge of the sheet again.”

Note: In the instances where the STP is setting up for a post-storytime activity, I did not code that with a separate label as it was not always clear when storytime officially ended.

3.2 Delivery >> Unplanned events

Definition: Unplanned events refer to various events that take place during the delivery of a storytime that are likely not a part of a storytime provider’s program plan and that can act as a disruption in one way or another, though not always with a negative connotation. It’s important to note that these are likely expected events—storytime providers with even a little experience likely know that many of these events can take place; the extent to which they do and their level of disruption for the flow of the program is what qualifies them as unplanned. These Unplanned events have various categories, in terms of the origin of the event: the child and/or the parent/caregivers, the STP, or some combination thereof. The child codes of this parent code are more important, so I have chosen to remove any coding of the general parent code and prioritize the specific child codes. Definitions and examples are provided for each child code.

Note: these events can originate with the STP, a child/children, the parent/caregiver(s), or some combination thereof.

3.2.1 Delivery >> Unplanned events >> Caregivers and children arrive or leave storytime

Definition: Families arrive right when program starts or after program has started, usually eliciting a response from STP, welcoming them, sometimes helping them find a spot. In one instance, a family leaves the program earlier than the STP expects, also eliciting a response.

Examples: “STP waves to family who arrive”; “Caregiver comes in and sits on STP’s right side.”

3.2.2 Delivery >> Unplanned events >> Child and caregiver interact together

Definition: Child and caregiver interact in various ways together, including both constructive interactions as well as corrective interactions.

Examples:

“Child and caregiver are talking rather loudly off camera right next to the camera; at times it’s a little hard to hear the STP.”

3.2.2.1 Delivery >> Unplanned events >> Child and caregiver interact together >> Caregivers calm or correct child

Definition: Different from just retrieving a child, this code depicts how caregivers go about calming or correcting a child, which can also be disruptive to the program.

Example: “Caregiver is shushing a child making noise”

3.2.2.1.1 Delivery >> Unplanned events >> Child and caregiver interact together >> Caregivers calm or correct child >> Caregivers step out of/return to storytime

Definition: At times, it is necessary for caregivers to leave the storytime with their children, likely to help them calm down but it might also be to handle other issues.

Example: “Caregiver returns with two children who had been running off”

3.2.2.2 Delivery >> Unplanned events >> Child and caregiver interact together >> Caregivers retrieve active child

Definition: This child code describes how caregivers go about retrieving a child who is up and moving around and potentially disrupting the program.

Example: “Caregiver gets up to retrieve the child. She pulls the child back to the edge of the rug to sit with her and gives her the frog on the rug to hold”

3.2.3 Delivery >> Unplanned events >> Child and/or caregivers are rowdy and restless

Definition: Child and/or caregivers are talking loudly, interacting with one another, at times triggering a response from the STP, even just a look.

Examples: “Sometimes children get a little rowdy, stomping their feet on the stairs”; “children and caregivers are talking loudly during this transition.”

3.2.4 Delivery >> Unplanned events >> Child approaches STP and interacts in some way

Definition: A child approaches the STP and has some kind of interaction—physical or verbal—with the STP. A physical interaction might involve pointing to or touching a storytime material that the STP is holding; moving forward and sitting up to get a closer look, accompanied by a verbal reference to what they are doing that is directed to the STP; giving something to the STP, like a shaker egg; or touching the STP in some way while the STP is delivering the storytime. A verbal interaction might involve asking the STP a question or answering STP’s question as the child comes forward.

Examples: “A child brings her a bear”; “Child stays up by STP and dances along with the song. Child walks to another part of rug and claps and dances along”; “Child comes up to point to the book and says, ‘There,’ and goes back to sit down”; “A child shows the STP her flower paper.”

3.2.5 Delivery >> Unplanned events >> Child approaches STP but does not interact yet

Definition: Child comes up to STP, perhaps to sit closer, perhaps to eventually interact with STP or storytime materials, but has not yet interacted.

Examples: “Child comes up near to STP”; “child holding baby doll has come around to the STP again and is standing between STP and last child”; “children gradually creep toward book”;

Outlier: “one child runs up and sits down on the edge of the carpet with her back to the STP”—this instance is a little more complex but ultimately I chose to apply this code because the child is moving closer to STP even if they’re sitting facing away from the STP. It’s hard to know if they’re going to eventually interact or if their intent is to ignore the STP. Since I can’t know their intent, I’m coding this segment with this code to label the movement.

3.2.6 Delivery >> Unplanned events >> Child indicates an interest in a storytime material

Definition: Child indicates that they are interested in a storytime material during a program, but they don't necessarily come up and actually touch or interact with the material itself. This code intersects at times with the code for "Children are moving around outside of planned activity" because the child might be up at a table near the STP, not interacting with the storytime element but instead displaying an interest in a different storytime material, perhaps a book or a puppet that's been put on the table. The child's interest is still within the bounds of the storytime program but directed toward something else. This is different from a child just running around or playing with a toy and completely disconnected from the program. This code will look different for different ages of children, too.

Examples: "Same child is reaching for the baby doll again"; "child interrupts, holding hand out and up as though she is expecting a piece of paper"; "child on the rug moves toward the frog"; "child who asked for a different book points to a book on the table and says, 'I want that one.'"

3.2.7 Delivery >> Unplanned events >> Child interacts with storytime materials

Definition: Child physically interacts with storytime materials in some way, taking an item from a table, taking an item that the STP is using for the program, pulling items off a flannel board, moving behind the STP but still interested in the storytime materials—these actions are one level more disruptive to the STP and the program flow than just indicating an interest, yet are in most cases developmentally understandable and appropriate. How the STP handles these disruptions can indicate comfort level with the program and knowledge of children's developmental abilities.

Examples: "Child rocks the flannel board"; "one child jumps off their stool and comes back to the book with outstretched finger to point to the egg. Another child joins her."; "Baby pulls doll from STP"; "Child goes behind the flannel board to see what's there."

3.2.8 Delivery >> Unplanned events >> Child interjects verbally

Definition: Child or children offer verbal additions to storytime program, sometimes in the form of words or stories, sometimes in the form of sounds or verbal reactions to what's taking place. This is the most prevalent child code under the parent code of Unplanned Events, especially in the toddler and preschool storytimes. Thus this code has the most variation within it. For the younger ages, the behaviors that correspond to this code often intersect with other codes as well, such as "Children are moving around outside of planned activity."

Examples: "Same child has walked to the edge of the blanket and is bouncing up and down, pointing to the basket on the table, and making sounds."; "Child says, 'Just like a car! Honk honk.'"; "Older child responds, 'I don't think Daddy [unclear?] allows kids to go jumping on the bed.'"; "a child says, 'Silly Lilly.'"

3.2.9 Delivery >> Unplanned events >> Child is having trouble with activity

Definition: Child is experiencing difficulty in participating in the activity, often because they don't want to give up an item they've been given, or because they take extra time to respond to STP.

Example: "Two children have a little trouble holding onto the scarf"

3.2.10 Delivery >> Unplanned events >> Child is upset

Definition: Child is crying, fussing, on or off camera, and, at times, triggers reaction from STP (even just a look).

Example: “Amidst the fingerplay activity, two very young children get upset over a soft square to sit on. The crying is rather loud”

3.2.11 Delivery >> Unplanned events >> Children are moving around outside of planned activity

Definition: Child(ren) is up and about, moving around the room, moving behind things like flannel boards, going over to another part of the room like the windows, usually not engaged in the current, planned activity. At times this code may intersect with the code “Child or caregiver interjects verbally” as the child/children may make sounds or speak as they’re moving around. At times this code may also intersect with “Child interacts with storytime materials” if they touch and disrupt storytime materials while they’re up.

Examples: “A child is up walking in front of the board”; “two children are still off in the corner, engrossed in something”; “child is running around, in and out of camera view”; “one child is bouncing up and down on a big stuffed horse across the area, in front of the STP. Another child has joined him”; “Same child has walked to the edge of the blanket and is bouncing up and down, pointing to the basket on the table, and making sounds.”

Outlier: “Child falls down after fast part and looks around, laughing.” — this behavior occurs as part of the planned activity but the child acts in a way that’s outside of the activity’s actions.

3.2.12 Delivery >> Unplanned events >> STP forgets piece of an element or misspeaks

Definition: STP seems to forget about an element of the storytime and might remember on their own or by checking a paper (plan); or STP misspeaks in the process of the program and usually self-corrects or perhaps a caregiver or child corrects them. This code is an example of an event that happens in the moment that is unexpected and might throw off a practitioner; their ability to revise and continue might depend on their level of expertise and comfort with the program.

Examples: “‘Fox has got a long towel... tail!’ STP shakes her head when she corrects herself.”; “‘I’m still trying to learn all your names; every time I think I know them, I make a mistake, and you have to help me out.’”; “‘So maybe just, oh I know. That was it. I was thinking... I think it’s teddy bear time.’”

3.2.13 Delivery >> Unplanned events >> STP having trouble with a storytime material

Definition: STP encounters trouble with a storytime material in some way—perhaps mechanical in nature, perhaps an item isn’t where the STP expected it would be, perhaps the trouble is caused by a child interacting with the material and the STP has to fix it. This trouble needs to be dealt with in the moment and results in some kind of course correction on the part of the STP.

Examples: “... as the STP tries to right it, it tips a bit more. STP straightens it as children come up and look at the flannel pieces.”; “‘Bubbles! Yay! I apologize for the tired bubbles. I’ll have to practice more for next time.’”

3.3 Delivery >> STP reactions

Definition: STP reactions refer to various ways in which STP react to the unplanned events coded elsewhere. The child codes of this parent code are more important so I have chosen to remove any coding of the general parent code to prioritize the specific child codes. Definitions and examples are provided for the child codes.

3.3.1 Delivery >> STP reactions >> Effect of STP reaction on child/caregiver

Definition: STP's reaction to an Unplanned event has some kind of effect—perhaps a child sits down who has been up and moving around or blocking other children's view; perhaps a child returns an item to STP; children pay closer attention to STP and settle down. This code is often connected to Unplanned events and corresponding STP reactions, for instance “Children are moving around outside of planned activity” and “STP encourages child to join activity/sit down.”

Examples: “Child goes and sits down on the carpet”; “First one child emerges from behind the flannel board, and then the other one”; “Toddler takes the bear and walks to caregiver.”

3.3.2 Delivery >> STP reactions >> STP adjusts according to child's/caregiver's reactions/actions

Definition: STP adjusts in the moment based on something that has been said or done by a child or a caregiver in the audience. This could include a different way to do a song; changing the setup for storytime because of a child's interest in the setup; adjusting how she does an activity because a child has taken the main item for the activity; attempting to distract child from an item of interest; moving an item of interest up out of reach while continuing the activity; etc. In this way, this code can overlap with “STP continues current activity with acknowledgement”; “STP pauses and acknowledges interjection/interaction”; and “STP self-corrects.”

Examples: “Child takes the doll and walks back to the caregiver, and STP keeps singing, clapping her own hands instead”; “STP flips back to the rabbit spread and says, ‘Well you know, these are smaller than deer, they’re just bunny rabbits.’”

3.3.3 Delivery >> STP reactions >> STP adjusts based on missed or imperfect storytime material

Definition: STP adjusts in the moment based on the lack of a storytime material, perhaps an item isn't behaving as expected or something is omitted. This code can be a reaction to Unplanned events such as “STP forgets piece of an element or misspeaks” or “STP having trouble with a storytime material.”

Examples: “And then encourages children to make an oinking sound by making it herself”; and “STP goes back to the stereo and turns up the music, saying, ‘There’s the music so you can hear it better.’”

3.3.4 Delivery >> STP reactions >> STP changes type of or particular activity in the moment

Definition: It appears from the video that STP is choosing to do a different activity than the one that was planned. In at least one instance, this code overlaps with “STP adjusts according to child's/caregiver's reactions/actions” because a child's reaction prompts STP to improvise an activity while waiting for a caregiver to return.

Examples: “STP says, ‘Shall we wait till they come back? Okay, what should we do while we wait? Let’s do Thumbkin while we wait.’”; “STP says, ‘All right, now we’ve got a different

story.’ STP reaches for another book and asks, ‘Are you ready for...I know...do you know how to play monkeys jumping on the bed?’ STP sets the book down and turns back to the children.”

I had hoped to see more instances of this code, but realistically without knowing for sure what was in the STP’s plan for the program ahead of time, I can only apply this code to either verbal cues that indicate a change or nonverbal cues such as picking up a material and then putting it down or seeming to rethink an idea.

3.3.5 Delivery >> STP reactions >> STP continues current activity with acknowledgement

Definition: STP carries on with current activity but at the same time acknowledges an interruption or interjection in some way, be it a look, or handing over a toy while continuing a song, etc.

Note: This code is distinguished from the code “STP pauses and acknowledges interjection/interaction” because of the reference to “pause.” In this case, the STP does not pause significantly, beyond perhaps a look. Instead the STP continues the activity while offering an acknowledgement that something has taken place.

Examples: “At one point, STP looks toward door and continues singing”; “And STP gives her the doll as she sings”; “STP looks toward the sound, smiling and continuing the song”

3.3.6 Delivery >> STP reactions >> STP continues current activity without acknowledgement

Definition: STP continues doing the current storytime activity without acknowledging either verbally or physically (through a look or a gesture) any kind of interruption coded under unplanned events. This may be because the STP doesn’t see the activity (it’s happening behind her). In some cases, STP may raise her voice to be heard over audience noise but this is the only acknowledgement to what is taking place around her.

Examples: “No response from STP”; “STP continues reading”; “STP keeps reading even as children play with the squares, and pull numbers off the flannel board.”; “Children are all discussing different things as STP continues to read the story.”

3.3.7 Delivery >> STP reactions >> STP encourages child to join activity/sit down

Definition: STP encourages child or children to come participate in the storytime activity and/or to sit down so that others can see or so that they’re less disruptive for the group. At times, caregivers are also a part of this crowd management process.

Examples: “STP encourages child to come back around to their square in front”; “STP tries to show the book to the other kids. ‘Let’s see if everyone else can see her egg. [Name], can you sit back, let’s show everybody (child goes and sits down).’”;

3.3.8 Delivery >> STP reactions >> STP pauses and acknowledges interjection/interaction

Definition: This child code is the most prevalent of the child codes under the parent code of STP reactions. This is the most frequent way in which the STP reacts to something that is taking place. The STP pauses an activity or a statement, and then the STP interacts with whoever has made an interjection, interaction, whether it’s a child or caregiver. Often these interjections are

the ones coded as “Child interjects verbally”—sounds, words, stories that children offer during storytime.

Examples: “STP nods her head, saying, ‘I think somebody knows,’ and continues to read.”; “and STP says, ‘It’s ok, it’s ok,’ then continues singing”; “STP reaches into the basket and hands the child the big yellow duck”; “STP responds, ‘You have tulips at home? I wish I had tulips at home.’”

3.3.9 Delivery >> STP reactions >> STP retrieves storytime material(s) from child

Definition: STP either asks child to return or approaches child to take back an item they have removed from the area where the STP has her materials. This is often an STP reaction to the Unplanned Event child code of “Child interacts with storytime materials.” The examples for this code mostly come from the baby and toddler storytimes; it seems like this is less of an issue in the preschool storytimes. This is different from STP collecting materials she has distributed, such as scarves or egg shakers.

Examples: “STP walks over to child who took the teddy bear and asks for it back, then goes back to the chair and sits down with the bear on her lap.”

I had expected to have more instances of this code; it seems in the storytimes I observed that STPs didn't have many items at child height, didn't hand out many items that would attract their attention later, didn't need back any items that children took. Perhaps that is based on prior experience with this kind of disruption; it's hard to know from the current data.

3.3.10 Delivery >> STP reactions >> STP self-corrects

Definition: STP makes a mistake and corrects herself, either because she herself realizes the mistake or is corrected by a child or caregiver and then verbally repeats the correction.

Examples: “STP echoes, ‘Eight. Oh! I’m sorry, we went with purple again. Eight!’ STP writes an 8 on the chart. ‘See I need all your help to keep on track.’”; “‘Ok, Fox has got a long red towel...tail!’ STP shakes her head when she corrects herself.”; “Song starts next verse of knees and ankles and STP first points to her eye, and then realizes she’s made a mistake and switches to ankles, saying, ‘Oh! Knees and ankles!’”

4 Assessment

Definition: [drawn in part from white paper 2015] “Assessment is a multi-faceted stage, consisting of ‘a formative practice used to review storytimes and improve subsequent practice and/or intentionally continue specific practices’ (p.5).” This stage primarily features the types of self- and peer-reflection, which intersect in terms of their specific observation approaches and opportunities for inward- and outward-perception and offer practitioners various types of insights about their own practice and the experiences of the parents/caregivers and children who attend. The child codes provide additional insight to this parent code.

Examples: “It’s not exactly an assessment in that it’s not about judging someone else.”; “kind of learning but from what they’re doing and then being able to incorporate that into our practice.”

4.1 Assessment >> Types

Definition: STP describes various types of assessment that they use to understand how their storytime program is going.

4.1.1 Assessment >> Types >> Self Reflection

Definition: Storytime providers describe ways that they assess their own programs themselves: i.e., what they are noticing/saying about their own practice—self-reflection, professional awareness; what they would like to do in their own practice going forward.

Examples: during the program, assessing audience engagement and participation; after the program, reflecting back on the program while putting the room back together; sitting at their desk planning the next program and reflecting back on the previous one.

4.1.1.1 Assessment >> Types >> Self Reflection >> awareness—professional

Definition: Storytime providers are describing professional awareness in terms of a conscious approach to their own practice and an inward awareness of the elements they're using in their practice and why they're using them. STPs use terms like, "being more conscious"; "aware"; they "see," recognize personal effort in current practice; talk about differences between past and current practice; share possibilities for future practice

Examples: "I think I am being more conscious"

"but I'm more aware of that"

"I found myself pushing myself more to do different things – to do things differently. I feel like I added more or changed things up a little bit."

4.1.1.2 Assessment >> Types >> Self Reflection >> awareness—audience (caregivers/children)

Definition: Storytime providers describe how they are noticing what is taking place in the moment of the program in terms of audience reactions and interactions, drawing conclusions from those reactions and interactions, adjusting in the moment or changing things for next time, and thereby refining their expertise. The audience includes both children and parents/caregivers.

Examples: "we did that a few times, several times, and they never could get it. And then I started adding a visual with that, and that helped."

"we got to the point where kids were finishing off or coming up with the word and – well, what are some other words that rhyme with shoe? And they were coming up with nonsense word as well as real words"

4.1.1.2.1 Assessment >> Types >> Self Reflection >> awareness—audience (caregivers/children) >> RiA initial

This code is meant to indicate moments of reflection on action in the ways STP talk about how they identified things they noticed and even acted upon, in the moment, during the program. This code is emergent and still in flux.

4.1.2 Assessment >> Types >> Peer Reflection/Peer Assessment

Definition: Storytime providers identify peers as the source of assessment content. This type of assessment emphasizes peers offering feedback and constructive criticism to one another, and, in particular, sharing ideas and resources with one another. This sharing takes place at meetings, which include conferences, formal and informal library meetings, webinars, etc. The sharing includes resources as well as program ideas and tips.

Example: “I mean, within my library system, or at the local libraries, we already do a lot of collaboration in that we share a lot of resources, we visit each other’s story times twice a year to observe what we’re doing and build from that. And then also, I attend state conferences from time to time and go to things like that. So, that’s the way where a lot of sharing of ideas happens, I think.”

4.1.2.1 Assessment >> Types >> Peer Reflection/Peer Assessment >> Observation (+)

Definition: Storytime providers describe different types of observations related to assessment, such as peers sitting in on their program informally, visiting one another’s programs, video-based observations, scheduled peer observations with forms. These observations offer practitioners the opportunity to both observe others’ practices and to observe one’s own practice in parallel.

Examples: “We visit each other’s storytimes twice a year to observe what we’re doing and build from that.”; “Something that my colleagues have asked me is having more video available. Video tape someone who’s using the best practices because if you can’t go to another library to observe, sometimes that’s the best way to learn. To actually watch a whole storytime and see how it works in reality.”

4.1.2.2 Assessment >> Types >> Peer Reflection/Peer Assessment >> Information Sharing

Definition: Storytime providers share information and resources, with their peers often at big, library- or district-wide meetings, conferences, small informal meetings, and webinars (like the Project VIEWS2 intervention) as well as other online tools, such as wikis, blogs, etc.

Examples: “We have quarterly meetings and early literacy activities come up in just about every one we do.”; “My thinking just goes straight to just like informal meetings about new things we’ve tried, or resources we’ve seen.”; “It was like going to a day-long conference or seminar or something where one of the really good things is exchanging ideas and feeling like, yes, we’re making a difference. And having a chance to talk with other people who are passionate about what they do, too.”

4.1.2.3 Assessment >> Types >> Peer Reflection/Peer Assessment >> Community building

Definition: STP describes feeling part of a community of peers as they share information and learn from one another.

Examples: “We work away at our own library and sometimes it just feels that we’re working in a vacuum, and some of the discussion about some of the challenges of storytimes and some of the good things about storytimes, it was very empowering to hear that, you know, other people might have some of the same situations or they found ways to really work within their situation”

“...have a talk about challenges we’re facing or, you know, ways that we can work together as people at, you know, similar-sized branches and just kind of fight back, kind of isolation that’s going to happen, you know, in the library where you’re the only youth service specialist.”

“I tend to think I would just meet up and just have a little bit of a chat because we’re all very interested and probably generally pretty passionate about what we do. And so I think it’d be easy once we get started. There’s lots to say or lots of stories to tell or ideas to share”

4.1.2.4 Assessment >> Types >> Peer Reflection/Peer Assessment >> Individual professional growth

Definition: STP describes instances when they have a chance to grow their own practice based on what they learn from their peers. This code builds on the previous three and incorporates their components, highlighting the individual nature of this observation, information sharing, and community building work. Even as there is peer work and peer support happening, there is also individual development and growth taking place as well.

Examples: “The webinars just remind you of those important things. And that’s why any kind of continuing ed is good for your professional life”

“It was like going to a day-long conference or seminar or something where one of the really good things is exchanging ideas and feeling like, yes, we’re making a difference. And having a chance to talk with other people who are passionate about what they do, too”

4.1.2.5 Assessment >> Types >> Peer Reflection/Peer Assessment >> Peer Connection

Definition: Storytime providers describe peers sharing ideas, practices, resources with one another, depicting this peer sharing in positive terms, referring to “feeling excited, energized to learn from one another” and “to share an idea that worked,” “having moral support,” “a kind of synergy of being in the room together and brainstorming things and sharing ideas,” “empowering to hear that other people have some of the same situations or they found ways to really work within their situation,” “it sparks ideas and gets me excited about storytime all over again.” These are ways STPs are building connections with one another, either in person or virtually. This code sits alongside the code for Individual professional growth and deepens the code of Community building with a peer component as well as the individual component above.

Examples: “when we have a successful storytime we will sometimes even email each other when we’ve tried something in a storytime that worked super well. We can’t wait to tell the other librarians in the building”

“Like I said, that within our system, there is a lot of sharing that goes on. So, certainly ideas that were part of this process—I mean there were several Y County librarians involved and we may share ideas.”

5 Connection between Assessment and Planning

Definition: Storytime Providers discuss aspects of their planning and assessment processes that demonstrate a connection between the two processes. This connection can be a realization that, while they’re planning, they are also assessing; this connection can also be more tacit in that they are setting goals for their storytimes and then reflecting back on the experience and considering how their planning went as part of that reflection.

Example: “When I start to plan my next Storytime I think that’s when I do some of the assessment as well.”

“I want to intentionally talk about this practice or I intentionally want to work on phonological awareness today, so I try to give myself little assignments or goals for Storytimes and that’s when I do my assessment.”

“...I asked everybody to take [that checklist] with them and pull it out before Storytime and after Storytime, and kind of really reflect on what they were doing and to see if they were hitting the target but I didn’t ask them to turn it in or anything but I did ask them to share an especially valuable thing that they tried that they thought really worked well.”

“Just after Storytime you think about how it went, you think about what you want to change, you know it’s a natural process and what I wanted to change was I wanted the parents to be more involved in what was happening so...”

6 Connection between Repertoire and Assessment

Definition: STP discuss aspects of their repertoire and their assessment process that demonstrate a connection between them. This connection exemplifies how what the practitioners are assessing by reflecting back on their programs is related to the repertoire the practitioner brings to the program production.

Examples: “[I] know I’m more conscious of having a little conversation with the kids about how the letters look the same or different, or what shapes make up the letters. Looking at the indicators made me more aware of [how] identifying the shapes is important and making that connection of ‘you can see shapes in the letters’ is important.”

“I feel like I have a solid understanding of, you know, alphabetic knowledge and print awareness and, you know, narratives and vocabulary, and so while I don’t have a formal tool to assess how I’m doing and those, you know, those different domains, I do feel like I kind of keep it in my head”

**DETERMINATION OF EXEMPT STATUS**

March 19, 2020

Dear Joanna E Mills:

On 3/19/2020, the University of Washington Human Subjects Division (HSD) reviewed the following application:

Type of Review:	Initial Study
Title of Study:	Never the Same Storytime Twice: An Exploration of the Nature and Role of Reflection in Public Library Storytime Assessment
Investigator:	Joanna E Mills
IRB ID:	STUDY00009744
Funding:	None

Exempt Status

HSD determined that your proposed activity is human subjects research that qualifies for exempt status (Category 2).

- This determination is valid for the duration of your research.
- This means that your research is exempt from the federal human subjects regulations, including the requirement for IRB approval and continuing review.
- **Depending on the nature of your study, you may need to obtain other approvals or permissions to conduct your research. For example, you might need to apply for access to data or specimens (e.g., to obtain UW student data). Or, you might need to obtain permission from facilities managers to approach possible subjects or conduct research procedures in the facilities (e.g., Seattle School District; the Harborview Emergency Department).**

If you consider changes to the activities in the future and know that the changes will require IRB review (or you are not certain), you may request a review or new determination by submitting a Modification to this application. For information about what changes require a Modification, refer to the [GUIDANCE: Exempt Research](#).

Be sure to consult HSD's [COVID-19 webpage](#) for updated information about the novel coronavirus and human subjects research.

Thank you for your commitment to ethical and responsible research. We wish you great success!

Sincerely,

Lindsey Westlake
Senior Administrator
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Early Literacy in Library Storytimes: A Study of Measures of Effectiveness

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ABSTRACT

Across the nation, librarians work with caregivers and children to encourage engagement in their early literacy programs. However, these early literacy programs that libraries provide have been left mostly undocumented by research, especially through quantitative methods. Valuable Initiatives in Early Learning that Work Successfully (VIEWS₂) was designed to test new ways to measure the effectiveness of these early literacy programs for young children (birth to kindergarten), leveraging a mixed methods, quasi-experimental design. Using two innovative tools, researchers collected data at 120 public library storytimes in the first year of research, observing approximately 1,440 children ranging from birth to 60 months of age. Analysis of year-one data showed a correlation between the early literacy content of the storytime program and children's outcomes in terms of early literacy behaviors. These findings demonstrate that young children who attend public library storytimes are responding to the early literacy content in the storytime programs.

Storytimes have long been an iconic part of children's services at the public library. The historical version of storytime, story hours, was created in the 1940s to expose children to books and to support a love of reading in young children. In the mid-1950s, librarians began to place an active emphasis on using storytimes to support literacy in young children (Albright, Delecki, and Hinkle 2009). More than 60 years later, storytimes continue to focus on supporting children's early literacy skills and serve as the pillar for a large array of learning-focused library programming designed to reach children from the ages of birth to kindergarten. In fact, 61.5 % of 3.57 million programs provided by public libraries were designed for children

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(Grimes et al. 2013). While libraries may offer many different types of children's programs across the nation, storytimes are the one program that can be consistently found in most libraries.

Currently, libraries are promoting their storytimes as programs that support the early literacy skills of children as well as helping to provide other school-readiness experiences. Storytime providers are designing storytimes that contain a multitude of activities, including books, songs, finger plays, crafts, group activities, and playtime. These activities help to support various types of learning while still being developmentally appropriate (Albright et al. 2009) and maintaining the fun, enjoyable qualities crucial to informal learning environments (Ghoting and Martin-Diaz 2006). Because storytimes are designed by the storytime providers to meet their specific communities' needs, their format and contents can be very diverse from library to library. Due to this diversity, libraries lack a broader understanding of how to identify and measure the actual early literacy outcomes they believe are occurring in storytimes.

Storytimes and other library programs for young children have been left largely undocumented because empirical research of library services for young children is uncommon. There seems to be a general agreement that these programs are valuable without a precise understanding of their outcomes. Experiences in these programs are likely to allow children to learn and practice emerging early literacy skills (Celano and Neuman 2001); however, additional evidence-based research is still needed to assert the library as a meaningful early literacy partner.

Library systems in Washington State are among the practitioners and information policy-makers nationwide struggling to find accurate and meaningful ways to measure the impact these programs are having on children. One recurring theme centers on finding ways to measure whether an early literacy focus of library storytimes has an impact on children's early literacy skills. This need serves as a basis for the study described here, which endeavored to answer the overall research question: Does the early literacy focus of public library storytimes make a difference in the early literacy skills of the children who attend?

Literature Review: The National Early Literacy Movement and Libraries

Reading is now widely accepted as an emerging process originating in early childhood (Lonigan, Burgess, and Anthony 2000). Literature within this interdisciplinary area is retrieved through a couple of keywords, for example, "emergent literacy" and "early literacy." There are distinctions in these terms; however, for the purpose of this article, the term "early literacy" will be used to collapse both terms.

The increased focus on early literacy outcomes stems partly from research that indicates that major disparities in literacy and language abilities at kindergarten entry (Jacobson-Chernoff et al. 2007; Murray and Harrison 2011) generally persist into the elementary school grades. Children who develop strong reading skills continue to become better readers while children with poor skills continue to fall behind (Stanovich 1986), a phenomenon often referred to as "the Matthew Effects in reading." Betty Hart and Todd R. Risley (1995) found that at age 3, children from families on welfare had smaller vocabularies than those from

professional families, and for those same children, the differences in vocabularies at age 3 were closely related to differences in child outcomes at age 9.

The National Early Literacy Panel (NELP) reviewed empirical early literacy research to discover the factors that support early literacy development. NELP identified alphabetic knowledge (knowing the letters of the alphabet), phonological awareness (sensitivity to sounds), and name writing to be among variables that were consistently and moderately to strongly predictive of later conventional literacy outcomes (NELP 2008). Regardless of their emphasis on early literacy-focused programs, libraries were left out of the NELP report because of the lack of empirical research examining the early literacy outcomes of their programs.

While researchers have gained ground in understanding some of the foundational factors that impact long-term literacy development, the combination of these factors for literacy success is still not well defined. The NELP report emphasizes letter and sound knowledge in early literacy skills, but according to William H. Teale, Jessica L. Hoffman, and Kathleen A. Paciga (2010), this emphasis cannot be taken as justification to focus solely on these skills and neglect other crucial skills, such as comprehension, oral language, and vocabulary, which also contribute to literacy achievement.

Libraries have long recognized the need to emphasize a wide range of early literacy skills in order to have a strong impact on children's early literacy outcomes. In 2000, the Public Library Association (PLA) and the Association for Library Services to Children partnered with the National Institute of Child Health and Human Development to develop a joint early literacy project called Every Child Ready to Read (ECRR₁) as a way to begin to address these early literacy needs for libraries and the parents and other caregivers that they serve. ECRR₁, a research-based parent-caregiver program model developed by early literacy experts Grover Whitehurst and Christopher Lonigan (Meyers and Henderson 2004), became a foundational early literacy training framework emphasizing six early literacy skills: print awareness, letter knowledge, phonological awareness, vocabulary, narrative skills, and print motivation. In 2008, Susan Neuman and Donna Celano were commissioned by the American Library Association and PLA to evaluate ECRR₁ (Neuman and Celano 2010), which led to the second edition, ECRR₂. ECRR₂ shifted the presentation of the six early literacy skills from ECRR₁ to a framework of five practices (singing, talking, reading, writing, and playing) and six early literacy components (oral language, vocabulary, background knowledge, print conventions/awareness, letter knowledge, and phonological awareness).

Regardless of the emphasis on early literacy training with ECRR₁ and ECRR₂, there have been very few experimental or quasi-experimental studies conducted on the impact that library connections have on children's early literacy development. Although qualitative early literacy studies have been conducted within libraries, (McKechnie 2006; Becker 2012) many activities and methods for including early literacy in library programs are still informed by studies conducted outside libraries (Stooke and McKenzie 2011). For example, previous research has identified home literacy-related activities for young children that help promote

children's reading and writing development (Evans, Shaw, and Bell 2000; Sénéchal 2006; Phillips and Lonigan 2009). Some of these research-based home literacy-related activities transfer well into informal learning environments.

Additional research design considerations, not commonly associated with formal learning environment research, make it difficult to apply an experimental research lens to the informal learning environment of libraries. Libraries may market a storytime for preschoolers; however, unlike a formal classroom setting in which children's ages are clearly defined or controlled, library programs may include younger or older children. In addition to the variability in ages, inconsistencies in group size, individual attendance, and the fact that the children may visit the library with someone other than their primary caregiver are all factors that complicate data collection and analysis. Public library storytimes do not follow a prescribed curriculum, as do more formal school environments. Teacher certification is regulated by the state; however, public librarians may work within early literacy environments without certification or any formal early childhood education or prior knowledge of the discipline. Despite the additional complexities in designing informal learning environment studies, research investigating the important role of public libraries in children's literacy development is expanding (Celano and Neuman 2001; Campana and Dresang 2011).

The Study

Valuable Initiatives in Early Learning That Work Successfully (VIEWS2) was designed in response to the need for ways to measure the effectiveness of public library early literacy programs for young children (0–60 months). The overall research question guiding the study sought to discover whether the early literacy focus of public library storytimes makes a difference in the early literacy skills of children who attend storytime. This research, supported in part by the Institute of Museum and Library Services (IMLS), was developed with the Early Learning Public Library Partnership (ELPLP), a partnership of 30 library systems across the state of Washington that is vested in participating in the advancement of early learning; the Washington State Library; and Thrive Washington.

This article will present the methodology and findings from the first year of the VIEWS2 grant, which established a baseline picture of the early literacy content that storytime providers are including in their storytime programs as well as the early literacy behaviors that children are demonstrating while attending these programs. These research questions guided the first year:

- What types of early literacy content are storytime providers incorporating into public library storytimes?
- What types of early literacy behaviors are children demonstrating when attending public library storytimes?

- How can we evaluate early literacy outcomes in public library storytimes for children?

The 2-year study used a mixed-method, quasi-experimental design to achieve the goal of providing objective evidence that library storytimes are making a difference in children's early literacy skills.¹

Participants

In order to represent a wide variety of public libraries, the participants for the study were selected from across the state of Washington (fig. 1). Libraries were selected to participate, using stratified sampling, from more than 300 public libraries that belong to the ELPLP. Researchers sent a confidential invitation to all ELPLP storytime providers who offered children's storytimes on a regular basis, requesting volunteers to participate in the study. The libraries that the volunteers represented were classified into three strata, based on the total number of registered borrowers in their library systems: small (0–100,000 registered borrowers), medium (100,001–250,000 registered borrowers), and large (>250,001 registered borrowers).² Thirteen libraries were randomly selected from each of the large and medium groups of libraries, and 14 were randomly selected from the small group for a total of 40 libraries.

From the storytime providers who volunteered to participate, one provider was randomly selected from each of the 40 libraries. Thus, 13 storytime providers from each of the large and medium groups of libraries and 14 from the small group made up a total participant group of 40 storytime providers. These 40 storytime providers completed a survey to providing information about their education, work history, and training. Of the 40 storytime providers, 7 had a bachelor's degree, 3 had a high school diploma, and 30 had a master's in library science. Six of the 40 storytime providers had been working as a children's storytime provider for less than 3 years, 7 had been a children's storytime provider for 3–5 years, and 27 had been a children's storytime provider for more than 5 years. Eighteen storytime providers had completed ECRR1 training, 2 had received ECRR2 training, 4 had completed both ECRR1 and ECRR2 training, and 15 had not received any of the ECRR trainings. All of the storytime providers said that they use early literacy strategies in storytime.

The sample of children in the study was made up of the children who attended the storytime. All children within the age range targeted by the storytime were included in the storytime observation. Researchers did not collect any demographic or identifying information about the children at the storytime observations. Across the 120 storytime observations in the first year, researchers observed an approximate total of 1,440 children.

1. As this article focuses on the first year of the research, the quasi-experimental portion of the study will be presented in a subsequent article.

2. The strata categories were derived from the Washington State Library's size classifications.

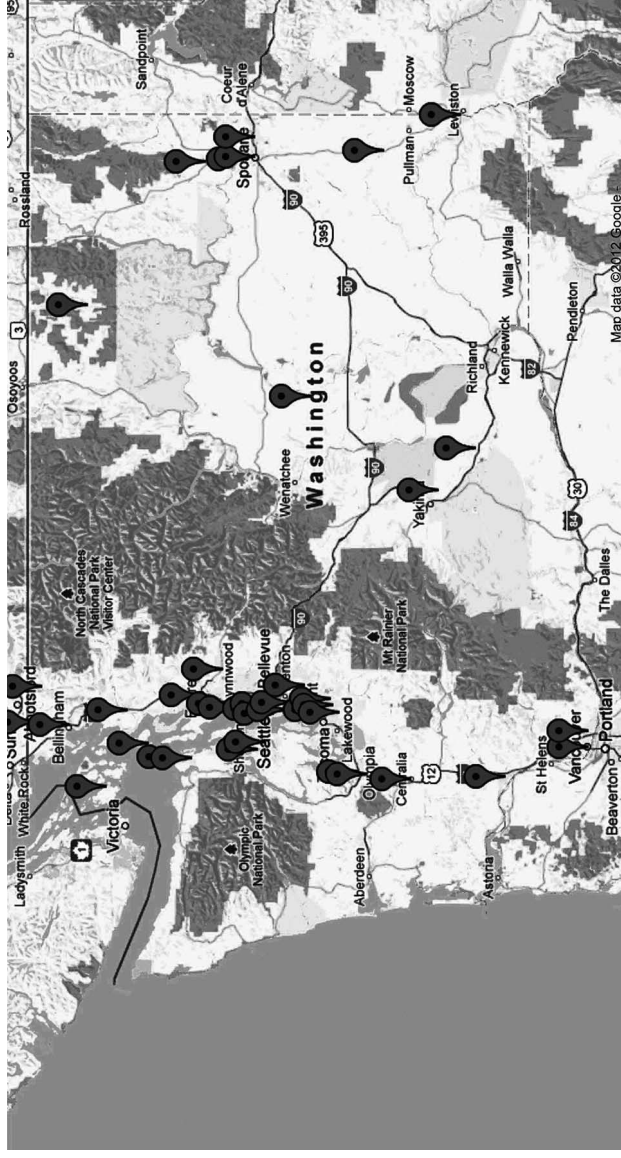


Figure 1. Geographic distribution of the participating libraries

Measures

To address the overall research question—Does the early literacy focus of public library storytimes make a difference in children’s early literacy skills?—the study needed to employ valid and reliable observation tools that would help capture the early literacy content of storytimes. To achieve this, the study utilized two tools whose purposes and design are situated in research and literature: Benchmarks Curricular Planning and Assessment Framework (BCPAF) and Program Evaluation Tool (PET).³ These tools were designed to enable data collection in group settings where participants may differ from week to week (Dresang 2013).

BCPAF was designed to examine the early learning that is occurring within informal learning environments (Feldman 2010). It builds on Washington State’s Early Learning and Development Benchmarks (Kagan et al. 2005) as a framing rubric for an assessment approach that uses behaviors or indicators to understand the learning that is occurring in groups of children, age birth to 5 years, attending programs in informal learning environments. BCPAF was used during the storytime observations to observe the children’s behavior at a group level. As BCPAF is a group-level analysis tool, it does not provide for data collection that tracks individual children. While BCPAF covers five different child development domains, only the language, literacy, and communication domain was used for this study. This was done for two reasons:

1. Though public library storytimes typically work to support learning across multiple domains of child development, in order to manage the scope of the study, the emphasis was placed on early literacy.
2. Through storytimes, storytime providers offer a valuable introduction to literacy and preliteracy skills for children during the critical first 5 years of life, yet they have not had the tools or the evidence that would enable them to advocate for their role as leaders in literacy development for young children.

The BCPAF observation tool also informed the development of the second research tool used in the study: PET. The VIEWS2 researchers created PET to mirror the language, literacy, and communication portion of BCPAF. The tools, PET and BCPAF, have similar formats, and PET was designed to complement BCPAF. Intended to examine the practitioner contribution to early literacy content in programs in informal learning environments, PET was used in this study to observe early literacy indicators demonstrated by the storytime provider leading the storytime program.

PET and the language, literacy, and communication domain in BCPAF are organized into three age ranges: birth to 18 months, 18 to 36 months, and 36 to 60 months. Within the three

3. Both tools were developed and tested by the researchers.

Table 1. Number of BCPAF and PET Goals and Indicators

Tool	B to 18 Months	18 to 36 Months	36 to 60 Months
BCPAF goals (indicators)	17 (69)	17 (83)	17 (86)
PET goals (indicators)	13 (50)	16 (74)	17 (85)

age ranges, both tools are organized into several goals related to early literacy concepts (table 1). Each goal includes several indicators (behaviors) that relate to the broader early literacy concept reflected in the goal (table 2). Using the tools for observation involves taking field notes while performing the observation and then using the field notes to code for the indicators associated with each goal. Because BCPAF is intended for group-level analysis, the researcher conducts a frequent scan of participants during the observation, working to ensure that many participants are included in the observation. In addition, to contribute to BCPAF's group-level analysis, an indicator is coded as observed if at least one participant exhibits that particular indicator.

MLIS Student Researchers

To complete data collection in 40 libraries across the state of Washington, graduate students in the master of library and information science (MLIS) program at the University of Washington's Information School participated in the study as student researchers through com-

Table 2. Example of a BCPAF and PET Goal along with Selected Indicators

Vocabulary Goal 58: Children use receptive vocabulary and comprehension Goal 61: Children demonstrate comprehension and meaning in language	
36 to 60 Mos. BCPAF Indicator	36 to 60 Mos. PET Indicator
Distinguishes between real and made-up words	Contrasts real and made-up words to prompt children to talk about differences between what words are real and what are made up
Responds to questions with verbal answers or gestures	Asks questions that may elicit short verbal answers or gestures that demonstrate that children are following the story/activity/ conversation
Extends/expands the thought or idea expressed by another	Uses strategies to assist children in having a conversation by extending/expanding thoughts or ideas expressed by others in regards to a story, book, or song
Engages in conversation that develops a thought or idea (e.g., tells about a past event)	

Note.—To view other goals and indicators, please visit the VIEWS2 website at <http://views2.ischool.uw.edu>.

pletion of a two-quarter research-in-action course (Evans et al. 2013). The course was intended to provide students with both a foundation in research methods and “authentic practice” (Evans et al. 2013). Using BCPAF and PET, student researchers were trained to objectively observe programs, take field notes on live observations, and practice coding by attending storytimes at libraries not participating in the study. The student researchers were provided with coding manuals, which included rules on coding the various indicators.

At the end of the first quarter, the student researchers had to pass a reliability assessment in order to collect data for the study, which began the following quarter, and to receive credit for the course. Percent agreement was used to analyze the students’ reliability. They were required to score above 79% agreement with the video keys to be considered reliable. Using percent agreement, the students, in the first year, had an average of 81% intercoder reliability on BCPAF and 82% on PET. Once the students completed the course and the reliability assessment, they were sent to collect storytime observation data at participating libraries.

Data Collection

Prior to the study, the storytimes across the state were found to be very diverse, having different lengths and different types of activities. Therefore, it was necessary to establish a general uniformity to the storytime observations in advance. For the purposes of this study, storytimes were defined as beginning with an introduction to the program—whether it be the opening song or the storytime provider’s introduction. The observation continued for no more than 30 minutes following the introduction and was not to include any playtime or crafting activities.⁴

A team of 22 researchers, including student researchers and the core research team, observed 3 storytimes in each of the 40 libraries for a total of 120 storytimes in the first year. Three storytimes were observed at each library to mitigate the dynamic nature of informal learning environments. Each researcher was assigned to a library so that the same researcher coded all three storytimes at the assigned library. The observations were completed in the period from March to May. The researcher worked with the storytime provider to schedule the three observations during the 3-month period. The storytimes were divided into four categories by the targeted audience of the program: birth to 18 months (baby storytimes), 18 months to 36 months (toddler storytimes), 36 months to 60 months (preschool storytimes), and birth to 60 months (family storytimes). Of the 40 storytime providers, 7 offered baby storytimes, 9 offered toddler storytimes, 22 offered preschool storytimes, and 2 offered family storytimes.

The core research team designed procedural manuals to standardize the data collection process across multiple data collections and data collectors. At each observation, the assigned

4. Many of the baby storytimes were only 20 minutes in length.

researcher informed parents and caregivers of the presence of video cameras, the goals of the research, and the aggregate nature of the data collection and to assure them that the research met the University of Washington's standards for confidentiality. The researcher conducted group-level observations of the children attending each storytime in real time and took qualitative field notes. The researcher continuously scanned the room to ensure that all the children were observed. While the researcher was performing the live observation, two video cameras were also used to record each observation—one was videoing the children, and the other was videoing the storytime provider. The video camera recording the children was set up to capture the maximum number of children in its field.

In order to limit the observations to the age ranges targeted by the storytime, researchers were instructed to code only behaviors that were exhibited by children who fell within the target age range. Since specific demographic information that might enable quick age identification was not collected, modules on child development were included in the research course to equip the researchers with the ability to assess age based on visual inspection using only the child's speech, behavior, and size. If uncertain about the age of a child, researchers were instructed to age the child up to the next level.

Following the observation, the content of the storytime program was coded once with PET using field notes taken from the video of the storytime provider presenting the storytime. The children's behaviors were coded twice using BCPAF. One coding was done from field notes of the live observation of the children, and one coding was done using field notes taken from the video of the children attending storytime. This redundancy covered the likelihood that environmental scans, whether done live or over video, are unlikely to capture everything. The data included in this article are from the video coding of BCPAF.⁵ With all coding, both BCPAF and PET, the researcher took field notes of the observations and then performed quantitative analysis using BCPAF and PET. In most cases, one coding sheet from both BCPAF and PET, which matched the target age of the storytime, was used (e.g., B-18 coding sheet for baby storytime); however, family or mixed-age storytimes required multiple coding sheets (one for each age group in attendance).⁶ These separate coding methods and instances were used to provide a holistic, mutually supportive picture of each storytime.

Results

The results from BCPAF and PET yielded quantitative profiles of the early literacy content of storytimes and of children's early literacy behavior in public library storytimes. The BCPAF and PET data were analyzed in the same manner using two levels of analysis: the goal level

5. Differences between the video coding and the live coding of BCPAF are an area for future analysis.

6. As a result of the multiple coding sheets required for the mixed-age storytimes, the N for the storytime observations is 150.

and the indicator level.⁷ The goal-level analysis focused on the goals that were met; essentially, the goals that contained indicators that were coded for during the observations. The BCPAF data and PET data for each library were each aggregated across the three observations and then across the 40 libraries. PET and BCPAF were also analyzed together, using Pearson's r , to look for a correlation between the two complementary data sets.

Children's Early Literacy Behavior at Storytime (BCPAF)

Examining the BCPAF results by themselves provides insight into the early literacy skills that children are demonstrating in storytime. Table 3 shows the percentage of storytimes in which behaviors from each goal were observed. The table breaks the storytimes down by age to establish which goals were observed with each age range. The BCPAF data help to show that children are demonstrating a wide variety of early literacy behaviors while attending storytime. For birth to 18 month storytimes, 12 of the 17 BCPAF goals were observed in over 50% of the storytimes. For 18 to 36 month storytimes, 9 of the 17 BCPAF goals were observed in over 51% of the storytimes. For 36 to 60 month storytimes, 10 of the 17 BCPAF goals were observed in over 56% of the storytimes.

Early Literacy Content in Storytime Program (PET)

Examining the PET data by themselves provides insight into the early literacy content that storytime providers are incorporating into their storytime programs. Table 4 shows the percentage of storytimes in which behaviors demonstrating each goal were observed during the program. The table presents storytime data by age to establish which goals were observed with each age range. The PET data help to demonstrate that storytime providers are including a wide variety of early literacy skills in their storytime programs. For birth to 18 month storytimes, 11 of the 13 PET goals were observed in over 67% of the storytimes. For 18 to 36 month storytimes, 12 of the 16 PET goals were observed in over 51% of the storytimes. For 36 to 60 month storytimes, 9 of the 17 PET goals were observed in over 65% of the storytimes.

Putting It All Together

Overall, when looking at BCPAF and PET together, the analysis found that there was a relationship between the BCPAF results and PET results. This relationship was examined by determining the Pearson's r for the overall PET and BCPAF scores. The results showed a strong positive relationship between the PET and BCPAF scores ($r = 0.803$, $p < 0.01$), therefore

7. This was possible because BCPAF and PET were designed to mirror each other in design and format.

Table 3. Percentage of Storytimes Coded for Each BCPAF Goal

Goal Description	Birth to 18 Months	18 to 36 Months	36 to 60 Months
	N = 30 (%)	N = 39 (%)	N = 81 (%)
Vocabulary Goal 58: Children use receptive vocabulary and comprehension	93	97	93
Vocabulary Goal 59: Children use expressive vocabulary	90	51	56
Grammar and Syntax Goal 60: Children demonstrate progression in grammar and syntax	17	51	83
Comprehension Goal 61: Children demonstrate comprehension and meaning in language	77	59	99
Expressive/Oral Language Goal 62: Children use language for a variety of purposes	100	33	99
Listening Goal 63: Children demonstrate an understanding of language by listening	93	100	98
Oral and Written Communication Goal 64: Children communicate effectively	90	54	100
Conventions or Social Communication Goal 65: Children understand and use the conventions of social communication	50	69	88
Reading Goal 66: Children demonstrate phonological awareness	50	82	69
Reading Goal 67: Children demonstrate awareness of the alphabetic principle	67	33	28
Reading Goal 68: Children demonstrate awareness of the print concepts	67	31	31
Reading Goal 69: Children demonstrate comprehension of printed material	60	46	63
Reading Goal 70: Children demonstrate awareness of written materials for a variety of purposes	20	41	9
Reading Goal 71: Children demonstrate appreciation and enjoyment of reading	73	62	14
Writing Goal 72: Children demonstrate alphabet knowledge	0	21	24
Writing Goal 73: Children use writing skills and demonstrate knowledge of writing conventions	0	3	11
Writing Goal 74: Children use writing for a variety of purposes	0	0	1

Note.—Total N equals 150 because of the multiple coding sheets required for the mixed-age storytimes. A goal is coded as observed if at least one indicator is observed.

Table 4. Percentage of Storytimes Coded for Each PET Goal

Goal Description	PET Birth to 18 Months N = 30 (%)	PET 18 to 36 Months N = 39 (%)	PET 36 to 60 Months N = 81 (%)
Vocabulary Goal 59: Children use expressive vocabulary	100	77	65
Grammar and Syntax Goal 60: Children demonstrate progression in grammar and syntax	90	85	72
Expressive/Oral Language Goal 62: Children use language for a variety of purposes	90	21	73
Listening Goal 63: Children demonstrate an understanding of language by listening	NA	100	68
Oral and Written Communication Goal 64: Children communicate effectively	93	87	100
VoCom Goal 58/61: Children use receptive vocabulary (Goal 58) and demonstrate comprehension and meaning in language (Goal 61)	100	97	99
Conventions or Social Communication Goal 65: Children understand and use the conventions of social communication	67	95	99
Reading Goal 66: Children demonstrate phonological awareness	93	100	96
Reading Goal 67: Children demonstrate awareness of the alphabetic principle	87	59	33
Reading Goal 68: Children demonstrate awareness of the print concepts	83	26	33
Reading Goal 69: Children demonstrate comprehension of printed material	83	87	75
Reading Goal 70: Children demonstrate awareness of written materials for a variety of purposes	13	64	1
Reading Goal 71: Children demonstrate appreciation and enjoyment of reading	87	31	26
Writing Goal 72: Children demonstrate alphabet knowledge	NA	51	31
Writing Goal 73: Children use writing skills and demonstrate knowledge of writing conventions	NA	NA	16
Writing Goal 74: Children use writing for a variety of purposes	NA	69	1

Table 4 (Continued)

Goal Description	PET Birth to 18 Months N = 30 (%)	PET 18 to 36 Months N = 39 (%)	PET 36 to 60 Months N = 81 (%)
Writing Goals 72, 73, 74C: Children demonstrate alphabet knowledge (Goal 72), use writing skills and demonstrate knowledge of writing conventions (Goal 73), and use writing for a variety of purposes (Goal 74)	13	NA	NA
Indicators related to Oral and Written Communication (G64) and Writing (G72, G74)	NA	10	11

Note.—NA (not applicable) is listed for the PET goals that do not have corresponding behaviors to the BCPAF goals. Total N equals 150 because of the multiple coding sheets required for the mixed-age storytimes. A goal is coded as observed if at least one indicator is observed.

demonstrating a positive correlation between the storytime provider's early literacy program content and the children's early literacy behaviors. This correlation also demonstrated that BCPAF and PET could be used together to reliably observe and code early literacy elements demonstrated by the storytime provider and the children in public library storytimes.

Discussion

The first year of research begins to address the study's overall question: Does the early literacy focus of public library storytimes make a difference in children's early literacy skills? By using BCPAF to directly observe the children attending the storytimes at a group level, the study was able to demonstrate that children are exhibiting early literacy behaviors during the storytime. Observing the storytime content, using PET, demonstrated that the storytime providers are inserting early literacy content into their storytimes. Analyzing the data from BCPAF and PET together established that there is a strong correlation between the BCPAF and PET data. That correlation can be interpreted to show that there is a relationship between the early literacy content of the storytime and the children's early literacy behavior. When storytime providers offer early literacy content, corresponding early literacy behaviors can be observed in the children.

Two of the research questions guiding the first year were in response to the need to understand what types of early literacy activity are occurring during storytime, including in the storytime content and in the children's behaviors. The PET data demonstrate that storytime providers are incorporating many types of early literacy skills in their storytime content. The BCPAF data demonstrate that the children are exhibiting many types of early literacy behaviors while attending storytime.

Findings that emerged from examining the types of early literacy skills found in storytime content and in the children's behaviors in storytimes are that while a wide variety of early literacy skills are present, a relative lack of writing skills for all ages and alphabetic principle for toddlers and preschool children (18 months–60 months) are present at storytime, with alphabetic principle occurring in fewer than 33% of the toddler and preschool storytimes observed and writing skills occurring in even fewer storytimes.⁸ These absences raise concerns given that skill with alphabetic principle and name writing, along with phonological awareness, are some of the stronger predictors of later reading success for children (NELP 2008). The relative absence of alphabetic principle and writing skills in storytime may be due to lack of training for the storytime provider, group size, limited budget for supplies, and space characteristics. Storytime providers, even with a master's in library and information science, typically lack specific training in child development, early literacy, and early learning that could expand understanding of how to incorporate and support alphabetic principle and writing skills. The group size may also impact the inclusion of both of these skills because with a larger group the storytime provider does not have the time or opportunity to monitor, respond, or interact with the children on an individual basis. Limited budget for supplies can curtail the activities a storytime provider can use to encourage alphabetic principle and writing skills, as alphabetic-principle activities can often require letters or other supplies, and writing skills often need craft supplies or other objects that utilize fine motor skills. The characteristics of the space where storytimes are held may also hinder the addition of writing skills because, without adequate space or surfaces, it can be tricky to provide opportunities to allow children to practice the act of writing.

The BCPAF and PET data also help to answer the final research question guiding the first year of data collection. Due to the relative lack of research focused on library storytimes, the researchers wanted to gain an initial understanding of how early literacy outcomes for children attending public library storytimes could be evaluated. Given the complexities with participant attendance in programs at informal learning environments, it was important to understand how outcomes can be evaluated at the group level instead of focusing on individual children. The successful use of BCPAF demonstrates that it can be used to evaluate the early literacy outcomes at the group level for children attending public library storytimes. Another significant finding from the first year was that these tools could be used successfully for research in an informal learning environment to paint a cohesive picture of programs that have previously been difficult to evaluate because of their dynamic nature. With BCPAF and PET, 22 researchers were able to pass reliability assessments on the two tools to reliably code 120 storytimes in the first year. The data that emerged from these 120 observations help to provide a deeper insight into the nature of early literacy in public library storytimes.

8. The writing skills percentages may appear lower than they actually are due to the fact that craft time and playtime were eliminated from the storytime observations.

As with any study, there are limitations with the findings described here. While other environments and factors that influence early literacy, such as home and other early learning programs, were not included in the study, they do have some influence on the children's observable early literacy behaviors, therefore possibly influencing the BCPAF findings. Both the BCPAF and PET findings may also have been constrained by the strict observation criteria. By restricting the storytime observations to a 30-minute period following the introduction, some components such as craft time and playtime were left out at some libraries. In addition, even with the reliability assessment, coding manuals, and procedure manuals, the number of researchers may have contributed to slight differences in coding across libraries. Finally, the informal and diverse nature of the public library and the size and geographic distribution of the libraries included in this study may limit the ability to generalize the results to other settings.

Conclusion

This article presents the baseline, descriptive findings of the first year of a 2-year study examining the impact of informal early literacy learning on children in library storytimes. The findings show that (1) storytime providers are incorporating many types of early literacy content into their storytime programs; (2) children are exhibiting many types of early literacy behaviors when attending library storytimes; (3) there was a positive correlation between early literacy content delivered by storytime providers and children's early literacy behaviors; and (4) the tools used in this study could be used to evaluate the early literacy outcomes of public library storytimes.

These findings help to set the stage for the quasi-experimental study that occurred in the second year of research. While still focused on the overall goal of providing objective evidence that library storytimes are making a difference in children's early literacy skills, the second year was guided by the overall research question: How, if at all, can we increase the early literacy outcomes for young children in public library programs? The methodology and findings from the second year will be presented in a subsequent article.

The implications of the findings from the first year of this study are of critical importance to early literacy development in library storytimes. While storytime providers have believed for years that storytimes are important to children's early literacy development, this is the first large-scale study that effectively assesses their impact on early literacy in a comprehensive, systematic, valid, and reliable way.

This study also provides researchers and libraries with a way to further explore and evaluate early learning in storytimes by providing valid and reliable tools as well as a model of how to apply other states' early learning frameworks to further understand early learning in public library storytimes.

Further research is needed to comprehensively aid in assessment and evaluation of library storytimes, since in addition to early literacy, storytimes work to support learning across many domains of child development. However, this study serves as a crucial first step in demonstrating the significant role of public libraries in the development of early learning in young children. It is therefore necessary to highlight the principal finding of the first year: children who attend public library storytimes respond to the early literacy content that the storytime provider delivers during the storytime, therefore demonstrating that storytime providers, through public library storytimes, are encouraging a wide variety of early literacy behaviors in young children attending the programs.

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Early Literacy in Library Storytimes, Part 2: A Quasi-Experimental Study and Intervention with Children's Storytime Providers

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ABSTRACT

Within the peer-reviewed literature, there is a shortage of experimental and quasi-experimental studies examining libraries' impact on children's early literacy development. Therefore, Project VIEWS2 (Valuable Initiatives in Early Learning That Work Successfully 2) used a quasi-experimental design to understand whether an intervention to train public library storytime providers in early literacy principles makes a difference in children's early literacy skills. In the experimental group, comparisons of preintervention and postintervention data showed statistically significant increases in the early literacy behaviors of the providers and attendees in the experimental group. There were no significant changes in the early literacy behaviors of control group providers and their attendees. A purposeful focus on early literacy principles makes a difference in storytime programs and in early literacy behaviors when children attend storytime. This article examines the design and delivery of the intervention, its effects on the study population, and its implications for practice.

Project VIEWS2 (Valuable Initiatives in Early Learning That Work Successfully 2) was a research study, funded by the Institute of Museum and Library Services, that implemented a quasi-experimental design to determine whether the early literacy focus of public library storytimes makes a difference in children's early literacy skills. Researchers focused on addressing the various challenges inherent in observing an informal learning space with populations that varied both in age and regularity of attendance. An earlier article detailed the purpose, design, and findings of the first year of the study, also known as the Project VIEWS2 baseline study (Campana et al. 2016).

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Background

To recap, researchers wanted to know whether an early literacy focus of storytime makes a difference for children's early literacy skills. To provide this understanding, data (qualitative field notes and quantitative behavioral coding) were collected at 40 libraries that were randomly selected from across Washington State. Researchers each conducted three storytime observations per library, offered to children in three age groups (0–18, 18–36, and 36–60 months) and to family groups (0–60 months). Analysis of the findings from the first year demonstrated that a wide variety of early literacy phenomena occurs in the content of the storytimes observed and in the behaviors of the children who attend the storytimes. The data also established a strong correlation between the presence of observable early literacy indicators (or behaviors) in the storytime program content and the presence of observable early literacy indicators (or behaviors) in the children who attend. Thus, an analysis of the data demonstrated that observable early literacy indicators are already present to some extent in the programs observed and, furthermore, that corresponding observable early literacy indicators are present to some extent in the children who attend storytimes. Children are not only engaging in early literacy activities in storytime but are also responding to the specific early literacy behaviors of librarians and storytime providers.

Building on these findings, the VIEWS2 researchers then wanted to know how they might increase the number of observable early literacy behaviors in the children attending the storytime through the use of an intervention with a quasi-experimental research design. This article focuses on year 2 of the study, also known as the Project VIEWS2 quasi-experimental study, in which researchers developed an intervention to train storytime providers to plan their storytime programs using research-based tools with the intention of identifying early literacy indicators and incorporating them in their storytime programs in interactive ways. Qualitative and quantitative data collection took place during year 2 and in that year's postintervention phase.

Literature Review: The State of Experimental Research in the Library Field

It is well recognized that the first years of a child's life are a critical time for both physical and cognitive development, especially language acquisition. In recent years, library programs for children have come to be recognized as informal learning environments (Howard 2013) where librarians and storytime providers model for parents and caregivers the importance of interacting with their children through a variety of literacy-based activities (Albright, Delecki, and Hinkle 2009). Children's librarians can be part of the learning process for children through the use of techniques such as scaffolding (Vygotsky 1987; Berk and Winsler 1995), which offers increasingly complex activities and opportunities to learn and grow, extending a child's learning experience. Although public librarians have been aware of the need for an increased emphasis on early literacy in their programming for young children, there has been a lack of correspond-

ing research demonstrating the impact of that programming on children and families (Smardo 1980; Dowd 1997; Mills et al. 2015).

Qualitative studies of children's programs and services in the library have asserted that library storytimes are indeed social spaces in which participants learn through interactions (McKechnie 2006; Becker 2012). However, attendance by children and families at these programs is often unpredictable (McKechnie 2006), which can create difficulties for researchers who want to conduct research and measure program impact on individual children. It is possible that these difficulties have contributed to the shortage within the peer-reviewed literature of experimental or quasi-experimental studies conducted on the impact of library programs on children's early literacy development and consequently on long-term conventional literacy gains (Chu 2015). There is a need, therefore, for an experimental or quasi-experimental study of public library storytimes that seeks to understand the impact of early literacy content in library storytimes, using tools that allow for data collection at the group level to combat the challenge of variable attendance.

The Study

This study aims to use an intervention to increase the early literacy outcomes for both the program content and the behaviors of the children who attend the program. It uses a quasi-experimental design incorporating pretests and posttests with control and experimental conditions and an intervention designed by the research team. The research questions guiding the second year are as follows: (1) What effect, if any, might an intervention delivered to storytime providers have on the early literacy content of their storytime programs? (2) What effect, if any, might an intervention delivered to storytime providers have on the number of observable early literacy behaviors of the children who attend their storytimes?

The team used two research-based tools—Program Evaluation Tool (PET; Campana et al. 2016) and Benchmark Curricular Planning and Assessment Framework (BCPAF; Feldman 2010), derived from the Washington State Early Learning Benchmarks.¹ Each tool comprises early literacy indicators (behaviors), which are grouped into several broader early literacy goals. The indicators in the PET tool are intended to be used to observe the storytime program. The indicators in the BCPAF tool are intended to be used to observe the children attending storytime at the group level. Each tool is divided into age groups of 0–18, 18–36, and 36–60 months, which correspond to the storytime groups observed in both years of the study. In addition, these tools were transformed into participant-focused planning tools for the purposes of the intervention.

1. For more in-depth explanation of these tools, please see Campana et al. (2016) and visit <http://views2.ischool.uw.edu>.

The quasi-experimental study included the same participants as the baseline study, which consisted of 40 storytime providers from across the state of Washington. See Campana et al. (2016) for more information about the recruitment of the study participants, which occurred at the beginning of the baseline study.

Intervention Design

The research team designed the intervention based on relevant literature, the observations and data from year 1, and researcher expertise. The researchers also consulted with a strategic advisory board, composed of experts in the fields of children's librarianship, early learning, early literacy, and cognitive development and other related fields, to guide the development of the intervention content. The purpose of the intervention was to give the storytime providers a foundation in both child development and early literacy; to enable the storytime providers to be more intentional and interactive in the planning and delivery of early literacy content in their storytimes during independent discovery periods; and to encourage collaboration, group learning, and problem solving among the storytime providers during the intervention.

The participants from the baseline study were randomly assigned to experimental and control groups of 20 participants each. A stratified random assignment method was used to ensure an equivalent number of large, medium, and small libraries across both conditions. Following the random assignment, one experimental library storytime provider withdrew from the study because of time constraints. This left 19 participants in the experimental group and 20 in the control group. In addition to the library that withdrew, the storytime observation data from three other libraries were excluded from the analysis because of technology and storytime attendance issues. Of these four libraries excluded from analysis, two were in the experimental group and two were in the control group, leaving 18 libraries in each condition. Furthermore, PET data from two storytimes and BCPAF data from one storytime were excluded because the data were incomplete.

Prior to the scheduling of the intervention, the participants did not know whether they were in the experimental or control group. Furthermore, once the intervention started, the research team asked participants not to discuss the intervention with colleagues. It is important to note that, on completion of the data analysis for year 1, the intervention was then delivered to the control group in the same manner as it was delivered to the experimental group.

The intervention spanned 13 weeks and consisted of three synchronous hour-long webinars (labeled 1, 2, and 3 in fig. 1), which were delivered three times each (labeled A, B, and C in fig. 1), separated by intervals (see fig. 1). The interval between webinars 1 and 2 was 3 weeks long; the interval between webinars 2 and 3 was 7 weeks long. The research team offered the webinars on three different days to maximize availability and to minimize scheduling constraints common to busy storytime providers. The researchers worked from scripts for each webinar to ensure that the content delivered to the storytime providers was consistent across webinars.

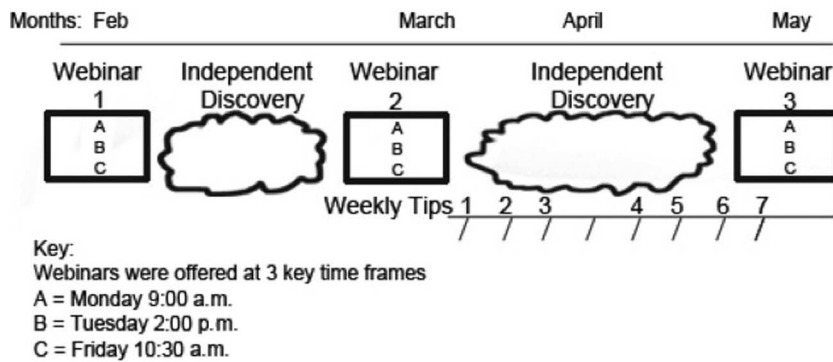


Figure 1. Visualization of the webinar-based training schedule (Bayo Urban et al. 2014)

Each experimental librarian selected a preferred day of attendance and thus was sorted into a cohort. Each webinar had three cohorts, one for each day: cohort 1 had six participants, cohort 2 had eight participants, and cohort 3 had five participants. The majority of the participants attended all the webinars. The online environment of the webinars enabled participants to attend from rural and urban communities across the state of Washington. In addition, the synchronous nature of the webinars afforded participants the opportunity to share and interact immediately, through audible conversations and text-based chat and to build an on-line community within each cohort.

The researchers planned the intervention content to provide a foundation of early literacy terminology and concepts to ensure that participants developed a shared vocabulary and understanding, as the literature has shown variance in prior exposure to early literacy in graduate library programs (Smardo 1980; Capps 2011). Researchers also wanted to emphasize alphabetic knowledge and phonological awareness, two of the eight early literacy domains in the tools, as these two domains are shown to be strong predictors of later reading readiness (National Early Literacy Panel 2008). Thus, each webinar focused on specific content and provided particular activities for participants. Webinar 1 had an instructional focus, in which researchers presented the background and purpose of the study, an introduction to early literacy with an emphasis on phonological awareness and alphabetic knowledge, and an introduction of the practitioner-focused planning tools. Webinar 2 had two parts: (1) delivering information to the storytime providers on the importance of incorporating the concept of interactivity, through the practices of dialogic reading and scaffolding, to transform storytimes from being merely performative; and (2) providing time for peer sharing and problem solving. Participants shared successes and challenges and offered feedback and ideas to one another. Webinar 3 focused mostly on providing opportunities for peer discussion and interaction, where participants could further share successes and challenges and build future plans to incorporate the knowledge they had gained during the intervention.

The intervention also provided independent discovery time for participants during the intervals between webinars 1 and 2 and webinars 2 and 3. During this time, the participants selected indicators related to phonological awareness and alphabetic knowledge and then incorporated these indicators into their storytime planning and delivery. The first independent discovery time began after the first webinar and lasted 3 weeks. The second independent discovery time began after the second webinar and lasted 7 weeks. During the independent discovery time following the second webinar, the team sent weekly emails with tips and strategies for the participants to use in their storytimes. This hands-on approach enabled the participants to practice their storytime planning, with guidance from the research team, by combining the tips with the practitioner-focused planning tools. Participants conducted the independent discovery time alone and without any researcher observation or recording.

Year 2 Data Collection

The year 2 postintervention data consisted of (1) qualitative field notes collected during both live and video-based observations and (2) quantitative coding from the live and video-based field notes using the PET and BCPAF tools.

Data were collected in an identical manner to the first-year baseline data. The researchers consisted of a core team of 5 people and 20 MLIS students. Researchers each observed three 30-minute storytimes over 3 months at each of the 39 libraries for a total of 117 storytimes. A procedure manual clarified the start and end times for each session's video recording and instructions for coding and taking field notes, which helped to ensure that data collection was equivalent across libraries. Each researcher was assigned to a library so that the same researcher coded all three storytimes at that library. The storytime providers were asked to ensure that they were presenting storytimes to the same age group with which they had been observed in year 1. Storytime age groups were 0–18 months (baby storytimes), 18–36 months (toddler storytimes), 36–60 months (preschool storytimes), and 0–60 months (family storytimes). Researchers video recorded each storytime and took live field notes of the children's behaviors during each observation. These field notes served as a basis for the live coding of early literacy indicators observed in the children's behaviors using BCPAF.² A second round of observations was then conducted of the video-recorded storytimes, with the researcher taking field notes of both the content of the program and the children's behaviors. The field notes taken from the video recording of the program were coded using BCPAF and served as the basis for the video-based coding using PET. Campana et al. (2016) provide in-depth details of how the research team constrained the observations to control for variances across programs.

To help with data collection, the research team designed a research-in-action class to train MLIS students as student researchers. During the course, the students worked to reliably use

2. The data presented in this article only include the video coding of BCPAF.

BCPAF and PET. The student researchers had to pass a reliability assessment for their coding to be used in the study and so they would receive credit for the course. The reliability assessment consisted of observing three videos of storytimes, taking field notes on the content of the storytime program and the children's behaviors, and coding the field notes of the storytime program using PET and the field notes of the children's behaviors using BCPAF. For each video, reliability was calculated between each student's coding and the key established by the core research team, using percentage agreement, Cohen's kappa, and Pearson's *r* (see table 1). It is important to note that the MLIS student researchers did not know which treatment group the storytime providers had been assigned to or the nature of the content of the intervention.

Results

The data from the PET and BCPAF coding of the video-recorded storytime observations were examined to provide insight into the effects of the intervention on the early literacy content included in the storytime programs (PET) and in the children's early literacy behaviors while attending those programs (BCPAF). Year 1 data were analyzed using the Mann-Whitney *U* test to detect differences between the control and experimental groups (see tables 2 and 3). The Bonferroni procedure was applied to control for the family error rate. No statistically significant differences were found between the two groups, so they were considered to be equivalent on the early literacy content and early literacy behaviors occurring in their storytimes.

To determine any effects from the intervention, year 2 data for the experimental group were compared with year 1 data for the experimental group. This comparison would indicate whether any changes had occurred in the early literacy content of the storytime programs and in the children's early literacy behaviors. The year 2 and year 1 data for the control group were also compared with look for evidence of any change because an absence of change in the control group data can further support any effects that might be visible in the experimental group data.

The PET and BCPAF data sets were analyzed using two levels of variables: the goal level and the indicator level. Goal-level variables reflect whether goals are met. Each goal was considered met for a storytime if at least one of the goal's indicators was observed during that storytime

Table 1. Average Intercode Reliability Scores

	PET	BCPAF
% agreement	85	83
Cohen's κ	.68	.65
Pearson's <i>r</i>	.81	.74

Table 2. Year 1 PET Data: Results of Mann-Whitney *U* Tests for Differences between Control and Experimental Groups

PET Goal	Mann-Whitney <i>U</i>
Vocabulary G59: Expressive vocabulary	1,339
Grammar and Syntax G60: Progression in grammar and syntax	1,067
Expressive/Oral Language G62: Language is used for a variety of purposes	1,271
Listening G63: Understanding language by listening	849
Oral and Written Communication G64: Children communicate effectively	1,259
Conventions of Social Communication G65: Conventions of social communication	1,240
Reading G66: Phonological awareness	1,128
Reading G67: Alphabetic principle	1,256
Reading G68: Awareness of the print concepts	968
Reading G69: Comprehension of printed material	1,312
Reading G70: Awareness of written materials for a variety of purposes	1,130
Reading G71: Appreciation and enjoyment of reading	1,136
Writing G72: Alphabet knowledge	911
Writing G73: Writing skills and conventions	493
Writing G74: Writing for a variety of purposes	854
VoCom G58/61: Receptive vocabulary (58) and comprehension and meaning in language (61)	1,450
Writing G7234C: Alphabet knowledge (72), writing skills and conventions (73), and writing for a variety of purposes (74)	Excluded because $n < 20$
Writing G75C: Oral and written communication (64) and writing (72, 74)	980
Overall number of goals met	1,265
Number of reading goals met	1,225

Note.—*U* values rounded to nearest whole number. All $p > .05$.

(Campana et al. 2016). Indicator-level variables reflect the proportion of indicators observed over total number of indicators per goal.

Putting Year 1 and Year 2 Together

Comparisons of the postintervention video-based data from year 2 and the baseline video-based data from year 1 were performed separately for the control group and the experimental groups. Year 1 records were matched to year 2 records according to library and attendee age group to equalize representation among libraries; unmatched records were excluded from analyses. Thus, three storytimes for each year for each of the 36 libraries (18 control and 18 experimental) composed the data set. The Wilcoxon matched-pairs signed-rank test was used to detect year 1 and year 2 differences in the numbers of indicators observed for storytime

Table 3. Year 1 BCPAF Data: Results of Mann-Whitney *U* Tests for Differences between Control and Experimental Groups

BCPAF Goal	Mann-Whitney <i>U</i>
Vocabulary G58: Receptive vocabulary	1,163
Vocabulary G59: Expressive vocabulary	1,358
Grammar and Syntax G60: Progression in grammar and syntax	1,339
Comprehension G61: Comprehension and meaning in language	1,420
Expressive/Oral Language G62: Language is used for a variety of purposes	1,166
Listening G63: Understanding language by listening	1,242
Oral and Written Communication G64: Children communicate effectively	1,316
Conventions of Social Communication G65: Conventions of social communication	1,351
Reading G66: Phonological awareness	1,022
Reading G67: Alphabetic principle	1,263
Reading G68: Print concepts	1,087
Reading G69: Comprehension of printed material	1,332
Reading G70: Awareness of written materials for a variety of purposes	1,421
Reading G71: Enjoyment of reading	1,440
Writing G72: Alphabet knowledge	1,298
Writing G73: Writing skills and conventions	1,427
Writing G74: Writing for a variety of purposes	1,458
Overall number of goals met	1,418
Number of reading goals met	1,357

Note.—*U* values rounded to nearest whole number. All $p > .05$.

providers and their attendees in each of the experimental and control groups. The Bonferroni procedure was used to control for the family error rate.

Comparison of PET Data

Comparison of year 2 and year 1 revealed some statistically significant differences in the early literacy program content of the experimental group but no changes in the control group. Among the goal-level variables, there was a statistically significant increase in the number of goals met from preintervention to postintervention ($z = 3.4, p < .05$) in the experimental group storytimes. Among the indicator-level variables, there were significant increases in the proportion of indicators observed from preintervention to postintervention for three goals. See table 4 for details.

Comparison of BCPAF Data

Comparison of year 2 and year 1 revealed some statistically significant differences in the early literacy behaviors of children attending storytimes provided by the experimental group but no

Table 4. Changes in PET Data from Year 1 to Year 2

PET Goal	Group			
	Control		Experimental	
	<i>z</i>	<i>p</i>	<i>z</i>	<i>p</i>
Vocabulary G59: Expressive vocabulary	.9	>.05	2.1	>.05
Grammar and Syntax G60: Progression in grammar and syntax	1.0	>.05	1.1	>.05
Expressive/Oral Language G62: Language is used for a variety of purposes	.8	>.05	.1	>.05
Listening G63: Understanding language by listening	.6	>.05	3.5	<.05
Oral and Written Communication G64: Children communicate effectively	.5	>.05	.7	>.05
Conventions of Social Communication G65: Conventions of social communication	1.1	>.05	.2	>.05
Reading G66: Phonological awareness	.1	>.05	2.3	>.05
Reading G67: Alphabetic principle	1.1	>.05	4.2	<.01
Reading G68: Awareness of the print concepts	1.4	>.05	1.1	>.05
Reading G69: Comprehension of printed material	.6	>.05	1.4	>.05
Reading G70: Awareness of written materials for a variety of purposes	1.4	>.05	.7	>.05
Reading G71: Appreciation and enjoyment of reading	.9	>.05	1.0	>.05
Writing G72: Alphabet knowledge	1.1	>.05	4.1	<.01
Writing G73: Writing skills and conventions	.7	>.05	.9	>.05
Writing G74: Writing for a variety of purposes	.8	>.05	.6	>.05
VoCom G58/61: Receptive vocabulary (58) and comprehension and meaning in language (61)	1.4	>.05	2.1	>.05
Writing G7234C: Alphabet knowledge (72), writing skills and conventions (73), and writing for a variety of purposes (74) ^a	...	...	...	...
Writing G75C: Oral and written communication (64) and writing (72, 74)	.2	>.05	1.6	>.05

^a Excluded because $n < 2$.

changes in the children's early literacy behaviors at those offered by the control group. Parallel to the PET results, there was a statistically significant increase from preintervention to post-intervention in the number of goals met ($z = 3.7, p < .01$) by the children attending the experimental group participants' storytimes. Significant increases from preintervention to post-intervention were also found in two of the indicator-level variables in the experimental group. See table 5 for details.

Discussion

Year 2 worked to build on the correlation uncovered in year 1 between the early literacy content of public library storytimes and the early literacy behaviors of the children who attend

Table 5. Changes in BCPAF Data from Year 1 to Year 2

BCPAF Goal	Group			
	Control		Experimental	
	<i>z</i>	<i>p</i>	<i>z</i>	<i>p</i>
Vocabulary G58: Receptive vocabulary ^a	...	...	...	...
Vocabulary G59: Expressive vocabulary	.2	>.05	1.9	>.05
Grammar and Syntax G60: Progression in grammar and syntax	.5	>.05	1.0	>.05
Comprehension G61: Comprehension and meaning in language ^a	...	...	...	...
Expressive/Oral Language G62: Language is used for a variety of purposes ^a	...	...	...	...
Listening G63: Understanding language by listening ^a	...	...	...	...
Oral and Written Communication G64: Children communicate effectively ^a	...	...	...	...
Conventions of Social Communication G65: Conventions of social communication	.9	>.05	1.9	>.05
Reading G66: Phonological awareness	2.6	>.05	1.5	>.05
Reading G67: Alphabetic principle	1.4	>.05	4.4	<.01
Reading G68: Print concepts	.9	>.05	3.5	<.01
Reading G69: Comprehension of printed material	1.2	>.05	.6	>.05
Reading G70: Awareness of written materials for a variety of purposes	.2	>.05	.7	>.05
Reading G71: Enjoyment of reading	2.2	>.05	1.9	>.05
Writing G72: Alphabet knowledge	1.7	>.05	1.9	>.05
Writing G73: Writing skills and conventions	.4	>.05	.3	>.05
Writing G74: Writing for a variety of purposes	.1	>.05	.0	>.05

^a Excluded because 100% of the preintervention storytimes met the goal.

them (Campana et al. 2016) by designing and delivering an intervention to storytime provider participants with the goal of trying to increase the number of observable early literacy indicators in the children attending their storytimes. The success of this goal can be understood through an examination of the data with respect to the two research questions guiding the study.

Research Question 1

The PET data help to provide insight into research question 1. The effects of the intervention on the early literacy content of the storytimes offered by the experimental storytime providers can be seen when examining the changes in the PET data from year 1 to year 2. The statistically significant difference in the preintervention-postintervention comparison of the PET goals observed in the storytimes of the experimental group, combined with no changes found in the storytimes of the control group, suggests that the intervention was effective in helping

the storytime providers to increase the early literacy content in their storytimes, essentially helping them learn how to more intentionally incorporate early literacy.

The impact of the intervention's emphasis on alphabetic principle in the storytime content can also be seen at the indicator level through the statistically significant increase, when comparing year 2 with year 1, of the number of alphabetic principle-related indicators observed in the storytime content offered by the experimental group. These findings suggest that the intervention's emphasis on alphabetic principle was successful, possibly indicating that the experimental storytime providers more intentionally incorporated alphabetic principle-related content into their storytimes. This is particularly important because the storytime observations in year 1 uncovered a relative lack of storytime content focused on alphabetic principle (Campana et al. 2016), so it appears that the intervention was effective in helping to address this lack.

However, despite the intervention's focus on phonological awareness, there were no statistically significant changes at the indicator level in the number of observable phonological awareness indicators in the program content from year 1 to year 2 in the storytimes offered by the experimental group. This may be because of the high percentage of a few of the PET phonological awareness indicators observed across the libraries in year 1, potentially masking any observable effects by the intervention on the remaining phonological awareness indicators. Conversely, the PET data did reveal a statistically significant increase from preintervention to postintervention for the number of indicators observed in the listening goal. This may be related to the intervention's focus on interactivity because several of the indicators under the PET listening goal use interactive behaviors.

Research Question 2

The BCPAF data help to provide insight into research question 2, regarding the effects of the intervention with the storytime providers on the early literacy behaviors of the children who attend their storytimes. The statistically significant increase that emerged in the comparison of year 2 with year 1 for the number of BCPAF goals met in the storytimes of the experimental group, combined with no changes in the number of BCPAF goals met in the storytimes of the control group, suggests that the intervention with the experimental storytime providers was effective in increasing the number of observable early literacy indicators in the children attending the storytimes of the experimental group.

Corresponding to the statistically significant increase in the number of alphabetic principle indicators observed in the storytime content, a statistically significant increase was also found at the indicator level, when comparing year 2 with year 1, in the number of alphabetic principle indicators observed in the behaviors of the children attending the storytimes offered by the experimental storytime providers. This finding also appears to support the effectiveness of the intervention's emphasis on alphabetic principle. Moreover, an increase in the number of

alphabetic principle indicators observed in both the program content and in the behaviors of the children suggests that the children are responding to the content being offered in the early literacy storytime.

Even though the intervention emphasized phonological awareness, there was not a statistically significant increase at the indicator level in the number of phonological awareness indicators observed in the children's behaviors. This may be because a few of the BCPAF phonological awareness indicators were found in a large percentage of storytimes in year 1.

Summary

This article has presented the design, delivery, and effects of an intervention—delivered as part of the Project VIEWS2 quasi-experimental study—on the number of observable early literacy indicators of children attending public library storytimes. There are two major findings. First, following the intervention, the storytime observation data revealed some statistically significant increases in the early literacy content of the storytimes offered by the storytime providers in the experimental group but no statistically significant increases in the early literacy content of the storytimes offered by the storytime providers in the control group. Second, following the intervention, the storytime observation data also revealed statistically significant increases in the early literacy behaviors of the children attending the storytimes offered by the experimental group storytime providers but no statistically significant increases in the early literacy behaviors of the children attending the storytimes offered by the control group storytime providers.

Implications

One broad implication of these findings may be of critical importance to researchers in the field of early literacy in informal learning environments, such as library storytimes. Although storytime providers have long believed that storytimes are important to children's early literacy development, this is the first large-scale quasi-experimental study to assess informal learning environments such as library storytimes in a comprehensive, systematic, valid, and reliable way. Through the use of research-based tools, including a group-level observation protocol for the children, and the design and delivery of a targeted intervention, this study has demonstrated that quasi-experimental research is possible in the informal learning environment of public library storytimes.

Another implication of this study—of equal importance to librarians and library administrators—is that designing and delivering training for storytime providers that emphasizes intentionality and interactivity in the planning and delivery of the early literacy content of storytimes and allows the providers time to interact and share ideas with each other may increase the early literacy content and the children's observable early literacy behaviors during storytime. Furthermore, the themes, content, and activities in the intervention can be incorpo-

rated into MLIS curricula to better prepare future children's librarians and storytime providers with a solid foundation in early childhood education and an intentional, interactive approach to storytime planning and delivery.

Limitations

This quasi-experimental study does have certain limitations that need to be discussed. The research team included several different researchers, including a different group of MLIS students each year. Though we applied the same reliability test each year, it is possible there could still be some variations in the coding as a result. Early literacy indicators can be affected by so many external factors, such as a child's home environment and exposure to environmental print, that are beyond the control and scope of this research study. Furthermore, because of the nature of field research, it is not possible to control for variables such as unexpected attendance at these noncompulsory storytime programs, materials chosen and delivered in the program, and children's abilities to sit through the entire program. The design of the study intentionally took some of these factors into consideration by asking researchers to observe three storytimes at each library and by using group-level observational tools for the children. Still, there remain external factors that bear consideration.

Conclusion

This study serves as an important first step in demonstrating the significant role of public libraries and other informal learning environments in the early learning development of young children. Given the richness of the VIEWS2 data set, there are many ways the data can be further analyzed to provide additional insight into the nature of early learning in library storytimes. As such, there are future plans to analyze the storytime observation data in other ways, such as comparing and going into greater depth for each age range within each research tool, isolating the reading goals, and examining the impact of the intervention's focus on intentionality, interactivity, and community.

Further research is needed to comprehensively aid in the assessment and evaluation of library storytimes because they have multiple goals and purposes in addition to increasing early literacy. The researchers are already working to build on the findings of this study in the future by exploring how storytime content incorporates multiple domains of child development. In addition, future research should extend the boundaries created for this study to include supplementary storytime components not offered at all libraries, such as playtime and craft time.

Finally, additional research is needed to explore storytimes outside of the library to understand the longer term impact they can have on the everyday lives of the children and families who attend. Possible studies in this area include an examination of how children's rooms in public libraries can teach or reinforce early literacy skills through the environmental design and layout; an exploration of the impact storytimes can have on children's social and emo-

tional growth, especially how these relate to kindergarten preparedness; and a survey of parents and caregivers to understand what they are doing at home to extend the learning that is taking place in storytime and to measure how, if at all, their own behavior has changed in their interactions with their children as a result of storytime. It would be interesting to measure the effects that storytimes have on caregiver behavior and how to help librarians understand their roles as mentors.

In conclusion, VIEWS2, the quasi-experimental study, offers initial observational data that provide a good foundation for future research. The study demonstrates that helping storytime providers to be more intentional and interactive with their early literacy practices leads to gains in children's early literacy behaviors at storytime. The field of children's librarianship can take advantage of this critical demonstration of impact to advocate for the importance of the early literacy programs they offer to families and young children in their communities and to develop ways to continuously improve and grow their practice to meet their communities' dynamic needs.

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