

In the picture:  
Representations of librarianship  
in children's picture books  
published in the UK  
between 1994-2014

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## Abstract

The aim of this study is to enhance understanding of how librarians are perceived by UK society, with the intention that such knowledge be used in campaigns to enhance their image, and thereby encourage more young people to enter the profession.

The following three objectives are utilised to accomplish this aim:

1. the literature review covers a range of sectors to produce a broad understanding of how children's books reflect social ideologies
2. depictions of librarians and libraries in children's picture books are analysed, contributing a unique perspective to existing library research
3. portrayals are discussed in terms of their accuracy and ideological attitude, with changes mapped over time.

Representations of libraries and librarians have been gathered from both the narratives and illustrations in a set of eight children's picture books published in the UK between 1994 and 2014, using a custom data-gathering framework. This involves hermeneutics, semiotics and a 'positive, neutral or negative' ideology. Key data has then been transferred to a coding device to enable comparative analysis and compilation of overviews.

The thesis has found that depictions of libraries and librarians have been more favourable in the present century than they were in the last. Even when aspects of the stereotype were detected, they did not produce a negative view of the profession, and no correlation was found between stereotyping and the overall view of librarians. However, the interaction of the librarian with their patrons made a significant impact on overall ratings.

The textual analysis corroborated literature review findings of a lack in differentiation between professional and para-professional staff, which may be causing misunderstanding of the level of skills and knowledge that librarians possess. Comprehension of our value to society is therefore deficient and must be urgently addressed if we are to entice more young professionals.

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## Abbreviations

### Organisations

ACE – Arts Council England

ARA – The Archives and Records Association

BBC – British Broadcasting Corporation

CILIP – Chartered Institute of Library and Information Professionals

CIPFA – Chartered Institute of Public Finance and Accountancy

LISU – The Library and Information Statistics Unit, Loughborough University

### Book titles

Little Bo Peep – Little Bo Peep’s library book

Maisy – Maisy goes to the library

Delilah Darling – Delilah Darling is in the library

Midnight Library – The Midnight Library

Library book for Bear – A library book for Bear

(See References 7.1 Sample set for full citations)

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# 1. Introduction

## 1.1 Background

According to Nick Poole (2017), CEO of the Chartered Institute of Library and Information Professionals (CILIP), one of the main challenges for the sector at the present time (and indeed historically) is the attitude of others towards us. 45% of CILIP members will reach retirement age in the next ten years (Poole, 2017; Wilder, 2000; LISU, 2006; Shaw, 2010) and a negative and outdated image may be contributing to the deficit of new people entering the profession (Schuman, 1990; Shaffer & Casey, 2012). Furthermore, according to Poole (2017), most policy makers do not know where libraries fit in to the post-digital world, and many do not have a mental model of the 'information professional'.

If, as Lincoln & Guaranteed (1985, in Pickard, 2013, p. 12) state, it is not possible to "separate cause from effect, as all entities are in a state of simultaneous shaping", depictions of librarianship in children's literature are likely to be influencing children's views. Therefore, if those portrayals are based on outdated or incorrect stereotypes, and/or negative or incorrect interpretations of the role of the librarian, this may be having long-reaching detrimental effects. Not only on library use, but also on young people's desire to enter the profession, and key stakeholders' understanding of the assets that librarians can bring to the modern workforce. Furthermore, a surprising number of children's picture books featuring libraries do not include librarians, even in their illustrations (for example Thompson, 1998, *How to Live Forever*; Cleminson, 2011, *Otto the Book Bear*; and Coelho, 2017, *Luna Loves Library Day*), which may be compounding the opinion that librarians are unnecessary and dispensable.

The information profession has been conscious that negative stereotypes may be damaging their reputation for many years (Tannenbaum, 1963; Schuman, 1990; Radford, 1992; Stevens, 1996; Radford 1997; Wilder, 2000; Arant & Benefiel, 2002; Elhard, 2005; Tancheva, 2005; Pagowsky, 2014, Teicher, 2014; Cassidy, 2017, CILIP, 2017). A number of studies have been undertaken to assess how libraries and librarians are perceived, using a range of primary sources including films (Radford & Radford, 2003; Tancheva, 2005; Shafer & Casey, 2012),

cartoons (Highsmith, 2003), mass media (Luthmann, 2007; Shaw, 2010) and children's books (Tannenbaum, 1963; Heylman, 1975; Stevens, 1996 and 1999; Yontz, 2003; Maynard & McKenna, 2005). However, despite suggestions that children's picture books have the greatest potential to influence change, no research has yet analysed a sample of picture books in this way.

Most recent research has found that the public view of libraries is positive, but that the role of the librarian is not adequately understood. The purpose of this dissertation therefore, is to study a sample set of children's picture books, which are set in a library and contain at least one librarian, in order to analyse whether depictions have changed over time and whether they present an accurate reflection of librarians' skills and attributes. This will enable a discussion of the potential effect portrayals of librarianship may be having on the profession in the current age.

## 1.2 Aims and objectives

This thesis will enable librarians to comprehend how they are depicted by children's authors and illustrators, and how they are therefore perceived by the younger generation. It is hoped that this knowledge will be used by librarians and policy makers to challenge erroneous stereotypes and work to improve the image of librarianship, thereby encouraging more young people to join the profession.

The main objectives are to:

1. review literature from educational, social, artistic and literary sectors in order to appreciate the influence picture books have on children's understanding of the world, and the ways in which they can be considered reflections of contemporary social concepts and ideologies
2. contribute a unique perspective to existing research on the image of the librarian by analysing a variety of children's picture books that include librarians and libraries, and exploring how each are depicted

3. consider if portrayals have changed over time, and whether the librarian's role, key skills and attributes are accurately and positively represented.

The methodology includes a representative literature review, followed by a hermeneutic and semiotic analysis of children's picture books using a custom coding framework. Books have been chosen for analysis using a sampling approach, covering two decades (1994-2014) of children's picture books published in the UK.

According to Pickard's paradigm descriptions, this research is based on interpretivism with a relativist ontology, and is centred by the view that realities "are time and context bound" (2013, pp. 6-13). This framework is explored particularly with regard to objective 3, and the literature review examines key data on public libraries, and the demographics of the profession during the period of study. Within this model the approach is one of critical theory and narrative analysis, which "engages in ideologically orientated investigation, examining current thought and social structures" (Pickard, 2013, p. 11); and uses an emergent design approach to allow the literature review to inform the direction of the research.

### 1.3 Scope

There are a variety of ways that this research topic could be investigated. This thesis will look at how depictions of librarianship have changed over time, particularly regarding the tasks librarians are shown performing and the attitudes conveyed in a set of children's books. These will be formed of a sample from the sub-genre of picture books. To restrict the selection to a suitable quantity for analysis in the time available, only books published first in the UK have been included. Titles must be set predominantly in a library and feature a librarian to qualify. A date range of twenty years set the final grouping to a collection of eight titles.

Concepts that are out of scope for this project, but may be considered in future studies include: comparisons between representations of librarians in children's and adult's fiction; examinations of other sub-genres (such as illustrated fiction, young adult literature, adult literature, children's non-fiction); comparisons of librarians described in books written by librarian authors as opposed to 'regular' or literary authors; changes in technology and whether

librarians are depicted as keeping up with these at different points in history. Comparisons between picture books published in different countries would be particularly interesting.

The phenomenon of books containing 'librarianless' libraries are also not covered in depth in this work. This would provide an interesting discussion regarding how the profession is viewed and the impact of the de-professionalisation of many public libraries, many of which are now staffed predominantly by volunteers. A comparison of such books with those that do contain librarians could also contribute useful insights.

#### 1.4 Structure

The dissertation is made up of five further chapters:

**Chapter 2** contains the **literature review** which is split into three sections – the first encompasses a brief history of public librarianship and key statistics on the sector during the period of study (1994-2014); the second examines the existing body of research on the image of the librarian; and the final section explores a range of critics of children's literature, including literary, social, educational, and art-based studies.

**Chapter 3** provides an account of the **methods** used to collect and analyse the data in order to meet the aim and objectives set out above. This chapter also includes a justification of the approach chosen, acknowledgement of the limitations of the study, and lessons learned.

**Chapter 4** presents the **results** of the study, which have been grouped into general findings, followed by the representation of librarians (including a review of the librarian stereotype, tasks depicted and the overall impression that the books give of the profession). Finally the representation of libraries is considered in terms of tools, organisation of the space and the overall impression presented.

**Chapter 5 discusses** how the results meet the aim and objectives of the study, and their relation to existing literature.

**Chapter 6** draws everything together into a **conclusion**.

## 2 Literature review

The literature review selection process was representative. Its three strands encompass: a study of library and information literature regarding public librarianship during the period of study; an appraisal of the image and stereotyping of librarians from a variety of sources; and the consultation of key children's literature critics.

The final part of the search provided an understanding of picture books and their effect on how children learn to understand the world; which can be applied to their appreciation of librarians' place within societal ideologies. Education and social studies research was consulted, as were examinations of how illustrations in picture books may be 'read' and de-coded.

### 2.1 Public librarianship

The birth of the modern public library began in the UK with the Public Libraries Act of 1850, yet it was not until 1880 that the Library Association introduced professional certificates (Luthmann, 2007, pp. 773-774). This lack of recognition of the librarian's skill set from the outset may be one of the main causes of the poor understanding of librarians' level of education and knowledge (Shaw, 2010).

Whilst more and more public libraries fall prey to budget cuts and are either closed or passed into the hands of local volunteers (Arts Council England, 2012; Maynard & McKenna, 2005), the number of physical books being published is still increasing. Further the role of libraries and librarians is changing. As Erin Cataldi recently stated:

"Librarians have to strive to stay relevant in a society that values a quick fix over working to find accurate information. Evolving to meet and exceed a community's needs and expectations is crucial. We've never been more needed, yet valued less and we need to change that" (in Cassidy, 2017, p. 181).

It is tempting to assume that such a need for change is recent; that libraries have previously been relatively fixed in their form, but "the history of libraries has been a story of constant change and adaptation" (Campbell & Pryce, 2013, p. 15).

In 2006 (towards the middle of the present study's sample decade) Loughborough University published the last of the LISU's unparalleled Annual Library Statistics, which followed trends over a ten year period. At that time there were 9,900 chartered librarians working in the UK, however this represented a drop of 17% in just five years (LISU, 2006, p. 1). Public libraries saw a decline between 1993 and 1998, when expenditure on public libraries was below that of inflation, but this trend had been reverted with expenditure having risen consistently during the following seven years (LISU, 2006, p. 2). LISU also reported that 2004-2005 saw an increase of professional staff in post of 1.5% across the UK. However, professional posts had decreased by 12.8% over the ten-year period (1995-2005), and accounted for just 23% of the public library workforce in 2004-2005 (LISU, 2006, pp. 100-102). By 2014, this percentage had dropped even further, to just 16% (LISU, 2015). However, the proportion of book stock for children was stated to be increasing and was at 30% in 2005 (LISU, 2006, p. 3). There was also a 2.1% rise in issues of children's books in the UK from 2004-5, and this was the first reported increase since 1996-7. The number of visits to public libraries had been mounting over three years (2002-2005), and was 2.5% higher than in 2000. Visitors using computing facilities and audio-visual materials were also on the rise (LISU, 2006, p. 3). It is regrettable that no similar report exists to compare this information with the latter part of the period being studied, but it still provides useful insights into the sector during those years during that time.

According to Arant & Benefiel (2002) all occupational groups have an interest in how they are perceived by others, both within and outside of their profession, but none more so than librarians who feel they are constantly called upon to prove their worth – a sentiment that Tannenbaum shared back in 1963. Ironically, Arant & Benefiel suggest that latterly the need to be more transparent has led to librarians becoming “largely invisible to their clientele” (2002, p. 2). The librarianless libraries encountered during this research may also be a consequence of this issue.

In his introduction to *This is what a librarian looks like*, Cassidy (2017) hypothesized that what made Ptolemy I Soter's Great Library of Alexandria great was not just the collection of books; it was the "insatiable pursuit, creation, and dissemination of knowledge as a force to drive

civilisation" (p. 3); therefore it was the librarians that made the library great. Cassidy goes on to state that:

"what changes a collection of books into something useful is a librarian: a curator, an indexer, a manager, a gardener who knows what to cut back, what to add, what to highlight, and, most of all, what the community around them needs to grow as a society" (p. 7).

This is a sentiment emphatically reflected in author Neil Gaiman's interview for the Arts Council England in 2014 (Litt, 2014). The problem is that, when done well, these are all things that can be taken for granted, especially if people are not aware of the knowledge and skill that goes into each of those important (though largely latent) undertakings.

Interestingly, Doctorow's description (in Cassidy, 2017, p. 56) of a public library is a place "where skilled information professionals assisted the general public with the eternal quest to understand the world"; i.e. in describing the 'place' Doctorow actually describes the people. Yet other essays within Cassidy's volume such as John Scalzi's, where he claims that he "wouldn't have the life I have without libraries" (pp. 96-98), describe many libraries (ten in Scalzi's case) that all positively affected people's lives. However, Scalzi's three pages of description of libraries that have influenced him only ever cover the buildings, their contents and what he got from them. Not a single librarian is mentioned. This in a book entitled *This is what a librarian looks like* [my emphasis]. Bretagne Byrd suggests that "The most important challenge libraries are facing is the lack of awareness of what we do" (in Cassidy, 2017, p. 148). Wide dissemination of influential children's picture books that depict librarians' roles accurately and show us as personable, skilful and helpful people could be one way of rectifying this.

## 2.2 The image of the librarian in popular culture

Although there have been a number of studies of librarians in popular culture, the concept of using children's books to analyse the cultural history of librarianship has not been fully exploited (Yontz, 2002). Further it has not been possible to find any research on how librarians are presented in picture books. Most of the papers that review children's books are focused on

US publications, and few do so via analysis of the text (and in this case images) in a qualitative way.

Despite librarians considering themselves to have a negative public image (Tannenbaum, 1963; Heylman, 1975; Schuman, 1990; Arant & Benefiel, 2002; Mosley, 2002; Church, 2002; Highsmith, 2002; Radford & Radford, 2003; Posner, 2003; Luthmann, 2007; Shaw, 2010; Shaffer & Casey, 2012), almost all of the research discovered about librarians in literature and popular culture found that librarians are generally portrayed positively (with the exceptions of Tannenbaum, 1963, and Peresie & Alexander, 2005; in Shaw, 2010). Conversely, several papers found that at least part of the stereotype of the middle-aged, white, female librarian persists (Heylman, 1975; Stevens, 1999; Yontz, 2002; Maynard & McKenna, 2005).

Radford & Radford (2003) analysed Hall's cultural studies theories on stereotyping, which were derived from Saussure's semiotic approach, and suggested that continued use of such stereotypes is to be expected. Hall claims that meanings can only be shared within a culture when there are signs or symbols that represent an idea or concept, or in this case a profession. Further, Hall postulates that there are two types of signifier: iconic, which are visual representations, such as illustrations in a book; and indexical, which are written or spoken signs (Radford & Radford, 2003, p. 57). The fact that picture books contain both of these elements may serve to amplify the effects of stereotyping. However, it also enhances their potential to educate children about how librarians can benefit them; especially as the children reading picture books are still in the process of being taught what each signifier represents. Radford & Radford also note that meaning is context bound, and is influenced by every personal and social interaction (2003, p. 57).

CILIP and ARA's mapping of the workforce in 2015 found that 78.1% of library and information professional are female, 55.3% are aged 45 or over, and 96.7% identify as 'white' (CILIP/ARA, 2015, p. 2). This suggests that the stereotype is actually a fair reflection of the average librarian.

Luthmann (2007) found that although mass media depictions of librarians are generally positive and often subvert the stereotype, the public perception still carries a negative stereotype (p.



776). Luthmann suggests that “high profile national promotions of the sector” are essential to helping people understand the modern librarian’s role and ethos, but also counsels that this must be backed up by consistently high standards of service in each branch.

It is significant that Shaw’s 2010 research of representations of librarianship in UK newspapers found that 58% of articles studied made no mention of duties performed by the librarian. However, when skills were mentioned, Shaw found that the most common were accurate professional accomplishments: knowledge of content, technological competence and collection development (Shaw, 2010, p. 561). Conversely, Shaw also found a lack of awareness of the level of education and knowledge that librarians possess, as well as deficiencies in understanding of the professional role (p. 562, and Schuman, 1990). Pleasingly descriptions of ineptitude were found to have decreased over time (p. 563).

According to Schuman’s (1990) paper 62% of key policy makers “formed their image of librarians in childhood”, even though over half had used a library in the past year (p. 87). Therefore the images that children are exposed to during their infancy could be having a significant effect on later decisions. Schuman and others (such as Shaw, 2010) warn against the profession’s propensity to worry about the negative stereotype of the librarian as “keeper of the world’s knowledge” (Schuman, 1990, p. 87), and suggest instead focusing on presenting the more positive image of disseminator of information – “gateway” rather than “gatekeeper” (Schuman, 1990, p. 87), or perhaps ‘tour guide’ (since a gateway is inhuman and inert).

Stevens’ (1999) review of librarians in children’s books found an increase in US publications including librarians, and positive explorations of their role in promoting reading and intellectual growth. Stevens postulated that even when a stereotypical librarian was presented, its purpose was to undermine the stereotype – suggesting that as the story progresses such librarians are shown to be more helpful and pleasing than anticipated. Miss Merriweather in *Library Lion* (2006) is a good example of this, as is Spud from *The Legend of Spud Murphy* (2004). This hypothesis is corroborated by Graham (2004, p. 8), whose literacy-based study claimed

"authors and illustrators seldom present stereotypes or one dimensional characters unless that is the point of the story".

Yontz (2002) studied how the role of the librarian has been depicted in US children's books over time, and found depictions generally followed professional trends. However, she and others (Luthmann, 2007; and Highsmith, 2002) also noted a propensity for librarians to be shown carrying out non-professional tasks, such as shelving books. It may be argued that this is because such tasks are considered "visual shorthand for the librarian" (Luthmann, 2007, p. 776). This concept of a stereotype being used as an ideological code, to show that this character is a librarian, has not been fully explored and appears significant.

No research has been found to focus on representations of librarians in children's picture books in the UK, however Maynard & McKenna (2005) cover picture books as part of their triptych of children's books. In this case, only one picture book is reviewed in depth, alongside one book for emergent readers and one young adult title. As Maynard & McKenna explain picture books may provide the first images of libraries and librarians that a child sees (p. 122); making them significantly influential. Maynard & McKenna found an increase in children's books by leading authors that include libraries and librarians, and argued that both tend to be shown in an overall positive light. However, they also concluded that "the image of the library has changed in a different way from that of the librarian" (p. 128), with the stereotype of the librarian being "fixed... with the result that no new positive stereotype has emerged to replace it".

Shaw (2010, p. 555) cites a number of sources which agree that the representation of a profession has an impact on how they are viewed by others, by themselves and (perhaps most importantly in today's climate) by those who influence their pay, status and ultimately their presence in society. This thesis attempts to fill the gap in current research by analysing a sample of children's picture books that contain librarians, and to complement the existing discussion about librarians and their image. It will consider the stereotype, but the focus will be on the depiction of professional duties and interactions with library users, as suggested by Schumann (1990) and Shaw (2010). Further, this study will consider whether a wider analysis of

picture books will corroborate Maynard & McKenna's (2005) finding that the negative stereotype of the library has improved in recent years.

### 2.3 Children's literature and picture books

Adult or child is generally the first level of categorisation for books, with most public libraries having different sections (sometimes separated by walls or even floors) and collections for adult and children's books. The gulf that can sometimes exist between the two areas is described by Alan Bennett in *The Library Book* "Ahead was the Adult's Library, lofty, airy and inviting; to the right was the Junior Library, a low, dark room made darker by the books" which had been re-bound in "grim packaging" (2012, p. 27). This sentiment is echoed by Colfer (2005) in young adult novel *The Legend of Spud Murphy*, where William and Marty are directed by the Trunchbullesk librarian to the junior section and instructed not to move. When, having read all of the books in the junior section at least once, William decides to carefully tiptoe into the adult section, the librarian is softened by William's desire to read and rewards him with his very own blue library card; entitling him to read any book in the library.

With authors such as Philip Pullman stating that they do not write with a particular audience in mind but "to please himself" (Counihan, 2002; Margaronis, 2004) however, the decision of whether to classify something as for children or adults is not simple. It is hardly surprising then that much literary research discusses the characteristics that may designate a given book as one for a child (Hunt, 1990; Stephens, 1992; Nodelman, 1990; Watson, 1992; Hollindale, 1997).

Hunt (1990, p. 1) describes children's literature as, "a species of literature whose boundaries are very hazy". Hollindale (1997) comments that as children's authors post-second-world-war started to introduce more intricate language, and found it well received, it has become more challenging to differentiate between children's and adult's fiction on narrative grounds. So if we are unable to use the authorial intention or the narrative itself; what can we use as distinguishing principles to define a book as one for children? Hunt (1990) suggests that the children's book 'species' is determined not by the author or the text but by the reader, which demonstrates the closeness and importance of this relationship. A whole thesis could be

written covering how one decides whether a book is 'intended for young children' or not, and a fuller discussion is not in scope at this time. Suffice to say that if a book has been classified by a librarian as for children, it fell within the sample catchment for this work.

The first known picture book, the *Orbis Sensualium Pictus*, was created in 1658 by Jon Amos Comenius and employed woodcut illustrations to teach children Latin, by relating it to their everyday lives (The British Library, 2017). Although there are examples of other early children's books, it was not until the 19th century that they began to flourish with "a move towards universal education" (Cotton, 2000, p. 5), and the publication of more creative and imaginative literature rather than traditional fairy tales. Improved technology and an increasingly well-travelled middle class enabled illustrated books to thrive. "British illustrator Randolph Caldecott (1846-1886) is widely credited as the first author and artist to develop interplay between picture and text" (Cotton, 2000, p. 6; Hunt, 2001), and he was the first to make the pictures say more or different things from the text (BBC, 2008).

In the 1930s the readership for children's books changed. Until then the main audience had been middle class children, but as the public library service "really got going" (Shirley Hughes, in BBC, 2009b, 15:43mins) it enabled all children to become book consumers, even if they could not afford to purchase them. Titles thus began to be written about a broader range of society. Picture books became recognised as a genre of their own in the 1960s, and thence became "more established within educational literature in their own right" (Cotton, 2000, pp. 17-19).

Moreover, according to Hunt:

"the picture book is the one genuinely original contribution that children's literature has made to literature in general, all its other genres being merely imitative" (2001, p. 288).

Nodelman defines picture books as:

"a series of many pictures combined with relatively slight texts or no texts at all... The pictures in picture books are literally "illustrations"—images that explain or clarify words and each other... and bear the burden of conveying most of the information" (1990, p. 6).

Nodelman's definition has been used to separate works of illustrated fiction (i.e. where the few illustrations are used to assist the reader in imagining what has been described in the text, rather than "conveying most of the information") that may otherwise have been in scope (such as the beautifully illustrated *I believe in unicorns* (Morpurgo & Blythe, 2006)), from children's picture books.

A key theme that emerged from BBCFOUR's 2008/09 three-part *Picture Books* documentary is that the most important aspect of a book for children is the portrayal of the real world, and particularly real world relationships; regardless of its age-range or genre. Many academic studies corroborate this concept, suggesting that the polysemic nature of picture books, and the interplay between text and image, allows children to bring their own understanding of the world into their reading and constantly make connections between the book, their life and the act of reading (Stephens, 1992; Cotton, 2000; Hunt, 2001; Graham, 2004; Baird et al., 2016; Cotton & Daly, 2015). This implies that any reading of a book involving a library and/or librarian needs to be backed up by personal experiences to make them meaningful. Additionally, Baird et al.'s paper (2016) suggests that even if the place and/or person is presented in a stereotypical way in the book, the child will add their own contemporary (and hopefully positive) impressions to those given in the story.

Much examination of children's books has found that "writing for children is usually purposeful, its intention being to foster in the child reader a positive apperception of some socio-cultural values" including "what a particular contemporary social formation regards as the culture's centrally important traditions" (Stephens, 1992, p. 3; and 1999; Hunt, 1990; Watson, 1992; Cotton, 2000; Yontz, 2002; DeWitt, Cready & Seward, 2013). That depictions of libraries and librarians have been found to be increasing is therefore promising, and Stephens' use of the word "traditions" is significant as it suggests that certain stereotypes may be employed as a wholesome harkening back to simpler times.

Ganea et al. (2011), in contrast to most research about picture book reading in young children, studied pre-school children's transfer of knowledge learned through picture books to the real

world; and found a significant correlation. This suggests that in addition to Baird et al. (2016) and Cotton & Daly (2015)'s findings, even if a child has never been to a library or met a librarian they may still learn about them through picture books. However, in this case a negative representation that is not backed by a real life positive experience is unlikely to leave the child with a positive overall impression.

Developmental psychology demonstrates that visual exposure in the form of picture books "increases toddlers' interest in stimuli" with positive effects (Houston-Price et al., 2009, p. 99; Butler, 1980; Simcock & DeLoache, 2006), and promotes language development and literacy skills (Ohgi et al., 2009). Therefore children who have been exposed to libraries in multiple picture books may be more interested in libraries and librarianship than those who have not; even if the representations are not what the profession might consider complimentary.

Ohgi et al. (2009) found that the richness of the interaction between a mother and infant during picture book reading results in "increased infant cognitive status" (p. 228). Additionally, social research has found that positive vocal and facial expressions from a child's primary caregiver during reading can enhance preferences, and conversely that negative expressions may reduce them (Houston-Price et al., 2009). Parental influence with regard to toddlers' experience of librarians in picture books, and in reality, should therefore not be underestimated.

The research above suggests that even the use of visual shorthands and codes that present librarians in an outdated or incorrect way in picture books, can still provide children with a positive overall impression of the profession if enhanced by reassuring interactions with their co-reader, and real experiences of excellent librarianship.

## 2.4 Conclusion

The literature review has demonstrated that although use (particularly by children) of public libraries is increasing, the number of professional librarians working in the sector has reduced. There is also a feeling of concern within the profession that a lack of understanding of our level

of education, skill set and attributes is compounding this issue. It could also be a contributing factor to the deficiency of young people entering the profession.

Furthermore, studies on representations of librarians in popular culture give mixed messages about the extent to which the negative stereotype of the librarian persists and what effect this may be having on the overall view people have of the profession.

Finally, it has been seen that picture books are generally written with the purpose of teaching children about the society that they are growing up in, and to expose them to particular cultural traditions and ideologies. It is believed that the interplay between narrative and illustration, and the social nature of toddlers' reading experiences have a significant role in teaching children about new concepts, and helping them to apply these to the outside world.

## 3 Methodology

### 3.1 Introduction

The literature review was used as a tool to ascertain the state of public librarianship during 1994 to 2014, to identify gaps in the professional literature regarding the image of libraries and librarianship, and also to consider the different types of children's literature to discover which may have the most impact on children's future interactions with libraries and librarians.

Several key concepts emerged from the literature review:

- Librarianship, and public librarianship in particular, is suffering from an identity crisis in that key decision-makers do not have adequate understanding of the skills that librarians bring to the community, and therefore the value of the profession to society. This is leading to de-skilling of libraries and the use of volunteers to the detriment of the future of the communities they serve
- A large percentage of current CILIP members will be retiring in the next ten years which, if not addressed, will result in gaps in professional knowledge and potentially too few professionals to fill the available roles. This in turn could lead to under-skilled workers taking on librarian posts and further dilution of the professional image
- Much discussion has been undertaken throughout the history of public librarianship regarding negative stereotyping of librarians both in terms of their physical appearance, and also their personal attributes
- Recent research on the image of librarians has found such stereotypes to either have diminished or to be used purely for the purpose of discounting them
- The public's impressions of libraries as useful institutions is much more positive than their assessments of librarians as valuable citizens
- Most studies of the image of the librarian in children's books have analysed books published primarily in the US
- There have not yet been any studies made on the image of librarians as presented to children in picture books



- Children are considerably influenced by information about the world gathered via picture books in their early years. The interaction with their primary caregivers as part of this process, and the interplay between text and image in picture books contribute to their impact.

These findings informed the following decisions with regard to the methodology:

- Picture books would be analysed as a sub-set of children's books that are particularly influential to children's understanding of the world, and also an area that is currently under-represented in professional literature concerning the image of librarianship
- The sample set would be selected from books published in the UK
- Each of the sample books must be set in a library and include at least one librarian
- The data to be gathered should focus on how librarians and their skills and attributes are represented, and whether this has changed over time.

### 3.2 Justification of the approach selected

Relevance sampling was used to produce a representational set of books, discovered using a variety of sources (as described below in section [3.3](#)). The time and word constraints involved in this study required a set of no more than eight sample books, and these needed to represent a range of years in order to ascertain whether the way that librarians are represented in children's books has changed or remained static.

Complex in their own right, Nodelman (1990, p. 8) says of picture books "The means by which pictures communicate, the codes they evoke and the contexts they imply, may well be infinite in number. Furthermore, these codes and contexts work simultaneously to create the effect of the whole". This renders a dual approach, including both the text and images in each picture book, essential to producing a thorough analysis.

Hermeneutics was selected as the method for interpretation of the sample texts because it assists "in mediating and determining our experience of cultural objects" (Burnard, 1998).

Children's books, as we have seen, are prime examples of cultural objects, since they are used

to reflect society to children in order to help them make sense of the world as they explore it. Hermeneutics is also used “to explain those Others who created them [cultural objects] but also to explain ourselves and our tangled reactions to them. In this complex business, hermeneutics has an important social function, not simply in broadening and enriching individual experience of the world, but also in motivating social coherence and social change” (Burnard, 1998). A hermeneutic analysis of eight picture books should therefore enable the aim of this thesis to be achieved; to empower librarians and policy makers to challenge stereotypes and improve the image of libraries and librarianship (see [1.2](#)).

The distinctiveness of the present study required the creation of a customised framework for the gathering of data, and also a custom coding grid to aid analysis. The creation process for these apparatus was iterative; first being informed by methodologies deployed in similar studies discovered during the literature review (DeWitt, Cready & Seward, 2013; Yontz, 2002; Heylman, 1975; Rafferty, 2008; Shaw, 2010; Schuman, 1990), combined with lessons learned by such scholars and the researcher’s personal knowledge of the current state of the profession, with further refinement during the process of data-gathering.

### 3.3 Methods

The search strategy for the literature review was representative and iterative. The three strands above were researched alongside each other with initial results informing new searches (such as the discovery of a lack of professional literature containing analysis of picture books in relation to the image of the librarian resulting in searches of cultural, educational and literary studies research relating to the picture book genre. Initial search terms used included “books about libraries”, “popular image librarians”, “librarians in literature”.

The sample texts were chosen during a process of relevance sampling (Shaw, 2010, p. 559). An original bibliography (see Appendix 9.1) of books containing libraries and/or librarians was compiled through the literature review process, consultation with public librarians and colleagues working with the Classroom Resources section of the University of Chichester’s

library, and online bibliographies. The resulting list of 78 titles was first reduced to books published primarily in the UK (48 titles), then to picture books (28 titles).

Picture books were selected because of the interesting interplay between the illustrations and the written words, which according to Nikolajeva (2013, p. 252) "makes a connection between the vicarious emotional experience and its verbal description", and due to Hunt's assertion that "more than any other texts they [picture books] reflect society as it wishes to be, as it wishes to be seen, and as it unconsciously reveals itself to be" (1990, p. 2). Finally, because Ormerod in her chapter in *After Alice* (Watson, 1992) claims that the memories of lessons learned through picture books "may linger - and affect behaviour - for a lifetime" (p. 51). Picture books are thus felt to provide the closest possible reflection of how libraries and librarians are viewed by society, and are deemed most pertinent to the aim and objectives of this study due to their ability to affect behaviour.

The picture book titles were further narrowed to just those stories in which the library is the main setting (i.e. over half of the action takes place in a library) (16 titles) and which feature at least one librarian (11 titles). Of these, one was a duplicate – Cressida Cowell's *Little Bo Peep's library book* had two listings as it was first published under this title in 1999, and later as *Little Bo Peep's troublesome sheep* in 2009. The first version will be studied as it is the version that the researcher was able to access in its complete state (the other, a public library copy, was missing its inserted books). Unfortunately the researcher was unable to obtain a copy of Anna McQuinn's *Lulu loves the library* (2006), so this title was not included in the final selection. *Topsy and Tim at the library* (1978) was removed from the group as its publication date was so far removed from the remainder of the collection.

The final selection therefore resulted in the following list of eight unique titles covering twenty years of UK publication from 1994 to 2014, here arranged in order of publication date:

1. Rodgers, F. (1994) *B is for BOOK!* London: Viking/Penguin Books Ltd.
2. Furtado, J. and Joos, F. (1998) *Sorry, Miss!* London: Andersen Press Ltd.
3. Cowell, C. (1999) *Little Bo Peep's library book*. London: Hodder Children's Books.
4. Knudsen, M. and Hawkes, K. (2006) *Library Lion*. London: Walker Books Ltd.

5. Willis, J. and Reeve, R. (2006) *Delilah Darling is in the library*. London: Penguin Books Ltd.
6. Cousins, L. (2007) *Maisy goes to the library*. London: Walker Books Ltd.
7. Kohara, K. (2013) *The midnight library*. London: Macmillan Children's Books.
8. Becker, B. and Denton, K. M. (2014) *A library book for Bear*. London: Walker Books Ltd.

### 3.4 Methods of data analysis

DeWitt, Cready & Seward (2013)'s approach to the analysis of representation of parental stereotypes in 300 picture books, Yontz (2002)'s paper which examined representations of librarians in thirty-five children's books published in the US between 1909 and 2000, Heylman (1975)'s review of librarians in US juvenile literature and Rafferty (2008)'s "cultural-materialist approach to genre" (p. 262) were used as guides to the creation of the data-gathering procedure for this thesis.

Defining the characteristics and job tasks of the librarian, library tools, and the dependent variables was necessary prior to data collection. Shaw's list of skills and duties (2010, p. 559) was adapted for this purpose, combined with the work tasks and tools used by Yontz (2002), and the researcher's own contemporary additions and adjustments.

As suggested by Shaw (2010, p. 557), the focus was placed on the perceived value of the librarian to the story and what tasks they were shown performing. However, since the stereotype of the librarian is key to both the representations and the resulting public image of the profession this has also been included despite Shaw (2010) and Schuman (1990)'s reservations. Questions regarding how the libraries and librarians are depicted at the start and end of the stories tested Stevens' hypothesis (1999) that stereotypes are frequently used with the purpose of discrediting the ideologies they represent.

Rafferty (2008) recorded an ideological stance in relation to positive, neutral or negative attitudes, which could be evidenced by the plot, character representations, or clues in the narrative or style of discourse (p. 266). This approach has been developed for the current purpose, with the addition of options such as partially or unknown for some questions.

The original framework was further refined during the data gathering process, when it was felt

that the researcher was unable to record some of the key information in a useful way, and that there was not enough opportunity to record information relating to the images; the main aspect setting this research apart from previous studies.

Data was gathered primarily into Word documents by duplicating a template of the framework for each of the eight sample books and answering the set of questions for each title in turn. Once this process had been completed, most of the questions from the template were transferred into the left-hand column of an Excel spreadsheet, with short-hand of the data for each title entered as a separate column. Those questions that were not suitable for translating into shorthand, such as Question 3: who are the main characters, were not entered into the spreadsheet. Several of the responses were colour-coded, and totals were gathered in the far right-hand column. This process was completed to enable easier cohesive analysis of the whole set, and used in combination with the more in-depth analyses in the Word documents to produce the findings in the following chapter.

The original and final versions of the analysis framework template, the 8 analysis Word documents, and the Excel spreadsheet can all be found in Chapter 9 Appendices, numbers 9.2-9.12.

### 3.5 Limitations and lessons learned

Limitations of this research include the small set of sample texts studied. Future research would benefit from widening the sample pool to include more texts including: a more extensive date range, picture books that include libraries but not librarians, picture books in which the library is not the main setting, and/or picture books published in other countries. Due to time constraints the bibliography compiled also cannot be considered exhaustive, particularly as the decisions to focus on UK publications and then picture books were made fairly early in the process.

Areas suggested for future research, which could replicate the present methodology, include comparisons of librarian characters in different forms of children's book, children's as opposed

to adult's literature, or contrasting picture books featuring animorphic librarians with human characters.

Alternatively, a quantitative approach (such as questionnaires or interviews) could be used to discover whether librarians' and/or public opinions correlate to this study's findings.

As the quote from Nodelman (1990) (in section 3.2, p. 25 above) indicates, the number of readings of images particularly, but also text are many and space dictates that it is not possible to discuss them all. Whilst objectivity has been striven for, it is impossible to rule out subjectivity completely, as all readings become entwined with our own prior experiences and knowledge. Analysis of aspects of the librarian characters, such as attractiveness is particularly subjective.

The requirement to analyse both the images and text of each book dictated that the coding approach had to be human-coded, whereas alternative research methods may afford greater reliability and less bias (Shaw, 2010, p. 560). In an attempt to limit bias and maintain consistency, all of the data gathering and coding was performed by one researcher over the course of one day.

Refinements to the data collection framework were made during the data collection process, and the original ought to have included the option for 'Other' in the Tools section. Story corner should have been an option under the organisation of the library section; particularly since the focus is on children's books and therefore children's sections in libraries were likely to be depicted. Similarly data should have been collected about the style of illustrations. These items were added retrospectively, but still on the same day.

### 3.6 Methods summary

The literature review was an essential component to this research. It identified gaps in the professional literature relating to the image of the librarian; the analysis of librarians in children's picture books, and the use of books published in the UK. The decision to focus on key aspects of the librarian's role was taken as a result of findings suggesting a lack of

understanding of what librarians do, and also a propensity for non-professional tasks being used as symbols for the librarian.

Although great care was taken over the creation of the data collection and analysis frameworks, some key aspects were initially overlooked, which wasted time since it required the researcher to repeat much of the process. Perhaps more time to reflect after gathering data from the first one or two books may have identified such flaws earlier.

However, it is felt that the combination of an initial hermeneutic and semiotic qualitative method of data gathering, with a more quantitative coding process helped to tease out key themes in the findings that may have been missed if only one of the two approaches had been undertaken.

The use of Rafferty's (2008) positive, neutral or negative ideology was helpful in simplifying responses to questions such as Question 5: How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) for cohesive analysis via the spreadsheet, that could then be expanded by the narrative responses in the Word documents.

## 4 Results

### 4.1 Introduction

The results are divided into the following sections:

#### 4.2 Provides information about the collective findings

4.2.1 Explores how librarians are represented in the sample books; with sections on the librarian stereotype, librarian tasks and the overall view of the profession provided by the texts

4.2.2 Examines how libraries are depicted in the sample titles; including a discussion of the library tools, how the organisation of the libraries is described, and the overall view of libraries produced by the books

#### 4.3 Summarises the results of the findings.

### 4.2 Findings

The sample set includes 8 children's picture books published in the UK over 20 years; between 1994 and 2014. *Sorry, Miss!* (Furtardo & Joos) was originally published as *Sorry, Miss Folio!* in 1987 although the edition analysed here is from 1998. Also from the 1990s are *B is for BOOK!* (Rodgers, 1994) and *Little Bo Peep's library book* (Little Bo Peep) by Cressida Cowell (1999). From the 21<sup>st</sup> century are Lucy Cousins' *Maisy goes to the library* (Maisy) (2005), two titles from 2006; *Library Lion* (Knudsen & Hawkes) and *Delilah Darling is in the library* (Delilah Darling) (Willis & Reeve), and a further two titles from later in the 2000s make up the collection: *The midnight library* (Midnight library) (Kohara, 2013) and *A library book for Bear* (Library book for Bear) (Becker & Denton, 2014) (see 7.1 Sample set, p. 65 for full citations). Biographies of the authors and illustrators can be found in Appendices 9.4 to 9.11.

As is common in children's books, of the 8 titles most are narrated in the third person, with just two being narrated by their central character: the young boy (in *Sorry, Miss!*) and Delilah (in *Delilah Darling*). All of the books contain a cast of just a few central characters (i.e. who are named, mentioned by the text and/or depicted in several illustrations), with the range being between four and six.



The style of illustrations varies across the set, with some illustrators using thick bold lines and bold colour washes (Cowell, Reeve, Cousins and Kohara) and others using more tentative strokes and soft watercolour shading (Rogers, Joos, Hawkes, Denton). No correlations were found between illustrative style and representation of the profession.

#### 4.2.1 Representation of librarians

Representation of librarians								
Short title	B is for BOOK	Sorry, Miss	Little Bo Peep	Library Lion	Delilah Darling	Maisy	Midnight Library	Library Book for Bear
Publication year	1994	1998	1999	2006	2006	2007	2013	2014
Start of story	positive	positive	positive	negative	neutral	neutral	positive	neutral
End of story	neutral	positive	negative	positive	positive	positive	positive	positive

Table 1 - Representation of librarians

Half of the titles demonstrated a positive attitude towards librarians at the start of the book, with 6 ending in a positive representation. *B is for BOOK* finishes on a neutral footing because the librarian has considerable difficulty controlling the class, though the story she makes up about ‘The Haunted Library’ literally comes alive for the children and satiates their thirst for a horror story. The collaboration between teacher and librarian sets them apart from the children and there is an implication that the telling of the ghost story was planned by them as a way of getting the children to behave: “with a twinkle in her eye” (p. 28), “she and the librarian shared a little smile” (p. 29) (see Figure 10), which leaves the reader feeling slightly uncomfortable. *Little Bo Peep* was judged to end with a negative representation of librarians because of her inadequate response to Little Bo Peep’s request for help finding information, as shown below in Figure 1.



. . . Mother Goose,  
the helpful librarian.

'Have you got a book about how to  
find sheep?' asked Little Bo Peep.  
'I'm sure we have,' said Mother Goose.  
'Lamb is in the cooking section,  
you might find one in there . . .'

Figure 1 - *Mother Goose*, Little Bo Peep, p. 6

She does not consult a catalogue to check, she does not help Little Bo Peep look, and she is also wrong about such a book being in the cooking section. Little Bo Peep resorts to asking her fellow library users and eventually the Queen of Hearts (reading *Who stole the tarts* in the Crime section) suggests “animals are in the natural history section, you might find it there” (p. 14), which she does. The book would admittedly be less interesting if Mother Goose had taken Little Bo Peep straight to the book she needed, but in terms of the view that the child reader is given of the profession this is potentially damaging. Ideally Mother Goose would have been more helpful and at least consulted the library’s catalogue.

	Name	Pub. date	Short title	Librarian?	Animorphic?	Consider re stereotype?	Consult re tasks?
1	The librarian (1)	1994	B is for BOOK	yes	no	yes	yes
2	Miss Folio	1998	Sorry, Miss	yes	no	yes	yes
3	Mother Goose	1999	Little Bo Peep	yes	yes	yes	yes
4	Miss Merriweather	2006	Library Lion	yes	no	yes	yes
5	Mr McBee	2006	Library Lion	unknown	no	yes	yes
6	The story lady	2006	Library Lion	unknown	no	yes	yes
7	Library Anne	2006	Delilah Darling	yes	no	yes	yes
8	Ostrich	2007	Maisy	unknown	yes	no	yes
9	Peacock	2007	Maisy	unknown	yes	no	yes
10	The little librarian	2013	Midnight Library	yes	no	yes	yes
11	The 3 assistant owls	2013	Midnight Library	no	yes	no	yes
12	The librarian (2)	2014	Library Book for Bear	yes	no	yes	yes

Table 2 - Library characters



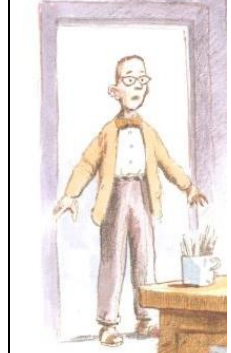
Of the 14 library workers depicted in the books, 7 are unambiguously described as librarians in the text. Only the 3 assistant owls in *The Midnight Library* are unequivocally *not* librarians. The remaining 4 characters depicted as library workers were analysed with the expectation that as they are portrayed as a library worker, most lay-people reading the book will assume that they are librarians.

However, in the 6 animorphic characters many aspects of the librarian stereotype are unclear or rendered irrelevant; with the exception of Mother Goose who wears clothes, has a name and is referred to by the narrator. Mother Goose is therefore included in the following discussion of stereotypes, whereas the other 5 animorphic characters are not.

9 characters are discussed in terms of interpretations of the librarian stereotype, and 12 are included in the discussion of librarian tasks (the 3 assistant owls have been included as 1 since they are indistinguishable) (see Table 2).

#### 4.2.1.1 Librarian stereotype

8 of the 9 characters are female, with Mr McBee being the only male (see Figure 5). 4 of the characters are estimated to be middle-aged, 4 are considered young and 1 (The little librarian) is a child. With the exception of the animorphic Mother Goose (see Figure 4), the entire cohort are white. Only Library Anne and The little librarian were felt to be attractive, with all of the other characters being so-so; however none were considered unattractive.

			
<i>Figure 2 - Miss Merriweather, Library Lion, p. 10</i>	<i>Figure 3 - Miss Folio, Sorry, Miss!, p. 3</i>	<i>Figure 4 - Mother Goose, Little Bo Peep, p. 19</i>	<i>Figure 5 - Mr McBee, Library Lion, p. 4</i>

Miss Merriweather is the only character who conforms to the stereotype of middle-aged, white female, plain looking, wearing glasses and her hair in a bun (Figure 2). However, 3 characters carry some stereotypical traits: Miss Folio is white, middle-aged, so-so looking and wearing small-rimmed glasses (but with long, unruly, loose hair) (Figure 3); and Mother Goose is female, wears glasses perched on the end of her beak which she peers at Little Bo Peep over the top of, and an old-fashioned looking, fussy bonnet (Figure 4). Although male, Mr McBee is also somewhat stereotypical, with his bow-tie, glasses and smart but plain clothes (Figure 5).

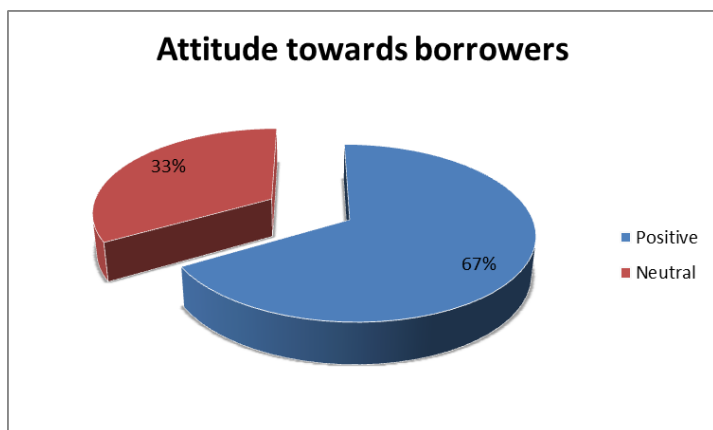


Table 3 - Librarians' attitudes towards borrowers

Of the 9 characters analysed, 6 present a positive attitude towards borrowers: (The librarian (1), Miss Merriweather, Library Anne, The little librarian, The librarian (2) and The story lady), with 3 being neutral. Mother Goose was 'impatient, dismissive', Mr McBee started off 'nasty, suspicious' but later became friendly, and Miss Folio started off 'competent, friendly and firm' but also showed signs of being impatient and suspicious at times (to be expected given the storyline). Of most significance is that none of the characters' interactions with library users were portrayed negatively ('nasty, suspicious') overall.

#### 4.2.1.2 Librarian tasks

This section includes all of the 12 library workers depicted across the 8 titles studied (with the assistant owls counted as 1).

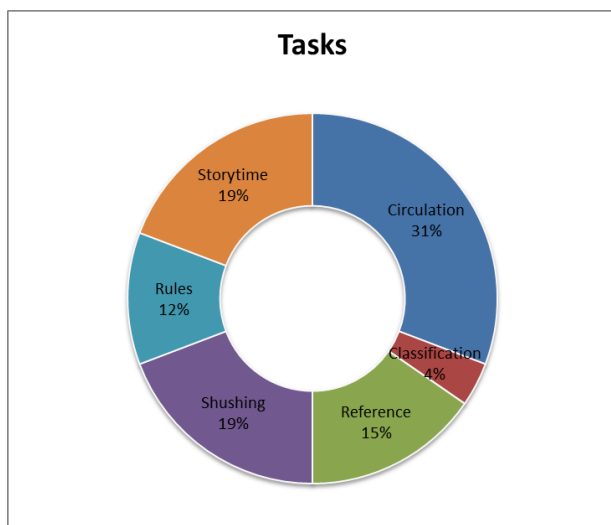


Table 4 - Tasks depicted

8 of the characters perform circulation duties, which amounts to 31% of the tasks performed across the books (Table 4). None of the characters are shown executing any classification, acquisition or cataloguing responsibilities, and only 3 perform referencing duties: Library Anne, The little librarian and the three assistant owls all help patrons to find a book to take home. (Although Little Bo Peep asks Mother Goose where she can discover a book about how to find sheep (p. 6), Mother Goose does not actually help her to find it.) None of the other characters are asked, or offer, to help their library users in this way.

Although 'shushing' makes up 19% of the tasks that library staff carry out (Table 4), less than half of the library staff (5) ask their users to be quiet. However, 3 of those enforce additional rules: Miss Merriweather (running), Library Anne (eating, running, climbing up the shelves), and Mr McBee (running).

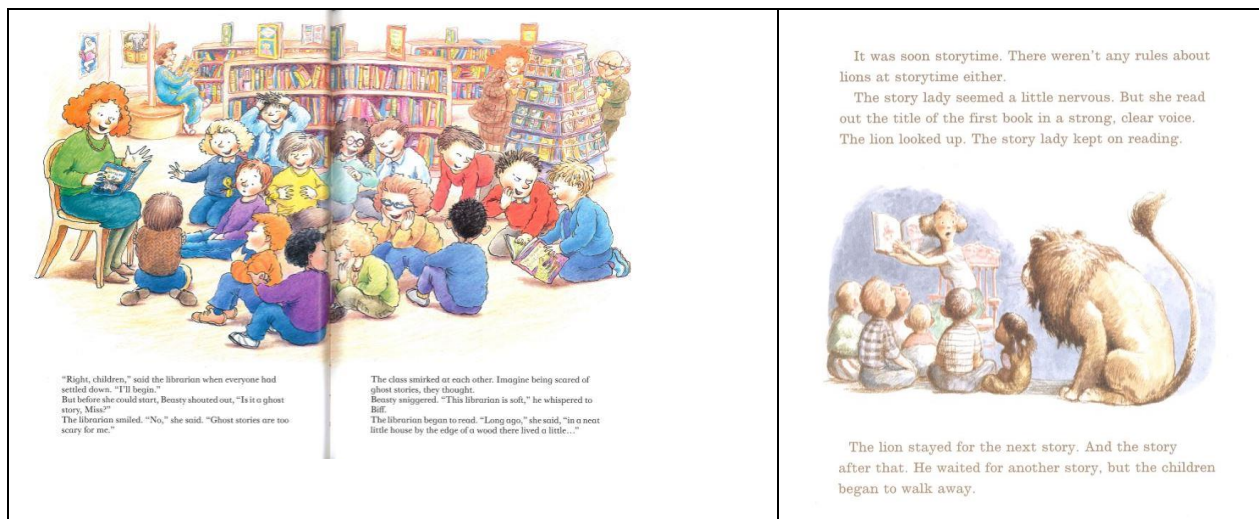


Figure 6 - *Storytime, B is for BOOK!*, pp. 6-7

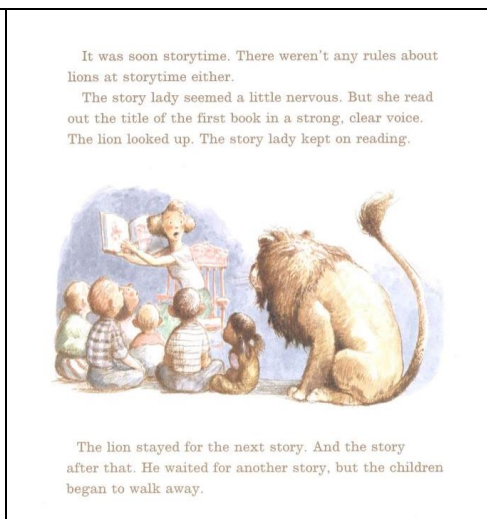


Figure 7 - *Storytime, Library Lion*, p. 7

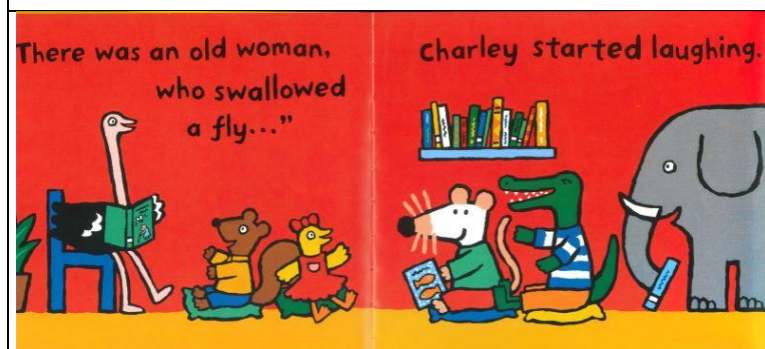


Figure 8 - *Storytime, Maisy*, pp. 17-18



Figure 9 - *Storytime, Library book for Bear*, p. 23

Storytime also makes up 19% of the characters' work with 6 characters depicted reading stories to patrons; 4 of whom do so as part of an organised storytime offering (Figures 6 to 9 above). The little librarian and her assistant owls take Miss Wolf to the "storytelling corner" (pp. 13-14) and The little librarian also reads the owls a bedtime story at the end of the book, however unlike the other examples, this is not representative of the planned sessions available in public libraries. Additionally, Delilah tells Library Anne that in the libraries in her land "We all bring our blankets and bears and a beautiful princess reads to us until we fall asleep" (pp. 23-24), but there is no suggestion that Library Anne's library offers anything similar.

#### 4.2.1.3 Overall impression of librarians

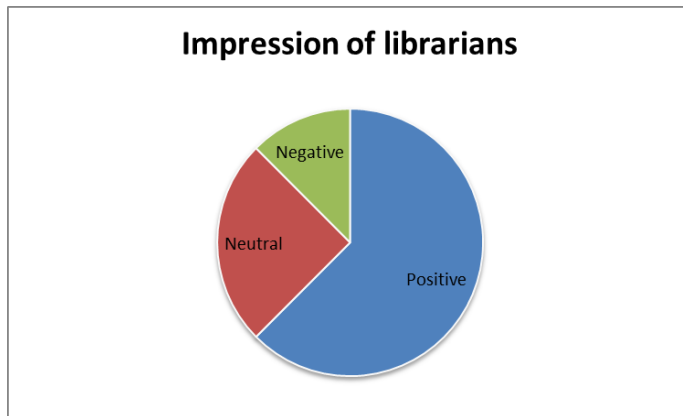


Table 5 - Overall impression of librarians

8 of the 12 library workers affected a positive ending to the story, with Miss Folio, Mother Goose, Peacock and The story lady having no notable role in producing such an ending.

Comparatively, as can be seen in Table 5 above, 5 of the 8 books are considered to provide a positive overall view of the profession (*Library Lion*, *Delilah Darling*, *Maisy*, *Midnight Library*, *Library book for Bear*), 2 are neutral (*B is for BOOK!* and *Sorry, Miss!*), and 1 is negative (*Little Bo Peep*). Those that provide a positive view are the most recent publications, all having been published between 2006 and 2014. Explanations of how these judgements were reached are provided below, in order of publication date.

##### 4.2.1.3.1 *B is for BOOK!* – neutral

Although The librarian (1) manages to get the class back in control after the bullies' outburst, and entertains them with her ghost story; the ending leaves an uncomfortable impression that she and the teacher have tricked the children (see Figure 10 below). The fact that the researcher as an adult finds this uncomfortable, suggests that a child may find it even more so. There is also very little impression given about the profession in the book. However, as The librarian (1) remains smiling and friendly (seeming) throughout, the book has been given a neutral rather than negative rating.





She handed the book to the librarian, who thanked her and said, "They certainly seemed to enjoy my ghost story, Miss Snitchell."  
"I'm so pleased," said Miss Snitchell, and she and the librarian shared a little smile.

Figure 10 - *The Librarian (1)*, B is for BOOK!, p. 29

#### 4.2.1.3.2 *Sorry, Miss! – neutral*

Miss Folio is shown to be very understanding and patient. However, there is so little impression of librarianship given by the book that it cannot be said to be positive or negative. It is interesting to note, in terms of methodology that this is a different response to the earlier question of how the librarian is presented at the beginning and end of the story, for which Miss Folio was considered positive. This is because of the friendly and understanding nature of her character and the fact that the final illustration shows Miss Folio smiling contentedly holding “her” (not the library’s) book, with her cat perched on her shoulder, her Christmas tree shining and a cozy fire behind her (see Figure 11 below). Therefore, as a character, Miss Folio gives a positive impression of librarians. However, the depictions of her throughout the book do not provide adequate material to elicit a positive overall impression of the profession.



Figure 11 - Miss Folio, *Sorry, Miss!*, p. 30

#### 4.2.1.3.3 *Little Bo Peep – negative*

Although Mother Goose is described on p. 6 as “the helpful librarian”, she is very stern and serious looking and does nothing to help Little Bo Peep find the book she is looking for. This unhelpful and unfriendly demeanour imparts a negative overall impression of the profession (see Figure 4, on p. 36, above).

#### 4.2.1.3.4 *Library Lion – positive*

This book presents the view that even librarians who may seem imposing and rule bound are actually friendly, welcoming and happy to break the rules sometimes; they also read engaging stories that make you want to keep coming back!



Figure 12 - Library Lion ending, pp. 39-40

#### 4.2.1.3.5 Delilah Darling – positive

Library Anne is very friendly and helpful, whilst also being firm about the library's rules throughout.

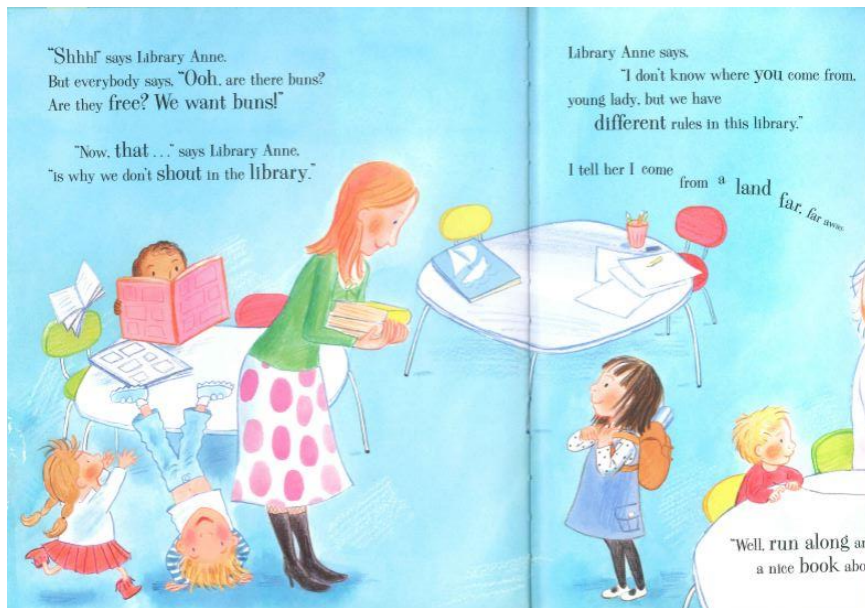


Figure 13 - Library Anne, Delilah Darling, pp. 7-8

4.2.1.3.6 *Maisy – positive*

Maisy and her friends greatly enjoy storytime and continue laughing and playing the characters from the story when they go out to the park.

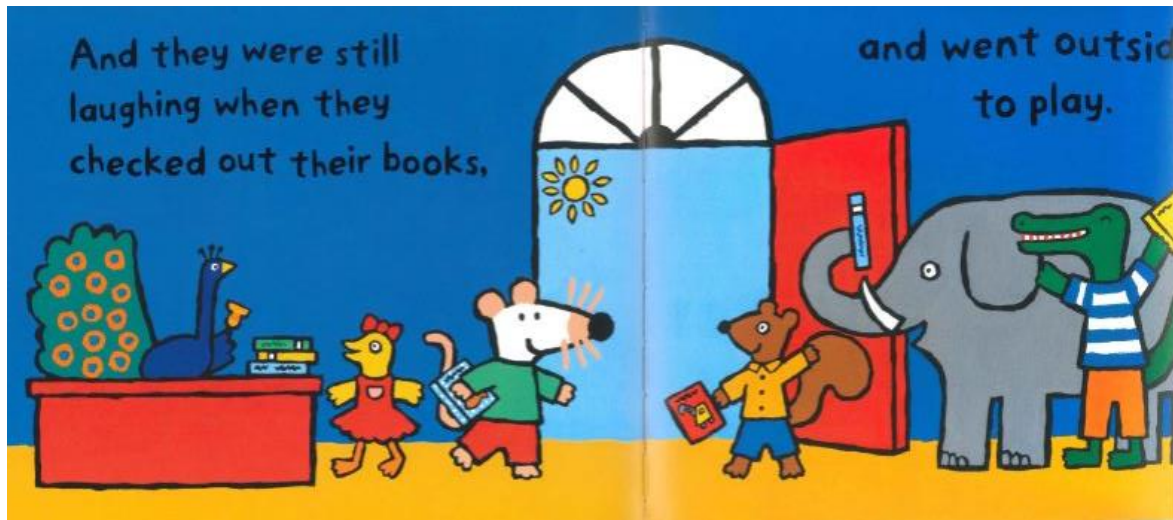


Figure 14 - *Maisy*, pp. 21-22

4.2.1.3.7 *Midnight Library – positive*

The little librarian and her assistants work hard to keep everyone happy and ensure that each finds the “perfect book” (p. 3).



Figure 15 - *Midnight Library*, p. 3

#### 4.2.1.3.8 *Library book for Bear – positive*

This book parodies the stereotype of the ‘shushing’ librarian by having other characters ‘shush’ Bear, whilst The librarian (2) is very friendly and welcoming. However, reading a book for storytime is the only task the librarian is depicted performing.

This time the librarian got up and looked round the bookshelf at Bear.  
Bear stood very still and quiet, as if he had been still and quiet all along.  
“Would you like to join story time?” the librarian asked.  
Bear glanced at Mouse.  
“We’d love to have you,” said the librarian.



Figure 16 - *The Librarian (2)*, *Library book for Bear*, p. 30

#### 4.2.2 Representation of libraries

6 of the titles (75%) begin with a positive vision of the library, with just 2 being neutral: *Little Bo Peep* and *Library Lion*. Little Bo Peep goes to the library at Little Boy Blue’s suggestion rather than of her own volition (p. 4). As she appears to know where the library is, and goes there happily when it is suggested, it appears that she simply had not thought of using the library in this way, which is therefore neutral. In *Library Lion*, the neutral rating has been selected not because of the central character’s prior view of the library (which is presumably positive as he walks in confidently), but because the building is depicted as quite imposing (a red-brick,

Carnegie style building with a flight of stone steps flanked by two stone lions (imposing for humans, but perhaps not for lions!)) (title page), with a traditional, large front desk for issues and returns (p. 1). None of the people are welcoming to the lion, most just stand and stare (pp. 1-2). All of these impressions combine to leave a neutral initial view.

By the end of the stories, again 6 are positive, but the 2 that are not have changed. At this point, *Sorry, Miss!* has been rated unknown and *Maisy* as neutral. However, *Little Bo Peep* and *Library Lion* both changed to a positive view of libraries. Little Bo Peep found the book she wanted, was able to take it home, and found her lost sheep as a result of reading it. In *Library Lion* the image on the final spread (pp. 37-38, Figure 12 above) is light and colourful, with everyone looking jubilant. The reader is led to assume that the Lion is now back for good and will continue helping in the library and enjoying storytime.

However, as with the ending impression of librarianship, *Sorry, Miss!* is difficult to rate since it does not end in the library but in the librarian's home, and after the first spread the images and illustrations only really relate to Miss Folio herself and not the library (although the 'Children's Library' logo suggests that is where she is). Therefore the rating given to the impression of libraries at the end of *Sorry, Miss!* is unknown. *Maisy* has been given a neutral rating since although Maisy found the book she wanted and had fun with her friends at storytime, she had to leave the library in order to find a nice quiet place to read her book, which had been a main reason for choosing to go to the library at the beginning.

#### 4.2.2.1 Library tools

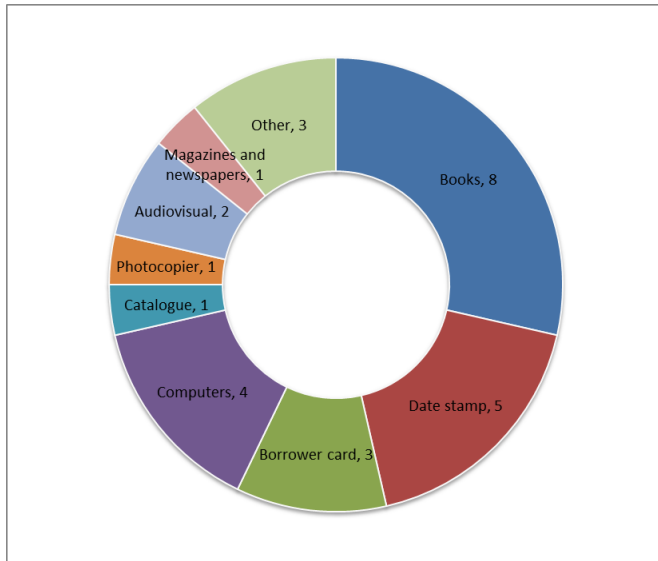


Table 6 - Library tools depicted

Unsurprisingly, all of the books studied depicted library stacks full of books. 5 of the titles depicted a date stamp being used, yet none of the books described or showed self-issue machines. Only 3 books referred to a borrower card, and only half portrayed computers. One book (*Library Lion*) included a catalogue, but although published in 2006 it was in the form of a card index. In these ways the traditional ideology of the library is upheld. Shockingly none of the texts made any mention of a catalogue as a means for finding out what books a library holds or where to find them. The only method of finding books presented across all of these texts was browsing the shelves.

#### 4.2.2.2 Library organisation

Only 2 of the books showed different areas for quiet study and social interaction, whilst 5 gave the impression of separate sections for children and adults; complete with storytelling corners. 4 of the libraries appeared to be classified by genre, but none were depicted or described as shelving the books alphabetically and none were overtly using a standard form of classification. However, the illustrations in 3 of the books do have white rectangles towards the base of the spines that are suggestive of spine labels, and therefore some system of classification (*Library Lion*, *Maisy* and *Library book for Bear* (see Figure 17 below)). The fact that these are blank, and

not mentioned in the narrative, adds an air of mystery. Considering the didactic nature of picture books this is a missed opportunity, and may be symptomatic of the lack of understanding of classification systems.



In the library were more books than Bear had ever thought there could be. He quickly found a tucked-away corner. But even here, there were lots and lots of books.  
“Hmmp! Terribly extravagant!” Bear’s voice was a little loud.

Figure 17 - *Library book for Bear* – shelving by genre, and labels on spines, pp. 12-13

4.2.2.3 Overall impression of libraries

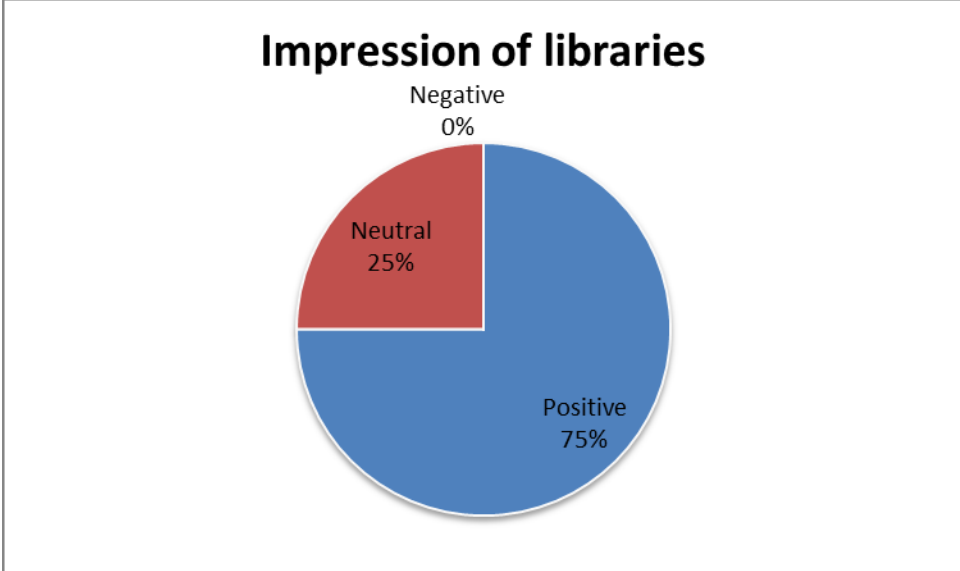




Table 7 - Overall impression of libraries

6 of the 8 books presented a positive overall impression of libraries, none were felt to give a negative overall view, but 2 were considered neutral. The reasons for each rating, and accompanying illustrations can be found in Appendix 9.13.

Neither *B is for BOOK!* nor *Sorry, Miss!* give enough of an impression of libraries to rate them positive or negative, so both have been rated neutral.

In contrast to the overall impression of librarians, the overall impression of libraries provided by *Little Bo Peep* is positive since Little Bo Peep finds “exactly the book she was looking for” (p. 18), which she loans from the library and it helps her to find her lost sheep.



Figure 18 - Little Bo Peep finds her book, pp. 17-18

Despite the above reservations, all of the books describe libraries as welcoming places, with the users depicted enjoying themselves. It is a shame that Maisy had to leave the library in order to find somewhere quiet to read her sparkly book about fish (p. 10), but she and her friends find lots of things to entertain themselves with at the library and clearly enjoy their time there. The destabilisation of the stereotype of libraries being silent, boring places caused the book to be rated positive overall, despite receiving a neutral rating for the impression of libraries at the

end of the book. Delilah also finds the library “full of extremely interesting books” (p. 7) and “**extremely fun**” [emphasis made with larger type in book] (p. 27).

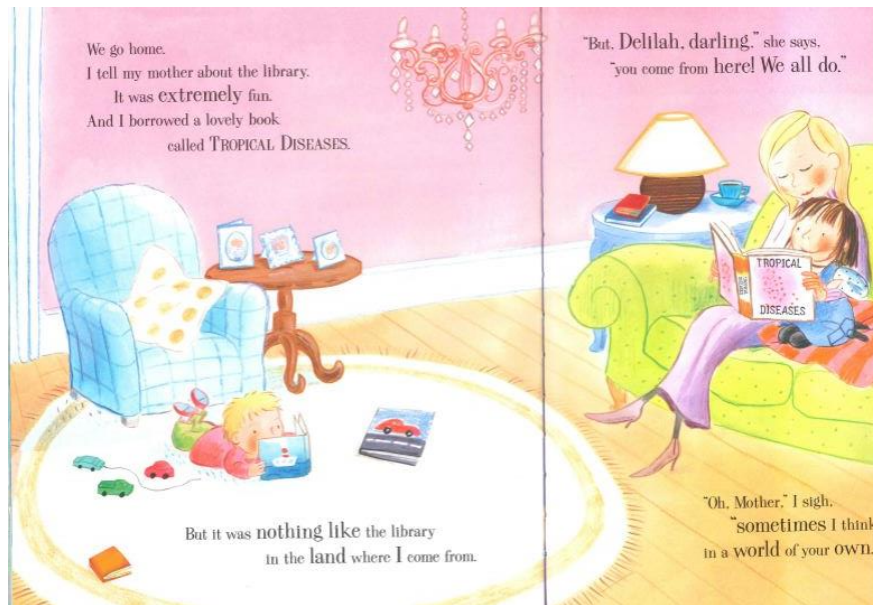


Figure 19 - Delilah Darling ending, p. 27

Similarly, Mouse tells Bear “there are many delightful books in the library” (p. 6), “It’s quite exciting” (p. 11). Despite his initial reservations that a visit to the library would be “Completely unnecessary” (p. 5) since “he had all the books he would ever need” (p. 1), Bear greatly enjoys storytime and not only goes home with the storytime book, but six others too (p. 34-36)!

### 4.3 Summary findings

In summary, the analysis of a selection of 8 children’s picture books published in the UK between 1994 and 2014 discovered that both libraries and librarians have been more favourably depicted in the 21<sup>st</sup> century than they were in the 20<sup>th</sup>. This study has found that the overall impression of the library profession in the 5 books published between 2006 and 2014 was positive, whilst the three published in the 1990s gave neutral or negative views of the vocation.

Furthermore, 8 of the 12 library staff affected a positive end to the story of which they were a part. Only 1 character was felt to conform with the librarian stereotype, whilst 3 partially

conformed, and the remaining 5 (that it was appropriate to review) did not. Despite this, 8 of the 9 characters were female and all were white. Moreover, the character that did conform was presented in a very positive light by the end of the book, and was always firm but fair. Therefore the presence of the stereotype is not considered negative.

No correlation was found between the level of stereotyping and overall view of librarians, however the way in which they were shown to interact with their patrons did affect this.

6 books presented a positive overall portrayal of libraries, and although the 2 oldest titles were classed as neutral, none of the books were considered negative towards libraries.

## 5 Discussion

### 5.1 Introduction

The aim of this thesis is to help librarians understand how they are being depicted by children's authors and illustrators, and how they are therefore perceived by the younger generation. If this knowledge is used by librarians and policy makers to challenge erroneous stereotypes and improve the image of librarianship, it may encourage more young people to enter the profession.

The main objectives are to:

1. review literature from the educational, social, artistic and literary sectors in order to appreciate the influence picture books have on children's understanding of the world, and the ways in which they can be considered reflections of contemporary social concepts
2. contribute a unique perspective to the existing literature on the image of the librarian, by analysing a variety of children's picture books that include librarians and libraries, and exploring how each are depicted
3. consider if portrayals have changed over time, and whether the librarian's role, key skills and attributes are accurately and positively represented.

This chapter has been organised in such a way as to demonstrate how the aim and objectives have been met; with sections discussing each objective in turn, followed by the aim.

### 5.2 Objective 1: review literature from the educational, social, artistic and literary sectors in order to appreciate the influence picture books have on children's understanding of the world, and the ways in which they can be considered reflections of contemporary social concepts and ideologies

The literature review found that picture books are indispensable in teaching children about the world that they live in, with stories often created with the intention of teaching the child about a particular aspect of their culture (Hunt, 1990; Watson, 1992; Stephens, 1992; Stevens, 1999;

Cotton, 2000; Yontz, 2002; DeWitt, Cready & Seward, 2013). Since "pictures reflect the values of the society that produces and 'uses' them" (Doonan, 1993, p. 8), this form of book more than any other can be said to represent the views of the culture they come from. This is consistent with the relativist ideology employed by this thesis, and makes them an ideal tool for understanding how librarians are perceived (which also relates to Objective 2).

According to Knudsen, "the best illustrators... 'not only reflect the text, but add something to the story as well'" (Gambino, 2017). In interesting correlation to this, Brown claims that "The best people writing for picture books are those who trust the illustrator to tell part of the story... The illustrations in a picture book are there to do what the words cannot do" (Brown, 2017). It is the unique combination of visual, verbal and aesthetic experience that picture books provide, which "gives form to ideas" (Doonan, 1993, p. 7; Stephens, 1992; Cotton, 2000; Hunt, 2001; Graham, 2004; Baird et al., 2016; Cotton & Daly, 2015), and allows their readers to attach their own ideas and experiences to them (Stephens, 1992; Cotton, 2000; Hunt, 2001; Graham, 2004; Baird et al., 2016; Cotton & Daly, 2015).

Although Ganea et al.'s study (2011) suggests that a child who has never set foot in a library may learn about them through picture books, clearly a positive personal experience combined with a favourably presented story would be even more powerful. Further, the more exposure that children have to libraries and librarians (both via picture books and personal experiences) the more interest they will have in them (Houston-Price et al., 2009, p. 99; Butler, 1980; Simcock & DeLoache, 2006).

The influence of the primary-caregiver has been found to be significant (Houston-Price et al., 2009), and not only does picture book reading "facilitate children's cognitive development" (Ohgi et al., 2009, p. 225) and development of language and literacy skills; functional brain activity can also be enhanced by the social and verbal engagements experienced when sharing a picture book (Ohgi et al., 2009, p. 228).

Baird et al.'s paper (2016) suggests that even where stereotypes exist in picture books, the reader's own experience is of paramount importance and can turn a negative stereotype into a

positive. Vocal and facial expressions of the primary care-giver can also influence impressions (Houston-Price et al., 2009).

The literature review therefore proved that as picture books reflect the icons and ideologies of the society that produces them, they are essential to building children's understanding of the world around them, and this makes them ideal primary sources from which to analyse how the librarian profession is viewed by young people.

5.3 Objective 2: contribute a unique perspective to the existing literature on the image of the librarian, by analysing a variety of children's picture books that include librarians and libraries, and exploring how each are depicted

This study found that there are several facets to the librarian stereotype:

- a. demographic profile (female, middle-aged, Caucasian)
- b. role, level of education and skill set
- c. personal attributes
- d. tools operated

Splitting the stereotype in this way has not previously been done explicitly, although different studies have focussed on different areas. This research found that the demographic profile depicted in children's picture books is consistent with the stereotype. However, CILIP/ARA's 2015 workforce mapping indicates that this is an accurate portrayal of the profession, which is predominantly female (78.1%), aged 45 or over (55.3%) and primarily 'white' 96.7% (CILIP/ARA, 2015). Therefore if the profession wishes for this aspect of the stereotype to diminish, we must work to encourage diversification within the workforce.

When the stereotype was detected (in 4 of the 12 characters), in all but one case the view of the librarian at the end of the story was positive; corroborating Stevens' (1999) hypothesis. This suggests that authors, illustrators and policy makers are already working along the rights lines in improving the image of librarians, and confirms the discoveries of other scholars. Heylman (1975), Stevens (1999), Yontz (2002) and Maynard & McKenna (2005) all also found that the

stereotype of the middle-aged, white, female librarian persists, however none related this back to contemporary research on the workforce to see that the reason is not so much that it is an ingrained or negative stereotype, but more likely because it is a true depiction of the majority of librarians in the UK. It has also not previously been suggested that authors and illustrators of children's books are more likely to employ such stereotypes to make them more recognisable to young readers. This research postulates the theory that librarians are presented in this way because the child is more likely to recognise such codes and signifiers when they put what they see in the book together with their experiences of visiting libraries; thereby reinforcing the ideology.

The role and skills of the librarian have been found to be misrepresented, underrepresented and presumably, therefore, misunderstood. For example, librarian characters often carry out non-professional tasks – over half (8) of the 12 librarians performed circulation duties; there was no mention or illustration of any classification, cataloguing or acquisition work; and 5 librarians were depicted asking patrons to be quiet. Considering that the Chartered Institute of Public Finance and Accountancy's recent report found that the most popular things for children to do at the library were: choosing books (83%), reading or being read to (68%), reading activities (61%) (CIPFA, 2017), it is also significant that only 3 librarians were shown or referred to assisting with reference queries/helping characters find the perfect book. However, more needs to be done to make it clear where librarians' strengths lie, and also to differentiate between professionals and para-professionals. There seems to be a feeling within the profession that it is improper to make such distinctions, but if we are to have a future this needs to change.

Arguably one of the most important activities provided by public libraries for the pre-school readers of picture books are storytime and rhymetime sessions. Indeed CIPFA's study found that 50% of children visiting public libraries were attending storytime, and 45% rhymetime (2017, p. 25). All but 3 of the books studied included a storytime session and depicted this being a central aspect in patron's enjoyment of their trip to the library. Interestingly none of the books mentioned or included rhymetime. Pleasingly a recent book which aims to encourage

children to read for pleasure includes 6 'librarians' saying that they can help find the perfect book (French & Baines, 2017).

The personal attributes that are generally associated with librarians within children's books are largely veracious and positive, and contrary to the historic stereotype of a stern, matronly character who seeks to protect 'her' books from the dirty hands of the outside world (Schuman, 1990, p. 87). Modern librarians are shown to be friendly, welcoming and helpful; and this is corroborated by CIPFA (2017) who found that "libraries are perceived as being highly welcoming for children with an average score of 9.2 out of 10" and "the single highest scoring factor is **the helpfulness of the library staff.**" [original emphasis] (p. 22). If we can enable the public and policy makers to appreciate this, then they are likely to be more receptive to learning about our key skills.

With the exception of *Little Bo Peep* (1999), which is the only picture book that this thesis has in common with Maynard & McKenna (2005), the present findings contradict the latter's assertion that "the old-fashioned stereotype [of the librarian] is much more fixed [than that of the library]", with "no single memorable positive image" (p. 128, my additions). All of the librarians depicted in the remaining 7 picture books analysed in the present study are welcoming, friendly and provide a (predominantly) positive experience for their patrons. Furthermore, improvement was detected in the books published from 2006 to 2014, over those published between 1994 and 2005. The books published from 2006 onwards also depict libraries as fun and exciting, which upholds Maynard & McKenna (2005)'s conclusion.

Portrayals of the tools that librarians use were found to be outdated. The only mention (in text or images) of a library catalogue was found in *Library Lion* (2006), but was a card index. Similarly, 5 of the 8 books studied included a date stamp, and none featured a self-issue machine. This may be a reflection of ACE's finding in *Envisioning the library of the future* (2012/13, Chapter 6: Continuity and change) of participants battling a contradiction between nostalgia for libraries of the past, and criticism that libraries were not keeping up with change adequately. It is perhaps this dichotomy between a desire for libraries to retain their



traditional grandeur and a need for them to become more technologically savvy and open to community needs, that cause some of the tensions to be found in children's books set in libraries.

#### 5.4 Objective 3: consider if portrayals have changed over time, and whether the librarian's role, key skills and attributes are accurately and positively represented

As has been seen above, portrayals have changed and improved over time, with librarians creating positive experiences for their users, and libraries presented as fun and exciting places. Unfortunately, the current study has found very little positive evidence of librarian skills being presented, which is commensurate with Shaw's 2010 study in which 58% of UK newspaper articles studied made no mention of the duties performed by librarians. However, Shaw also found that when duties *were* mentioned, professional skills were highlighted. It is similarly disappointing that a book published as recently as 2006 still depicts a card catalogue (*Library Lion*), and that only 3 of the titles studied make any reference to a librarian assisting a library user to find information. It was particularly unsatisfactory to find that one of those 3 titles (*Little Bo Peep*, 1999) portrays a decidedly negative response from the librarian when asked for help finding information. It is a shame that none of the books took the opportunity to explain library catalogues or methods of classification. *Topsy and Tim at the library* handled classification extremely well with Miss Page, the children's librarian, explaining "They were all in A B C order. Books of a kind were kept together..." (Adamson & Adamson, 1978, p. 12).

Conversely, it was pleasing to find that although the practice of 'shushing' was found in 5 of the 8 books, in each case it has been handled in a sensitive way. In 2 cases the library signifier is used in defiance of the stereotypical ideology. The Lion (in *Library Lion*, 2006) roars "very loudly" (p. 8) when he is told that "storytime is over" bringing Miss Merriweather "marching out of her office" to tell the Lion sternly "If you can't be quiet, then you'll have to leave (p. 9).

"Storytime is over," a little girl told him.  
The lion looked at the children. He looked at the  
story lady. He looked at the closed books. Then he  
roared very loudly.



Figure 20 - Lion roaring, *Library Lion*, p. 8

However when a little girl asks "If he promises to be quiet, can he come back for storytime tomorrow?" Miss Merriweather agrees. This shows that although she may be a little 'stern', the librarian is firm but fair. Later, when the Lion roars at Mr McBee to get help for Miss Merriweather, it is recognised that "Sometimes there was a good reason to break the rules. Even in the library" (see Figure 12 - *Library Lion* ending, pp. 39-40). The book thus exposes the stereotype only to provide the contemporary professional sentiment that being quiet is the ideal, but that there are times (and in some libraries, places) where this rule can be broken.

Similarly when Bear roars at Mouse, the librarian (2) in *Library book for Bear* smiles at him, whilst a 'mother squirrel squished an angry finger against her lips, and an old raccoon said sternly, "Quiet in the library"' (pp. 20-23). When Bear later bellows at Mouse "QUIET VOICES IN THE LIBRARY", the librarian ignores the outburst and merely invites Bear and Mouse to join storytime (pp. 28-30), challenging the ideology in an amusing way.

This time the librarian got up and looked round the bookshelf at Bear.  
Bear stood very still and quiet, as if he had been still and quiet all along.  
"Would you like to join story time?" the librarian asked.  
Bear glanced at Mouse.  
"We'd love to have you," said the librarian.



Figure 21 - *Friendly Librarian (2)*, Library book for Bear, p. 29

*Midnight Library* includes the only separate activity room, where a noisy band of squirrels are told they can play "as loudly as they liked" whilst "silence settled upon the library once more" (pp. 5-7).



Figure 22 - *Activity room*, *Midnight Library*, pp. 6-7

The present thesis corroborates Yontz (2002), Luthmann (2007), and Highsmith's (2002) findings that librarians are often depicted performing non-professional tasks such as shelving

books, which Luthmann suggests is “visual shorthand for the librarian” (2007, p. 776). The concept of the stereotype as an ideological cultural code or signifier used to denote that a character is a librarian has not been adequately explored. The fact that there is an established stereotype and associated librarian tasks – shelving, stamping, shushing – means that there is a conventional visual code that helps people recognise a character as a librarian and it can be argued that this is a good thing. Many professions have 'tools' or 'tasks' that popular culture connects with them (e.g. teacher - chalk board; firefighter - yellow helmet and fire engine; doctor – stethoscope). Some professions have no recognisable objects; estate agent, book publisher. Some, as with librarians, are outdated: author - typewriter (not computer!), and most teachers now use interactive whiteboards. Uniforms also help us identify people’s role and this is not seen as a negative thing; perhaps the librarian stereotype should be considered in a similar way. Further, DeWitt, Cready & Seward (2013, p. 100)’s assertion that "Picture books embrace tradition" may be a contributing factor to some of the more old-fashioned trappings being regularly depicted in favour of modern tools – for example the date-stamp, rather than the self-issue machine. A picture book published in late 2017 (Coelho & Lumbers, *Luna loves library day*) includes the only illustration the researcher has come across of a self-issue machine, however although predominantly set in a library the book does not include a single reference to librarians in the text or illustrations. The young child and her father checking their books out on a machine therefore actually highlights this deficit.

#### 5.5 Aim: help librarians understand how they are being depicted by children’s authors and illustrators, and how they are therefore perceived by the younger generation

Radford & Radford (2003) apply Hall’s cultural studies approach to stereotypes, and claim that they are a result of a culture’s need for “signifiers” to aid common understanding; suggesting that the use of the book stamp may be a signifier for the librarian. Furthermore, picture books contain both iconic (illustrations) and indexical (textual narrative) signifiers that may enhance the effect of stereotyping. However, as children’s picture books are used to teach children about the society they live in, this may be positive rather than negative. What makes it negative is when the stereotype produces an adverse response in the child towards the librarian (such as

a child being afraid of visiting the library because they think librarians are not friendly, or later not considering entering the profession although they would be ideally suited to it).

The findings discussed in the previous chapter demonstrate that librarians are consistently presented in positive ways in children's picture books in the current century, and that this is an improvement upon depictions from the last decade of the 20<sup>th</sup> century. The propensity of picture books to depict real-world relationships (BBC, 2008/2009), and the fact that the interplay between the narratives and illustrations allows children to bring their own understanding of the world into their reading (Stephens, 1992; Cotton, 2000; Hunt, 2001; Graham, 2004; Baird et al., 2016; Cotton & Daly, 2015), suggests that these findings demonstrate a positive perception of authors, illustrators and ultimately children towards the library profession.

However, they also indicate an endemic lack of understanding of the librarian's role and key skills. Nodelman & Reamer suggest that "If people can find ways of becoming aware of the assumptions about themselves and one another that their culture's ideology may have manipulated them into taking for granted, then they can think clearly about those assumptions." (2003, p. 81). It may therefore be helpful for the profession to explain that librarians do not stamp books or wear their hair in a bun, and that these ideologies are not accurate, whilst explaining what librarians do.

## 6 Conclusion

This thesis has systematically worked through each of its three objectives in order to meet the aim: to help librarians understand how they are being depicted by children's authors and illustrators, and how they are therefore perceived by the younger generation. It is hoped that this knowledge will be used by librarians and policy makers to improve public knowledge of librarianship, thereby encouraging more young people to enter the profession.

The objectives were to:

1. review literature from the educational, social, artistic and literary sectors in order to appreciate the influence picture books have on children's understanding of the world, and the ways they are considered reflections of contemporary social concepts and ideologies
2. contribute a unique perspective to the existing literature on the image of the librarian, by analysing a variety of children's picture books that include librarians and libraries, and exploring how each are depicted
3. consider if portrayals have changed over time, and whether the librarian's role, key skills and attributes are accurately and positively represented.

The themes identified during the literature review included:

- decision-makers do not have adequate understanding of librarians' skills, and therefore our value to society
- a large proportion of the current workforce is due to retire in the next decade and more needs to be done to encourage a diverse group of young people to enter the profession
- much research has studied the image of the librarian, but most only focuses on one or two of the facets of the stereotype that this thesis identified and explored, and their findings of whether the stereotype was in existence varied based on which aspects had been studied
- most papers that used children's books as primary sources focussed on US publications
- no prior research had been undertaken using picture books as primary source material

- the social interaction and physical relationship that a child experiences during picture book reading in their early years, coupled with the unique nature of the composite text (object, image and narrative combined) enable picture books to “linger – and affect behaviour – for a lifetime” (Ormerod in Watson, 1992, p. 51).

These themes informed the methodology by using the identification of gaps in the current literature to narrow the group of source material to picture books published in the UK. The consideration of various aspects of the librarian characters and their depictions allowed a fuller exploration of the librarian stereotype employed and found that the demographic profile and attributes were portrayed accurately; whilst the role, skills and tools were not. Encouragingly, representations are increasingly positive in more recent publications.

Undertaking this research was all the more challenging and interesting due to the different elements involved – covering the study of education, society, literature, art, and of course librarianship. Hermeneutics enabled the analysis encompass these different facets and to synthesise findings from both the text and illustrations from the source material. The phrasing of the questions for the data-gathering framework impacting on the findings more than had been foreseen at the outset, and more time should have been given to its creation. Using the principles of interview and questionnaire creation may be useful in future research of this nature.

The small number of sample texts studied, with the most recent already four years old, is a limitation of this study. Furthermore, *Sorry, Miss!* gave such a scant view of both libraries and librarians that it probably should not have been selected. Future research could improve by expanding the date range and country of publication criteria. Certain data collected (such as alternative locations presented in the books and style of narration) did little to meet the aim and objectives of the study and could have been omitted to allow time to study additional books. Nevertheless, the existing data collection framework could be adapted for similar studies; such as a comparison of depictions in children’s and adult’s literature; or an analysis of differences in animorphic and human librarian characters. A researcher with an art history

background could adjust the present study to provide further analysis of the illustrations. Although attempts were made to include these in the process, there may be a bias towards semiotics as this researcher has a literature studies background.

That Baird et al. (2016) found a child will add their own impressions to any stereotypes validates Schumann (1990) and Shaw (2010)'s assertions that librarians and the policy makers behind us must do all in their power at local, national and international levels to improve the public's understanding of what a librarian does – starting with all public library encounters. To date, CILIP and other organisations have focussed advocacy campaigns on libraries, but this research demonstrates that efforts now need to be directed towards the knowledge and skills that librarians have to offer society. Although books such as Cassidy's *This is what a librarian looks like* (2017) are excellent for challenging assumptions of what a librarian looks like, it is much more important to help people understand what we *do* rather than how we *look*. *The covers of my book are too far apart! (and other grumbles)* (French & Baines, 2017), which includes 6 librarians in its quest to dispel non-readers' excuses for not reading, is very useful for achieving this aim. However, it still only covers one librarian skill, albeit voiced by several (diverse) librarians. A campaign where librarians describe their favourite part of their role could be used to both tackle ideological issues and promote librarianship to the future workforce.



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## 9 Appendices

### 9.1 Bibliography of literature containing libraries and/or librarians

(Arranged in publication date order)

Author surname	Author first name	Title	Yr of pub.	Country of pub.	Type	Picture book?	Got	Read	Library main setting?	Librarian?	Notes
Ellis	Katharine Ruth	The Wide-Awake Girls in Winsted	1909	US	YA	n	Project Gutenberg	n			
Burnett	Frances Hodgson	The Secret Garden	1911	UK	Primary	n	CR	y		n	Private library
Fargo	Lucille F.	Marian-Martha	1936	US	YA	n	Hathi Trust	n			
Estes	Eleanor	Rufus M.	1943	US	YS	n	n	n	n		
Smith	Betty	A tree grows in Brooklyn	1943	US	YA	n	Hampshire Libs	n			
de Leeuw	Adele	With a high heart	1945	US	Adult	n	n	n			
Kerr	Sue Felt	Rosa-too-little	1950	US	YA	unknown	n	n			
Levy	Elizabeth	Something Queer at the Library: A Mystery	1977	US	YA	y	n	n			
Adamson	Gareth and Jean	Topsy and Tim at the Library	1978	UK	Primary	y	y	y	y	y	
Eco	Umberto	The Name of the Rose	1980	UK	Adult	n	y	n	n	y	Not a professional librarian
Fowler	Richard	Ted and Dolly's Magic Carpet Ride	1982	UK	Primary	y	y	y	n	n	
Pratchet	Terry	Colour of magic	1983	UK	YA	n	CR	y		y	
Dahl	Roald	Matilda	1988	UK	Primary	n	y	y		y	
Huff	Barbara	Once inside the library	1990	US	Primary	y	n	n			
Landon	Lucinda	Meg Mackintosh and the Mystery in the Locked Library	1993	US	YA	n	n	n			
Deedy	Carmen Agra	The Library Dragon	1994	US	Primary	y	n	n			
Rodgers	Frank	B is for book	1994	UK	Primary	y	ILL	y	y	y	
Pullman	Philip	His Dark Materials Trilogy	1995	UK	YA	n	y	y	n	y	
Thompson	Colin	How to live forever	1995	UK	Primary	y	CR	y	y	n	
Bonnars	Susan	The Silver Balloon	1997	US	Early Years	n	n	n			
Rowling	Joanne	Harry Potter	1997	UK	YA	n	y	y	n	y	
Fine	Anne	Loudmouth Louis	1998	UK	YA	n	Hampshire Libs	n			
McPhail	David	Edward and the Pirates	1997	US	Primary	unknown	n	n	n	y	
Thaler	Mike	The Librarian from the Black Lagoon	1997	US	Primary	y	n	n	n	y	
Mora	Pat	Tomas and the Library Lady	1997	US	Primary	y	n	n		y	
Williams	Suzanne	Library Lil	1997	US	Primary	y	n	n	y	y	
Miller	William	Richard Wright and the Library Card	1998	US	Primary	y	CR	y		y	
Furtado	Jo	Sorry Miss	1998	UK	Primary	y	CR	y	y	y	Originally published 1987
Bloom	Becky	A Cultivated wolf	1999	UK	Primary	y	Hampshire Libs	n	n		
Cowell	Cressida	Little Bo-peep's Library Book	1999	UK	Primary	y	CR	y	y	y	
Bruss	Deborah	Book! Book! Book!	2001	US	Early Years	y	CR	y	n	y	
Ruiz Zafon	Carols	The Shadow of the Wind	2001	Spain	Adult	n	y	y	n	y	
Niffengger	Audrey	The Time Traveller's Wife	2003	UK	Adult	n	y	y	n	y	
Nix	Garth	Lirael and Abhorsen	2003	UK	YA	n	CR	n			
Smith	Emily	When Mum threw out the telly	2003	UK	Primary	n	CR	y	n	y	
Stewart	Paul	The last of the sky pirates	2003	UK	YA	n	n	n	y	y	
Colfer	Eoin	Legend of Spud Murphy	2004	UK	YA	n	CR	y	y	y	
Funke	Cornelia	Inkheart	2004	Germany	YA	n	CR	n			Aunt has a library
Melling	David	The Ghost Library	2004	UK	Primary	y	Hampshire Libs	n	y	n	
Winter	Jeanette	The librarian of Basra	2004	US	YA	y	CR	y	y	y	

Author surname	Author first name	Title	Yr of pub.	Country of pub.	Type	Picture book?	Got	Read	Library main setting?	Librarian?	Notes
Colfer	Eoin	Legend of Spud Murphy	2004	UK	YA	n	CR	y	y	y	
Funke	Cornelia	Inkheart	2004	Germany	YA	n	CR	n			Aunt has a library
Melling	David	The Ghost Library	2004	UK	Primary	y	Hampshire Libs	n	y	n	
Winter	Jeanette	The librarian of Basra	2004	US	YA	y	CR	y	y	y	
Child, L	Lauren	But excuse me that is my book	2005	UK	Primary	y	CR	y	y	n	
Donaldson	Julia	Charlie Cook's favourite book	2005	UK	Primary	y	y	y	n	n	
Gravett	Emily	Wolves	2005	UK	Early Years	y	CR	y	n	n	
Kostova	Elizabeth	The Historian	2005	UK	Adult	n	Leisure	y	y	y	
Morpurgo	Michael	I believe in unicorns	2005	UK	Primary	n	CR	y	n	y	
Snicket	Lemony	A Series of Unfortunate Events: The Penultimate Peril	2005	US	Primary	n	y	y	y	y	
Knudsen	Michelle	Library lion	2006	UK	Primary	y	CR	y	y	y	
McDonald	Megan	When the library lights go out	2006	UK	Early Years	y	CR	y	y	n	
McQuinn	Anna	Lulu loves the library	2006	UK	Early Years	y	CR	n	y	y	Withdrawn
McGee	Marni	Winston the book wolf	2006	US	Early Years	y	CR	y	n	y	
Sierra	Judy	Wild about books	2006	US	Primary	y	CR	y	n	y	bookmobile at zoo
Willis	Jeanne	Delilah Darling is in the library	2006	UK	Primary	y	CR	y	y	y	
Cousins	Lucy	Maisy goes to the library	2007	UK	Early Years	y	y	y	y	y	Originally published in 2005
Bennett	Alan	Uncommon Reader	2007	UK	Adult	n	Leisure	y			
Kirk	Daniel	Library mouse	2007	US	Primary	y	CR	y	y	y	
Morris	Carla	The boy who was raised by librarians	2007	US	Primary	y	n	n	y	y	
Cowell	Cressida	Little Bo-peep's Troublesome Sheep	2009	UK	Primary	y	Hampshire Libs	y	y	y	Same as Little Bo Peep's Library Book
Johnson	Marilyn	This book is overdue!	2010	US	Adult	n	y	n			
Cleminson	Katie	Otto the book bear	2011	UK	Early Years	y	y	y	n	n	
Fforde	Jasper	Thursday Next series	2011	UK	YA	n	Hampshire Libs	n			
Shields	Gillian	Library Lily	2011	US	Primary	y	n	n	n	n	
Berne	Jennifer	Calvin can't fly	2012	US	Primary	y	CR	n			
Harrod	A. F.	Fizzlebert stump the boy who ran away from the circus and joined the library	2012	UK	YA	n	Hampshire Libs	n			
Rowden	Siobhan	Curse of the Bogels beard	2012	UK	YA	n	Hampshire Libs	n			Granny has a library
Bornholdt	Jenny	A book is a book	2013	NZ	Primary	y	CR	n			
Kohara	Kazuno	The midnight library	2013	UK	Early Years	y	CR	y	y	y	
Becker	Bonny	A library book for bear	2014	UK	Early Years	y	CR	y	y	y	
Browne	Anthony	Willy's Stories	2014	UK	Primary	y	CR	n	n	n	
Hart	Caryl	How to catch a Dragon	2014	UK	Early Years	y	CR	n	n	unknown	
O'Shea-Meddour	Wendy	How the library (not the prince) saved Rapunzel	2014	UK	Early Years	y	CR	y	n	n	
Slater	Kim	Smart	2014	UK	YA	n	CR	n			
MacKenzie	Emily	Wanted! Ralfy Rabbit, Book Burglar	2015	UK	Early Years	y	CR	n	n	unknown	
Cogman	Genevieve	The Invisible Library	2015	UK	YA	n	Hampshire Libs	n			
Foreman	Michael	The little bookshop and the origami army!	2015	UK	Early Years	y	CR	n	n	n	
Papp	Lisa	Madeline Finn and the library dog	2016	US	Primary	y	n	y	n	y	
Byrne	Richard	We're in the wrong book	2016	UK	Early Years	y	CR	y	n	n	
Donaldson	Julia	The detective dog	2016	UK	Early Years	y	CR	y	n	y	Librarian not in text, but is in pictures
Jeffers	Oliver	A child of books	2016	US	Primary	y	CR	y	n	n	
Coelho	Joseph	Luna loves library day	2017	UK	Early Years	y	CR	y	y	n	Illustration of self-issue machine



## 9.2 Original analysis framework template

### Bibliographic information

#### Plot summary

1. Is the library the only setting in the story?
  - a. If not, what are the other main settings?
2. Who is the narrator?
3. Who are the central characters?
4. What is the narrator's perception of librarians at the start of the story? (Positive; neutral; negative; unknown)
5. Does this change by the end of the story? (Positive; neutral; negative; unknown)
6. If not the same as the narrator, what is the central character's perception of librarians at the start of the story? (Positive; neutral; negative; unknown)
7. Does this change by the end of the story? (Positive; neutral; negative; unknown)
8. What is the narrator's perception of libraries at the start of the story? (Positive; neutral; negative; unknown)
9. Does this change by the end of the story? (Positive; neutral; negative; unknown)
10. If not the same as the narrator, what is the central character's perception of libraries at the start of the story? (Positive; neutral; negative; unknown)
11. Does this change by the end of the story? (Positive; neutral; negative; unknown)
12. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No)
13. Is the librarian a main character in the story? (Yes; No)
  - a. Is the librarian male/female? (M; F)
  - b. Age? (Young; indeterminable; middle-aged or older)
  - c. Ethnicity? (White; African; Asian; Hispanic)
  - d. Are they attractive looking? (Attractive; So-so; Unattractive)
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged) (Y; N; Partially)
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious)
14. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving
  - b. Classification of books
  - c. Acquisition of stock

- d. Cataloguing and processing
  - e. Reference: Reader's advisory; Helping people find books
  - f. Telling people to be quiet
  - g. Enforcing rules
  - h. Reading books for Storytime
15. Is more than one librarian depicted? (Y; N) (If so, answer questions 12-14 for each librarian)
16. Are the following tools depicted? (Y; N)
- a. Date stamp
  - b. Self-issue machine(s)
  - c. Borrower card
  - d. Computer(s)/internet
  - e. Card catalogue
  - f. Photocopier
  - g. Microfiche
  - h. Books
  - i. Audiovisual materials
  - j. Magazines and newspapers
17. How is the library organised?
- a. Different spaces for quiet study and social interaction (Y; N; U)
  - b. Different sections for children and adults (Y; N; U)
  - c. According to genre (Y; N; U)
  - d. Alphabetically (Y; N; U)
  - e. Using a standard form of classification (DDC; LCC; CC; UDC; Indeterminate)
18. General image of librarianship left by book (Positive; Neutral; Negative)
19. General image of libraries left by book (Positive; Neutral; Negative)

### 9.3 Final analysis framework template

#### Bibliographic information

#### Author and illustrator information

#### Plot summary

#### Setting and characters

1. Is the library the only setting in the story?
  - a. If not, what are the other main settings?
2. Who is the narrator?
3. Who are the central characters?
4. What style of illustration has been used?

#### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown)
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown)
7. Is the librarian a main character in the story? (Yes; No)
  - a. Is the librarian male/female? (M; F)
  - b. Age? (Young; indeterminable; middle-aged or older)
  - c. Ethnicity? (White; African; Asian; Hispanic)
  - d. Are they attractive looking? (Attractive; So-so; Unattractive)
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially)
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious)
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving
  - b. Classification of books
  - c. Acquisition of stock
  - d. Cataloguing and processing
  - e. Reference: Reader's advisory; Helping people find books

- f. Telling people to be quiet
  - g. Enforcing rules
  - h. Reading books for Storytime
9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No)
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6)

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown)
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown)
13. Are the following tools depicted? (Y; N)
- a. Books
  - b. Date stamp
  - c. Self-issue machine(s)
  - d. Borrower card
  - e. Computer(s)/internet
  - f. Card or electronic catalogue
  - g. Photocopier
  - h. Microfiche
  - i. Audiovisual materials
  - j. Magazines and newspapers
14. How is the library organised?
- a. Different spaces for quiet study and social interaction (Y; N; U)
  - b. Different sections for children and adults (Y; N; U)
  - c. According to genre (Y; N; U)
  - d. Alphabetically (Y; N; U)
  - e. Using a standard form of classification (Y; N; U)

### General impressions

15. General impression of librarianship left by book (Positive; Neutral; Negative)
16. General impression of libraries left by book (Positive; Neutral; Negative)

## 9.4 *B is for BOOK!* analysis

### Bibliographic information

Rodgers, F. (1994) *B is for book!* London: Viking/Penguin Books.

### Author and illustrator information

Written and illustrated by Frank Rodgers

Frank Rodgers is a renowned author and illustrator of children's books. Rodgers' books have been shortlisted for awards, placed on recommended reading lists (including the Federation of Children's Book Group) and have been adapted for TV. He has illustrated for many famous authors, including Dick King Smith, Penelope Lively, Virginia Ironside and Humphrey Carpenter, as well as for his own books (*The Illustration Cupboard*, 2010; Penguin, 2017). *B is for book* has not received any of the above accolades, but is a good representation of his fun and mischievous characters.

### Plot summary

When the worst class in school are taken to the library and left by their teacher, Miss Snitchell, for storytime with the librarian naughty boys Beasty and Biff get more than they bargained for when their requested ghost story gets a little too real.

### Setting and characters

1. Is the library the only setting in the story? Y
  - a. If not, what are the other main settings? N/A
2. Who is the narrator? Third person, omniscient
3. Who are the central characters? The librarian, Miss Snitchell the teacher, and Beasty Barrett and Biff Higson; the class bullies
4. What style of illustration has been used? Bold, black pen lines with colouring pencil shading

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Positive, smiling and confident, even when the teacher warns her about Beasty and Biff being “a couple of rascals” (p. 1), she replies ““Don’t worry,” smiled the librarian. “I’m sure they’ll behave.””
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Neutral – the librarian has considerable difficulty controlling the class, though the story she makes up on the spot about ‘The Haunted Library’ appears to come alive to the children and frightens them enough that they have no desire to hear another ghost story by the end. The collaboration between teacher and librarian sets them apart from the children and it is difficult to know whether the whole ghost story was planned by them as a way of getting the children to behave: “with a twinkle in her eye”, “she and the librarian shared a little smile”.
7. Is the librarian a main character in the story? (Yes; No) Y
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) Middle-aged
  - c. Ethnicity? (White; African; Asian; Hispanic) W
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) So-so
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) N
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Competent, friendly and firm: she manages to get the class under control and seems to be in control of the situation with the teacher and librarian sharing a little smile when the teacher returns the librarian’s story book following the ghost story (p. 29)
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving N
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books N
  - f. Telling people to be quiet N
  - g. Enforcing rules N
  - h. Reading books for Storytime Y

9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) Y, the children get to listen to an entertaining story, and the class bullies are brought into control. However, the story seems more about the adults getting one up on the children
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) N

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Positive, the library looks bright, well-stocked, popular and welcoming
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown) No, still positive
13. Are the following tools depicted? (Y; N)
- Books Y
  - Date stamp N
  - Self-issue machine(s) N
  - Borrower card N
  - Computer(s)/internet Y (p. 14)
  - Card or electronic catalogue N
  - Photocopier N
  - Microfiche N
  - Audiovisual materials N
  - Magazines and newspapers Y (p. 6, one of the other library patrons is sitting reading something that looks like it may be a comic or newspaper)
14. How is the library organised?
- Different spaces for quiet study and social interaction (Y; N; U) Slightly, there are some single desks for (quiet – in brackets as this is not explicit) study, the rest is open. The 'storytelling area' is just in the middle of the library, between two shelving units
  - Different sections for children and adults (Y; N; U) U
  - According to genre (Y; N; U) U
  - Alphabetically (Y; N; U) U
  - Using a standard form of classification (Y; N; U) U



### General impressions

15. General impression of librarianship left by book (Positive; Neutral; Negative) Neutral, although she manages to get the class back in control and entertains them with her ghost story, the ending leaves an uncomfortable impression that she and the teacher have tricked the children. However, she remains smiling and friendly throughout.
16. General impression of libraries left by book (Positive; Neutral; Negative) Neutral, the space appears bright and welcoming, but the book does not really say anything very much about libraries (either in the text or illustrations)

## 9.5 *Sorry, Miss!* analysis

### Bibliographic information

Furtado, J. and Joos, F. (1998) *Sorry, Miss!* London: Andersen Press Ltd.

### Author and illustrator information

Author: Jo Furtado; illustrator: Frédéric Joos

Jo Furtado only appears to have written one further book, in 1992, called *Special Visitors*. Whilst the illustrator of *Sorry Miss Folio*, Frédéric Joos, has been involved in many titles, with various authors and his works translated into more than 10 languages (Andersen Press). An Australian blogger going under the pen name Moma describes *Sorry, Miss!* as “a simple little picture book with a warm message about imagination and reading and libraries”. The book has been published in English and French, and has been reprinted several times (WorldCat, 2017), most recently in French in 2008 (Amazon, 2017), which indicates its popularity.

### Plot summary

A young boy borrows a book from the Children’s Library at Christmas time, and the remainder of the story shows him turning up at the library again each month to explain why he is not returning the book with more and more far-fetched reasons each time. Eventually it is returned to her (at home) by Father Christmas the following year. The whole book is told via a comic strip style layout with very minimal text.

### Setting and characters

1. Is the library the only setting in the story? N
  - a. If not, what are the other main settings? A range of places visited and vehicles used by the young boy and his family
2. Who is the narrator? The young boy
3. Who are the central characters? The young boy, Miss Folio the librarian, Miss Folio’s cat, the boy’s Mum, Dad and older brother
4. What style of illustration has been used? Often incomplete pen lines, with watercolour wash and blotting. Left hand page includes Children’s Library logo, date stamp (one for each month), the words “Sorry, Miss Folio...” and below this an illustration of Miss Page's response each month. The right hand page has four cartoon-like boxes with descriptions of the reason the boy does not have the book this time below each

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Positive – the librarian is up a ladder hanging Christmas decorations and looking happy (pp. 1-2), the young boy enjoys stamping his chosen book with the help of the librarian (p. 3)
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, although she obviously gets frustrated with the little boy's excuses (to the point of literally tearing her hair out towards the end on p. 25), Miss Folio does not appear to actually tell the boy off, or charge him a fine, and she is shown smiling happily when she receives the book and the little boy's note at the end (p. 30)
7. Is the librarian a main character in the story? (Yes; No) Y
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) Young
  - c. Ethnicity? (White; African; Asian; Hispanic) White
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) So-so
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) Partially – small-rimmed glasses
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Ranges from friendly and firm at the beginning, to dismissive and suspicious towards the end; but that is to be expected given the plot line.
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving Y (p. 7)
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books N
  - f. Telling people to be quiet N
  - g. Enforcing rules N
  - h. Reading books for Storytime N
9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) N
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) N

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Positive, looks bright, warm and welcoming
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Unknown, the other pictures only really show Miss Folio herself
13. Are the following tools depicted? (Y; N)
  - a. Books Y
  - b. Date stamp Y
  - c. Self-issue machine(s) N
  - d. Borrower card Y
  - e. Computer(s)/internet N
  - f. Card or electronic catalogue N
  - g. Photocopier N
  - h. Microfiche N
  - i. Audiovisual materials Y (cat listening loudly to Walkman – unclear if tape is from library stock)
  - j. Magazines and newspapers N
14. How is the library organised?
  - a. Different spaces for quiet study and social interaction (Y; N; U) U
  - b. Different sections for children and adults (Y; N; U) N – the sign on the door on p. 1, and the logo on each page featuring Miss Folio includes a logo for “Children’s Library”
  - c. According to genre (Y; N; U) U
  - d. Alphabetically (Y; N; U) U
  - e. Using a standard form of classification (Y; N; U) U

### General impressions

15. General impression of librarianship left by book (Positive; Neutral; Negative) Neutral – librarian is shown to be very understanding and patient, and is very friendly at the start and clearly happy to get ‘her’ book back at the end. However, there is so little impression of librarianship given by the book that it cannot be said to be positive or negative

16. General impression of libraries left by book (Positive; Neutral; Negative) Neutral, as above, and there is no mention of overdue notices or fines which certainly prevents it from being negative.

## 9.6 *Little Bo Peep* analysis

### Bibliographic information

Cowell, C. (1999). *Little Bo Peep's Library Book*. London: Hodder Children's Books.

### Author and illustrator information

Written and illustrated by Cressida Cowell

Cressida Cowell won the Gold Award in the 0–5 years category of the Nestle Children's Book Prize 2006 for the first title in her *Emily Brown* series. Her *How to Train Dragons* series are now part of a franchise with DreamWorks that includes comic books and graphic novels, films, video games and even an ice show. Cowell won the *Philosophy Now* Prize in 2015 for inciting “children to reason and to question, and inspire their imagination and inquisitiveness”(Flood, 2015). *Little Bo Peep's Library Book*, Cowell's first publication, was re-released in 2009 as *Little Bo Peep's Troublesome Sheep* (Cowell, 2010).

### Plot summary

When Little Bo Peep loses her sheep, Little Boy Blue suggests that she might find a book in the library to help her find them. Amusingly the reader can see the sheep following Little Bo Peep right from the second page, but she is unaware and proceeds to hunt through the library until she finds “exactly the book she was looking for” in the natural history section: *How to find sheep* by A. Shepherd, published by Baa-Baa Books. Along the way, Little Bo Peep meets a number of other nursery rhyme characters, including Mother Goose, the librarian, the Big Bad Woolf reading a book in the cooking section called *Basic Little Girl Cookery*, who then also follows Little Bo Peep and tries unsuccessfully (and unacknowledged by the narrator) to catch her. In each of the three library sections that Little Bo Peep visits, the left hand page contains a picture of the shelf with its genre label and a set of books, and includes one real little book that can be pulled off of the shelf and read. Each includes a barcode and stamping label for Mother Goose Library as well as cover blurbs, purchase prices etc.

### Setting and characters

1. Is the library the only setting in the story? No
  - a. If not, what are the other main settings? The story begins in the fields and ends at Little Bo Peep's house
2. Who is the narrator? Third person, omniscient

3. Who are the central characters? Little Bo Peep, Mother Goose librarian, the Big Bad Woolf, the sheep, and various other nursery rhyme characters
4. What style of illustration has been used? Untidy, sketchy ink lines, with watercolour wash. Some illustrations have had an attempt made to contain them in a box (lines around the illustration) but parts of each image overspill onto the white page beyond the lines. The words of the narrative are squeezed around the illustrations; above, below, to the side. The final page contains the word "...sheep!" in bold, large type that bends over the illustration of sheep below it like a bridge. This is the only time the typeface for the narrative changes.

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Positive, Mother Goose is described as "the helpful librarian" even before she has done anything to earn such a title (p. 6)
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Negative, really the librarian is not very helpful. When Little Bo Peep asks if the library has a book about how to find sheep, she replies "'I'm sure we have'... 'Lamb is in the cooking section, you might find one in there...'" (p. 6) and leaves Little Bo Peep to it. She doesn't consult a catalogue to check, she doesn't help Little Bo Peep look, and she is also wrong about such a book being in that section. Little Bo Peep then asks her fellow library users and eventually the Queen of Hearts (reading a book in the Crime section titled *Who stole the tarts*) who suggests "'animals are in the natural history section, you might find it there'" (p. 14) and she does. The book would admittedly be less interesting if Mother Goose had taken Little Bo Peep straight to the book she needed, but she could have been more helpful and consulted the catalogue at least.
7. Is the librarian a main character in the story? (Yes; No) Yes, she is named, appears in several illustrations and is mentioned in the text several times
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) Hard to say, but her bonnet and glasses make her look middle-aged or older
  - c. Ethnicity? (White; African; Asian; Hispanic) N/A, she is an orange goose
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) So-so
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) Partially, she is wearing glasses perched on the end of her beak which she peers at Little Bo Peep over the top of, she also wears a fussy bonnet
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) No, she is dismissive, unhelpful and too busy with her pile of books to help Little Bo Peep

8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving Y she is shown sitting at a desk with a stamp, some pencils and a huge pile of books when Little Bo Peep first enters the library (p. 6). By the time Little Bo Peep has found her book and brings it back to the desk for stamping only one book remains on Mother Goose's desk, so she is obviously very efficient, but it is not clear what she is doing with the books or where the ones she has dealt with have gone (pp. 19-20).
  - b. Classification of books y, since books are very clearly shelved in sections
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books Y, Little Bo Peep asks where she can find a book about how to find sheep (p. 6)
  - f. Telling people to be quiet Y there is a large sign behind her desk that says "QUIET PLEASE" with a blue background and no image (p. 6)
  - g. Enforcing rules N
  - h. Reading books for Storytime N
9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) N
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) N

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Neutral, she goes to the library at Little Boy Blue's suggestion rather than of her own volition (p. 4).
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, she found the book she wanted, was able to take it home, and found her sheep as a result of reading it.
13. Are the following tools depicted? (Y; N)
  - a. Books Y
  - b. Date stamp Y
  - c. Self-issue machine(s) N
  - d. Borrower card N
  - e. Computer(s)/internet N
  - f. Card or electronic catalogue N



- g. Photocopier N
  - h. Microfiche N
  - i. Audiovisual materials N
  - j. Magazines and newspapers N
14. How is the library organised?
- a. Different spaces for quiet study and social interaction (Y; N; U) U (none shown)
  - b. Different sections for children and adults (Y; N; U) U (none shown)
  - c. According to genre (Y; N; U) Y
  - d. Alphabetically (Y; N; U) N
  - e. Using a standard form of classification (Y; N; U) N

#### General impressions

15. General impression of librarianship left by book (Positive; Neutral; Negative) Negative, the librarian is very unfriendly and unhelpful, even though she is described on p. 6 as “the helpful librarian” the rest of the story proves this not to be the case.
16. General impression of libraries left by book (Positive; Neutral; Negative) Positive, Little Bo Peep finds a book and it helps her to solve her problem.

## 9.7 *Library Lion* analysis

### Bibliographic information

Knudsen, M. & Hawkes, K. (2006). *Library Lion*. London: Walker Books Ltd.

### Author and illustrator information

Author: Michelle Knudsen; Illustrator: Kevin Hawkes

Translated into fourteen languages and performed on stage, *Library Lion* has won many awards and was “selected by *Time* Magazine as one of the Best 100 Children's Books of All Time” (Knudsen, 2017). Knudsen has also recently written some young adult books about an ‘Evil Librarian’ – a young, sexy, male librarian who also happens to be a demon. It is believed that this title was published simultaneously in the UK and US, which allowed it to be included in the sample set, however, the library is based on one that Knudsen has herself worked in in the past – Cornell, in New York State (Knudsen, 2014).

According to Knudsen, “the best illustrators... ‘not only reflect the text, but add something to the story as well’” (Gambino, 2017). Kevin Hawkes is one such illustrator, whose many acclaimed books are known for their “vibrant colors, unusual perspectives and dry sense of humor” (Hawkes, 2017). Having studied illustration under Raymond Briggs and John Vernon Lord, Hawkes has also won many awards for his work.

### Plot summary

When a lion comes to the library, Mr McBee runs to the head librarian (Miss Merriweather)’s office, but is forced to admit that he is not breaking any rules and instructed to “leave him be” (p. 3). The lion explores the library, before falling asleep in the story corner and waking up to enjoy all three stories read at story time. When he is told by a little girl that storytime is over, “he roared very loudly” and the word “RAAAHHRRRR! gets increasingly bigger as it arches over his and the frightened story lady’s head (pp. 4-6). Miss Merriweather marches over to see what all the noise is about and tells the lion he must leave if he cannot be quiet. When a little girl asks “If he promises to be quiet, can he come back for storytime tomorrow?” the lion stops roaring and Miss Merriweather agrees (pp. 7-8). The following day he arrives early and Miss Merriweather gives him jobs to help out until storytime (pp. 9-10). Everybody starts to enjoy having the lion around, except for Mr McBee who feels that as lions “could not understand rules. They did not belong in the library” (p. 13). When Miss Merriweather falls and hurts herself in the lion’s presence, the only way to help her is to break the rules – both by running to get help and then when Mr McBee does not respond to his gentle hints, “roared the loudest roar he had

ever roared in his life” (pp. 17-20). The picture shows him with his mouth so wide it is almost as big as Mr McBee, and the roar so loud it knocks his glasses off. This prompts Mr McBee to seek out Miss Merriweather to complain that the lion has broken the rules. But the lion has already left, knowing that he would no longer be welcome as he has broken the rules. Everyone, particularly Miss Merriweather is saddened by the absence of the lion in the days that follow until eventually Mr McBee goes out looking for him in the rain, eventually finding him back at the library “sitting outside, looking in through the glass doors” (pp. 31-34). He tells the lion “there’s a new rule at the library. No roaring allowed, unless you have a very good reason – say if you’re trying to help a friend who’s been hurt, for example” (p. 34). When the lion returns to the library the next day and Mr McBee informs Miss Merriweather, she breaks the rules herself and runs down the hall to hug the lion. The book ends with the words “Sometimes there was a good reason to break the rules. Even in the library” (p. 38).

### Setting and characters

1. Is the library the only setting in the story? Y, except for when Mr McBee goes out to look for the lion in the rain (pp. 31-34)
  - a. If not, what are the other main settings? See above
2. Who is the narrator? Third person, omniscient
3. Who are the central characters? The lion, Miss Merriweather the head librarian, Mr McBee the front desk librarian and the story lady
4. What style of illustration has been used? Soft, detailed lines with natural, pastel watercolour shading. The illustrations themselves are unenclosed and are unfinished at the edges, allowing the reader to imagine what else may be beyond the image. The narrative is mainly presented in large blocks, but sometimes just a line or two broken by an image. Some of the pages containing large narrative blocks are enclosed by a red double-line frame. On the two occasions when the lion breaks the rules and roars, the roar escape the main typeface and narrative blocks to become part of the illustration, arching over the heads of the characters.

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Negative, both Mr McBee and Miss Merriweather are both shown to be rather “particular”, but Miss Merriweather is so preoccupied with rules that it causes her no concern that there is a potentially dangerous lion in the building as he is not breaking the rules (p. 3).
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Yes, positive. Both Mr McBee and Miss Merriweather soften as a result of the lion’s presence and admit that there are times when the rules can be broken (pp. 23, 34 and 38).

## Miss Merriweather

7. Is the librarian a main character in the story? (Yes; No) Y
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) Middle-aged
  - c. Ethnicity? (White; African; Asian; Hispanic) White
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) So-so, plain looking
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) Y, all of the above
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Unclear, we only see her reaction to the lion, but she is shown to be firm but fair by letting him stay as long as he keeps quiet (pp. 7-8). The image on p. 8 shows her standing confidently in front of the lion with her arms crossed, one foot outstretched and a frown on her face; whilst the lion has his head bowed and is looking up through his eye lids hopefully at her. When the lion returns at the end (pp. 37-38) the illustration shows the lion sitting tall, looking happy with his tail in the air and Miss Merriweather kneeling beside him with her arms around his neck.
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving Y, sending overdues (p. 12) and shelving (p. 11), not stamping books
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books N
  - f. Telling people to be quiet Y (pp. 7-8)
  - g. Enforcing rules Y (pp. 3, 8-9, 19, 24)
  - h. Reading books for Storytime N
9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) Yes, she shows that it is ok to break the rules (running) sometimes, "even in the library" (p. 38)
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) Y

## Mr McBee

6. Is the librarian a main character in the story? (Yes; No) Y (it is unclear whether he is a librarian or not)
  - a. Is the librarian male/female? (M; F) M
  - b. Age? (Young; indeterminable; middle-aged or older) Middle-aged
  - c. Ethnicity? (White; African; Asian; Hispanic) White
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) So-so
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) Y, although a man. Glasses, trousers slightly too short, spotty bow tie
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Again, we only really see him in terms of his reaction to the lion, where he is nasty and suspicious until near the end when he has a change of heart and goes out to find the lion in the pouring rain. Even then he is not particularly friendly in the way he tells the lion he can come back to the library: “I thought you might like to know”... The lion’s ears twitched. He turned around. But Mr McBee was already walking away.’ (p. 34)
7. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving Y, stamping books (p. 1 and 22), and shelving (p. 30)
  - a. Classification of books N
  - b. Acquisition of stock N
  - c. Cataloguing and processing N
  - d. Reference: Reader's advisory; Helping people find books N
  - e. Telling people to be quiet Y (p. 23)
  - f. Enforcing rules Y (p. 23)
  - g. Reading books for Storytime N
8. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) Yes, he goes out to find the lion and tells him that he may return to the library (pp. 31-34).

### “The story lady”

6. Is the librarian a main character in the story? (Yes; No) Y, appears to be a member of staff but it is unclear whether she is a librarian
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) Young
  - c. Ethnicity? (White; African; Asian; Hispanic) White

- d. Are they attractive looking? (Attractive; So-so; Unattractive) So-so
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) N
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Competent, friendly and firm
7. Is the librarian shown or described performing the following tasks? (Y; N)
- a. Circulation: Stamping books; Sending overdue notices; Shelving Uncertain, she is shown holding a pile of books on p. 2, but she may be gathering these for storytime rather than shelving them
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books N
  - f. Telling people to be quiet N
  - g. Enforcing rules N
  - h. Reading books for Storytime Y
8. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) No

### Representation of libraries

10. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Neutral, quite an imposing red-brick, Carnegie style building with a flight of stone steps flanked by two stone lions (imposing for humans, but maybe not for lions!) (title page), classic, large front desk for issues and returns (p. 1), opens out to a large, light space with big Georgian sash windows (p. 2). However, none of the people are welcoming to the lion, most just stand and stare (pp. 1-2)
11. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, the image is light and colourful on the final spread, with everyone cheering and looking happy (pp. 37-38)
12. Are the following tools depicted? (Y; N)
- a. Books Y (pp. 2, 5, 6, 10, 11, 13, 16, 28, 29-30, 37-38)
  - b. Date stamp Y (pp. 1 and 22)
  - c. Self-issue machine(s) N
  - d. Borrower card N

- e. Computer(s)/internet Y, on the front desk (pp. 1 and 22), in Miss Merriweather's office (pp. 4 and 26) and four at tables on the library floor (pp. 27-28). However, Miss Merriweather is shown handwriting overdue notes (for which the lion helpfully licks the envelopes) (p. 12)
  - f. Card or electronic catalogue Y, card index is mentioned in the text "He sniffed the card index" and shown in the illustration on p. 5
  - g. Photocopier N
  - h. Microfiche N
  - i. Audiovisual materials N
  - j. Magazines and newspapers N
13. How is the library organised?
- b. Different spaces for quiet study and social interaction (Y; N; U) Unclear, all fairly open, but there is a comfy story corner for children to sit in and a set of desks and chairs for study
  - a. Different sections for children and adults (Y; N; U) Y
  - b. According to genre (Y; N; U) U
  - c. Alphabetically (Y; N; U) U
  - d. Using a standard form of classification (Y; N; U) U

### General impressions

14. General impression of librarianship left by book (Positive; Neutral; Negative) Positive, even librarians who seem imposing and rule bound are actually friendly and happy to break the rules when necessary
15. General impression of libraries left by book (Positive; Neutral; Negative) Positive, friendly, welcoming places.

## 9.8 *Delilah Darling* analysis

### Bibliographic information

Willis, J. and Reeve, R. (2006) *Delilah Darling is in the Library*. London: Penguin Books Ltd.

### Author and illustrator information

Author: Jeanne Willis; Illustrator: Rosie Reeve

Jeanne Willis is the author of several award-winning books, such as *Who's in the loo* and *Tadpole's promise*, and the scriptwriter for many TV shows including the *Maisy* adaptations. Rosie Reeve is foremost an illustrator whose first book as author and illustrator was published in 2013. The character of *Delilah* came into being when publisher Puffin asked Willis to "write something about a feisty little girl based on an illustration of a character done by Rosie Reeve" (Owens, 2015). According to this interview with Willis, the character is based on Willis herself as a child.

### Plot summary

*Delilah* is a little girl with a wonderful imagination who believes she is the Queen of "a land far, far away" (p. 1). When she, her brother *Smallboy* and their French au pair *Gigi* (aka "Old Pear" (p. 5)) go to the library, *Delilah* drives the terribly patient librarian "Library Anne" (p. 9) crazy with her shouting (p. 9), singing (p. 20) and descriptions of ways in which libraries in her land are better. There they have free sticky buns (pp. 7-10), trapezes to "reach the too-high books" (pp. 14-15) and storytime with "blankets and bears and a beautiful princess [who] reads to us until we fall asleep" (pp. 22-23).

### Setting and characters

1. Is the library the only setting in the story? N
  - a. If not, what are the other main settings? *Delilah's* home
2. Who is the narrator? *Delilah*
3. Who are the central characters? *Delilah*, *Smallboy*, *Gigi*, Mother, Library Anne and Mrs Woolly Hat (another library patron)
4. What style of illustration has been used? Solid colouring pencil or crayon lines, with bold, bright colours, watercolour washes with pencil or crayon shading. The narrative curls and bends around and within the illustrations, and the typeface changes size on a



regular basis to provide emphasis or demonstrate tone. Features of the cover illustration and title are varnished with a matte background.

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Neutral, the fact that she misunderstands Gigi telling her to ask the librarian, as the person's name being "Library Anne" (p. 9) shows a lack of understanding
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, Delilah seems to enjoy talking to Library Anne, even if she doesn't think her library is as good as those in the land that she comes from
7. Is the librarian a main character in the story? (Yes; No) Yes
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) Young
  - c. Ethnicity? (White; African; Asian; Hispanic) White
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) Attractive
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) N
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Competent, friendly and firm. For example, Delilah has just been shouting about how in the libraries where she comes from "There is a man who walks round with a big tray and he shouts 'WHO WANTS A BUN?' [in large capitals]"(p. 9), Library Anne says "Shhh!" but it is too late and then everybody wants a bun. Library Anne's response is a calm and delivered with a smile on her face "'Now, **that...** is why we don't **shout** in the **library.**"' [Bold added to show the emphasis made with larger type] (p. 10).
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving Y, shelving (p. 9, 17)
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books Y (p. 17)
  - f. Telling people to be quiet Y (p. 11, 20)
  - g. Enforcing rules Y (pp. 9, 12, 13, 14)
  - h. Reading books for Storytime N, although storytime is mentioned on pp. 21-22.

9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) Yes, Delilah has clearly had a positive experience that Library Anne's helpful attitude helped to achieve
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) N

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Positive, when told they are going to the library Delilah exclaims "**Oh good, I love** looking at books" [emphasis made with larger type in book] (p. 6). Once there, Delilah explains that "The library is full of extremely interesting books: some have **pictures**, some have **words** and this one has a squashed **baked bean** on page 5" (p. 7).
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, "We go home, I tell my mother about the library. It was **extremely** fun [emphasis made with larger type in book]. And I borrowed a lovely book called TROPICAL DISEASES." (p. 27)
13. Are the following tools depicted? (Y; N)
  - a. Books Y (pp. 6-28)
  - b. Date stamp N
  - c. Self-issue machine(s) N
  - d. Borrower card N
  - e. Computer(s)/internet Y, Gigi seems to have taken them to the library so that she can use the computer and carries on doing whatever she planned to do whilst Delilah runs amok (p. 8, 9, 12, 19, 21)
  - f. Card or electronic catalogue N
  - g. Photocopier N
  - h. Microfiche N
  - i. Audiovisual materials N
  - j. Magazines and newspapers N

(There are colouring pencils and paper (pp. 7-8, 11-12), Mrs Woolly Hat is shown reading some music (p. 12) and Library Anne shows Delilah a big book containing a map of the world, which is a fold-out page (pp. 19-20).)
14. How is the library organised?
  - a. Different spaces for quiet study and social interaction (Y; N; U) N, lots of tables and chairs and computer desks, but poor Library Anne is trying to keep Delilah quiet amongst it all

- b. Different sections for children and adults (Y; N; U) U
- c. According to genre (Y; N; U) Y, when we first meet Library Anne she is shelving books in a section that has shelf labels for “FOOD, COOKBOOKS, BAKING”; ironically this is also the point where Delilah’s brother is hungry and she asks when they will bring the sticky buns, to which Library Anne replied “No food in here, please!” (p. 9)
- d. Alphabetically (Y; N; U) U
- e. Using a standard form of classification (Y; N; U) U

### General impressions

- 15. General impression of librarianship left by book (Positive; Neutral; Negative) Positive, Library Anne is very friendly and tries to be helpful, whilst also being firm about the library’s rules
- 16. General impression of libraries left by book (Positive; Neutral; Negative) Positive, though clearly not as good as the libraries in Delilah’s world.

## 9.9 *Maisy* analysis

### Bibliographic information

Cousins, L. (2007). *Maisy goes to the Library*. London: Walker Books Ltd.

### Author and illustrator information

Originally published 2005, “The right of Lucy Cousins to be identified as the author/illustrator of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988”, yet “Illustrated in the style of Lucy Cousins by King Rollo Films Ltd. (Imprint page).

Described, admittedly by her publisher, as “one of the best-loved characters in children’s books” *Maisy Mouse* has her own TV show. Her author/illustrator Lucy Cousins has won many awards and sold more than 31 million books worldwide (Walker Books). This title is part of the “A Maisy First Experiences Book” series.

### Plot summary

*Maisy* goes to the library wanting to find a book about fish and to read it “in a nice quiet place” (p. 1). She has a little trouble finding the perfect book, until she realises the logic that books about fish might be on the shelf next to the aquarium (pp. 9-10). She soon gets disturbed in her “quiet corner” (p. 11) first by her friends and then by story time, which turns out to be held in the same corner (p. 16). She enjoys joining in with storytime with her friends however, and they are all still laughing when they check out their books and leave (pp. 21-22). *Maisy* then finds a *quiet* place to read her book about fish under a tree in the park whilst her friends play at role-play resulting from the storytime story (pp. 23-25).

### Setting and characters

1. Is the library the only setting in the story? N
  - a. If not, what are the other main settings? The park
2. Who is the narrator? Third person, omniscient
3. Who are the central characters? *Maisy* and her friends Cyril, Charley, Tallulah and Eddie
4. What style of illustration has been used? The most simplistic book of the sample set, both in terms of narrative and illustration style. The illustrations are created with a thick, bold black pen line, filled in with bold, bright watercolour washes that contain no

gaps. The narrative is sometimes part of the illustration, and sometimes separated with a plain white background. The typeface matches the bold lines of the illustrations and, except for the word “Aquarium?” (p. 8) which is slightly larger, stays the same size throughout. The title and two book cover illustrations on the front cover of the book are sparkly, like the cover of the book that Maisy loans from the library.

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Neutral, librarians are not referred to as such at all in the text – Ostrich, who reads the story for storytime (pp. 16-20) is only referred to as Ostrich. Peacock is depicted stamping books at the end (p. 21), but is not referred to in the text at all and is only seen in that one illustration
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, since Maisy and her friends have such fun at storytime
7. Is the librarian a main character in the story? (Yes; No) N, Ostrich reads a story for storytime (pp. 16-20), and peacock is shown stamping books as Maisy and her friends leave the library (p. 21)
  - a. Is the librarian male/female? (M; F) Unknown
  - b. Age? (Young; indeterminable; middle-aged or older) Unknown
  - c. Ethnicity? (White; African; Asian; Hispanic) N/A
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) N/A
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) N
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Unknown, neither are described or really depicted doing anything except the single tasks mentioned in Q6. Ostrich looks to be smiling and friendly, Peacock seems serious
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving Y – Peacock is stamping books on p. 21
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books N
  - f. Telling people to be quiet N
  - g. Enforcing rules N
  - h. Reading books for Storytime Y – Ostrich reads *There was an old woman who swallowed a fly* for storytime (pp. 16-20)

9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) Yes, Maisy and her friends leave the library laughing having enjoyed storytime immensely
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) Y, but both are so brief I have combined them in the above.

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Positive “Maisy likes going to the library. How lovely to look at a book in a nice quiet place.” (p. 1)
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Neutral, she found the book she wanted and had fun with her friends, but she had to leave the library in order to find a nice quiet place to read her book
13. Are the following tools depicted? (Y; N)
  - a. Books Y (pp. 3, 5, 9, 10, 11, 13, 14, 15, 16, 17, 19, 20, 21)
  - b. Date stamp Y (p. 20)
  - c. Self-issue machine(s) N
  - d. Borrower card Y, Maisy’s borrower card is featured on the frontispiece
  - e. Computer(s)/internet Y (p. 7)
  - f. Card or electronic catalogue N
  - g. Photocopier Y (p. 8)
  - h. Microfiche N
  - i. Audiovisual materials Y (p. 7)
  - j. Magazines and newspapers N

(An aquarium is mentioned and illustrated as a library feature on pp. 7 and 8)

14. How is the library organised?
  - a. Different spaces for quiet study and social interaction (Y; N; U) Possibly, but not clearly marked as the space Maisy chooses as “her *quiet* corner” for reading turns out to be the story corner
  - b. Different sections for children and adults (Y; N; U) U
  - c. According to genre (Y; N; U) Possibly, when looking for a book about fish Maisy finds books about birds, turtles and tigers, so presumably she is in some sort of section of books about animals – perhaps natural history
  - d. Alphabetically (Y; N; U) U
  - e. Using a standard form of classification (Y; N; U) U

### General impressions

15. General impression of librarianship left by book (Positive; Neutral; Negative) Positive, Maisy and her friends have a lovely time at storytime and continue laughing and playing the characters from the story when they go out to the park.
16. General impression of libraries left by book (Positive; Neutral; Negative) Positive, all of Maisy's friends borrow a book at the end of the story and not only did Maisy find a book about fish, but "it was sparkly" too! Maisy and her friends also find lots of other interesting things to do in the library: using the computer, listening to music, photocopying their favourite picture and looking at the fish in the aquarium. As above, they also all really enjoy storytime. It is a shame that Maisy had difficulty finding her book, and that she had to leave the library to find somewhere quiet to read it, but the things she is able to do at the library counter these issues to leave a positive overall impression.

## 9.10 *Midnight Library* analysis

### Bibliographic information

Kohara, K. (2013). *The Midnight Library*. London: Macmillan Children's Books.

### Author and illustrator information

Written and illustrated by Kazuno Kohara

The influence of Kohara's Japanese upbringing is clear to see in her distinctive manga-like linocut illustrations, and limited but vibrant colour palettes. Her first book, *The Haunted House* (2008) was selected as one of the New York Times' Top Ten Illustrated Books of 2008, was shortlisted for the Cambridgeshire Children's Picture Book Award and nominated for the 2010 CILIP Kate Greenaway Medal. When *Jack Frost* was published in 2010, Kohara was nominated Best Emerging Illustrator at the Booktrust Early Years Awards (PanMacmillan, 2017).

### Plot summary

The story of “a little librarian” and “her three assistant owls” (p. 2) who run a library that operates from “Midnight to Dawn” (p. 19). The little librarian and her assistants help all the animals “find a perfect book” (p. 3), allow a band of squirrels to “find a good song for [their] next concert” in the activity room (pp. 7-8), and console a young wolf who starts to cry because she is worried that her book is too sad (pp. 11-14). “The little librarian and her assistants knew the story had a happy ending” so they read the story with Miss Wolf in the storytelling corner until she is happy again (p. 14). But when the bell rings to show that it is time for everyone to leave, a new visiting tortoise won't leave until he has finished the book he is reading (p. 17). He is delighted when the little librarian offers to make him a library card so that he can take it home with him, and the assistant owls strap the book to his shell with a long ribbon (pp. 18-20). The staff then dust and sweep the library (p. 21) before going and settling down in a huge, cosy armchair to read the owls a bedtime story (p. 23). (It is not clear when the little librarian gets to sleep!)

### Setting and characters

1. Is the library the only setting in the story? Y
  - a. If not, what are the other main settings? N/A
2. Who is the narrator? Third person, omniscient



3. Who are the central characters? The little librarian, her three assistant owls, Miss Wolf and a tortoise
4. What style of illustration has been used? The book is beautifully illustrated with a clear Japanese manga influence, thick black wonky lines, and a bold colour palette of just golden-yellow, royal blue, black and white. The text is black when on the yellow background and yellow when on a black background (the floor). Most of the illustrations bleed off of the page, but some are enclosed in boxes either breaking out of the main double-page illustration (such as when the Little Librarian is talking to the squirrels about why they are making noise (p. 7), which is in a box at the top left of the page, with a staircase carrying the Librarian and band beneath it from the bottom left to top right corner). The typeface does not change size, but there are some words such as those denoting the noise from the squirrels: BANG! CRASH! TOOT! (p. 5), which are in large bold capitals that jump about the page.

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Positive, p. 3 states “Every night, animals came to the library from all over the town. And the little librarian and her three assistant owls helped each and every one find a perfect book.” The use of the word “perfect” shows a positive stance.
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, the librarian has been helpful and compassionate throughout the book.
7. Is the librarian a main character in the story? (Yes; No) Y
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) She is a child
  - c. Ethnicity? (White; African; Asian; Hispanic) White
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) Attractive
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) N
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Competent, friendly and firm
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving Y, she is shown shelving on pp. 1, 9, 10. However, it is the assistant owls who stamp the tortoise’s book on p. 18
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N

- e. Reference: Reader's advisory; Helping people find books Possibly, on p. 4 she is shown behind a desk that has a chair on the other side and an animal just approaching it, however it is not clear what the desk is used for. Also on p. 3 it is stated that the librarian and her assistants helped every animal who came to the library to "find a perfect book".
  - f. Telling people to be quiet Y when the band of squirrels start playing music on p. 5 she says "Shhh!... Please be quiet in the reading room!" When they apologise and explain what they are doing "she showed the squirrels to the activity room. Silence settled upon the library once more, while the band played their instruments as loudly as they liked" (pp. 6-7).
  - g. Enforcing rules N, only noise as above
  - h. Reading books for Storytime Not exactly for storytime, but on pp. 12-13 she and the owls take the distraught Miss Wolf to the storytelling corner and read her the rest of the story "until gradually the wolf began to smile" (p. 13), the little librarian also reads the owls a bedtime story at the end of the book.
9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) Yes, all of her patrons leave satisfied
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) N

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Positive, p. 3 states "Every night, animals came to the library from all over the town" and p. 4 says "The library was always busy, but it was also a peaceful and quiet place"
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, everyone leaves the library smiling and waving when the bell rings at dawn (pp. 15-16)
13. Are the following tools depicted? (Y; N)
- a. Books Y all over every page, including the endpapers
  - b. Date stamp Y, p. 18
  - c. Self-issue machine(s) N
  - d. Borrower card Y, p. 18
  - e. Computer(s)/internet N
  - f. Card or electronic catalogue N
  - g. Photocopier N
  - h. Microfiche N
  - i. Audiovisual materials N

- j. Magazines and newspapers N
14. How is the library organised?
- a. Different spaces for quiet study and social interaction (Y; N; U) Y
  - b. Different sections for children and adults (Y; N; U) U
  - c. According to genre (Y; N; U) U
  - d. Alphabetically (Y; N; U) U
  - e. Using a standard form of classification (Y; N; U) U

**General impressions**

15. General impression of librarianship left by book (Positive; Neutral; Negative) Positive, the little librarian works hard to keep everyone happy
16. General impression of libraries left by book (Positive; Neutral; Negative) Positive, everyone is able to find the perfect book at the library and to read it in a nice quiet environment, or go to the activity room and play their instruments as loudly as they like!

## 9.11 *Library book for Bear* analysis

### Bibliographic information

Becker, B. and Denton, K. M. (2014) *A library book for Bear*. London: Walker Books Ltd.

### Author and illustrator information

Author: Bonny Becker; Illustrator: Kady MacDonald Denton

Becker and Denton's *Mouse and Bear* books have won numerous awards including the 2009 Golden Kite Award; E.B. White Read Aloud Award; Wanda Gág Book Award Honor Book; Oppenheim Toy Portfolio Platinum Award (Denton, 2017). Talking about the first *Mouse and Bear* book, *A Visitor for Bear*, Danielson (2011) comments that “both author and illustrator leave a gap between pictures and text, thereby giving mental and visual breathing space to the child reader”.

### Plot summary

Bear has made a “dreadful mistake” (p. 4), he agreed to go with his friend Mouse to the library when he has “all the books he would ever need” (p. 1), but he promised “so he buckled up his red roller-skates and stepped outside (p. 6). Once at the library, Bear is not very good at using a “library voice” p. 14 and Mouse has to keep reminding him. Bear is also not impressed with the choices of book that Mouse keeps bringing him, insisting that he wants “one about pickles”... after all, he had only one of those.’ (p. 14). Eventually, Bear hears a librarian reading the story and becomes entranced and when Mouse interrupts his clandestine listening behind a bookcase, he bellows “QUIET VOICES IN THE LIBRARY” (pp. 28-29) which is written in large bubble writing that matches, though is actually larger than, the typeface used for the title on the front cover. Bear is leaning over a chair in order to get more force behind his bellow and there is a white aura in a bubble immediately around him, with a dirty brown paint splatter after it again to show the force of his bellow and perhaps to indicate spittle. Following this outburst, the librarian comes and asks “Would you like to join story time?... We’d love to have you” (p. 30). The story time is about a “Very Brave Bear” who finds a treasure chest filled with pickles “made of diamonds and gold” (p. 32) and is clearly a hit with Bear who loans the book and reads it to Mouse “that very same day” (p. 36).

### Setting and characters

1. Is the library the only setting in the story? N
  - a. If not, what are the other main settings? Bear’s home and the journey to and from the library

2. Who is the narrator? Third person, omniscient
3. Who are the central characters? Bear, Mouse and “a librarian” (p. 23)
4. What style of illustration has been used? Sketchy brown ink lines with soft pastel watercolour washes. Some of the illustrations bleed off of the page, whilst most are incomplete at their edges; mirroring Bear’s uncertainty. The typeface gets larger to denote Bear speaking loudly, culminating in the bellow on pp. 28-29 described above.

### Representation of librarians

5. How are librarians represented at the start of the story? (Positive; neutral; negative; unknown) Neutral, librarians are not mentioned in the text or illustrations until p. 23 when Bear is shushed by “an old raccoon” who has been disturbed by him whilst listening to story time with the librarian. The librarian smiles at Bear, “but a mother squirrel squished an angry finger against her lips, and an old raccoon said sternly, “Quiet in the library.”
6. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, Bear is captivated by the book that the librarian is reading for story time, and the librarian is very friendly and welcoming towards Bear despite him talking very loudly
7. Is the librarian a main character in the story? (Yes; No) Y
  - a. Is the librarian male/female? (M; F) F
  - b. Age? (Young; indeterminable; middle-aged or older) Young
  - c. Ethnicity? (White; African; Asian; Hispanic) White
  - d. Are they attractive looking? (Attractive; So-so; Unattractive) So-so
  - e. Do they conform to the stereotype? (Hair in bun, glasses, middle-aged, dowdy clothes) (Y; N; Partially) N
  - f. Are they friendly and helpful toward borrowers? (Competent, friendly and firm; Impatient, dismissive; Nasty, suspicious) Competent, friendly and firm
8. Is the librarian shown or described performing the following tasks? (Y; N)
  - a. Circulation: Stamping books; Sending overdue notices; Shelving N
  - b. Classification of books N
  - c. Acquisition of stock N
  - d. Cataloguing and processing N
  - e. Reference: Reader's advisory; Helping people find books N
  - f. Telling people to be quiet N
  - g. Enforcing rules N
  - h. Reading books for Storytime Y, pp. 23, 26, 27, 30-33

9. Does the librarian help to affect a positive ending to the story? (Yes; Uncertain; No) Yes, Bear is so offended at being told to be quiet by the raccoon (p. 23) that he demands to leave, but becoming captivated by the librarian's story and her request that they join story time (p. 30) he is won over
10. Is more than one librarian depicted? (Y; N) (If so, answer questions 6-8 for each librarian, giving the name/description of each in Q6) N

### Representation of libraries

11. How is the library represented at the start of the story? (Positive; neutral; negative; unknown) Positive, Mouse tells Bear "there are many delightful books in the library" (p. 6), and when Bear feels (on looking at the library from the outside) that the library is excessive and has "far too many books" (p. 10) Mouse assures him "Oh no. It's quite exciting" (p. 11)
12. Has this changed by the end of the story? (Positive; neutral; negative; unknown) Positive, Bear leaves the library not only with the story time book, but six others too (p. 34-36).
13. Are the following tools depicted? (Y; N)
- Books Y, pp. 12-22, 24-27, 29, 30
  - Date stamp N
  - Self-issue machine(s) N
  - Borrower card N
  - Computer(s)/internet N
  - Card or electronic catalogue N
  - Photocopier N
  - Microfiche N
  - Audiovisual materials N
  - Magazines and newspapers N
- (Kick stools are depicted on pp. 13-21, 24, 25, 26)
14. How is the library organised?
- Different spaces for quiet study and social interaction (Y; N; U) U, but there is a story corner
  - Different sections for children and adults (Y; N; U) U
  - According to genre (Y; N; U) Y, pp. 13-14 shows illustrations on the aisle ends that are suggestive of genre – i.e. a castle, a tree and a baseball and bat
  - Alphabetically (Y; N; U) U

- e. Using a standard form of classification (Y; N; U) U  
(A white box on each book spine is suggestive of a spine label with class mark)

**General impressions**

- 15. General impression of librarianship left by book (Positive; Neutral; Negative) Positive, the librarian is very friendly and welcoming, although the book does not depict any other librarian tasks other than reading a book for story time
- 16. General impression of libraries left by book (Positive; Neutral; Negative) Positive, Bear finds that the library is an exciting place full of interesting books, just as Mouse told him.

## 9.12 Excel coding sheet

Short title	B is for BOOK!	Sorry, Miss!	Little Bo Peep	Library Lion	Delilah Darling	Meisy	Midnight Library	Library book for Bear	Totals
Publication year	1994	1998	1999	2006	2006	2007	2013	2014	
<b>Setting and characters</b>									
1 Library only setting	y	n	n	n	n	n	y	n	
2 Narrator	Third person	The young boy	Third person	Third person	Delilah	Third person	Third person	Third person	
3 Central characters	4	6	4	4	6	5	4	3	
4 Illustration style	Soft	Soft	Bold	Soft	Bold	Bold	Bold	Soft	
<b>Representation of librarians</b>									
5 Start of story	p	p	p	negative	neutral	neutral	p	neutral	4
6 End of story	neutral	p	negative	p	p	p	p	p	6
7 Librarian profile 1	The librarian [1]	Miss Folio	Mother Goose	Miss Merriweather	Library Anne	Ostrich	The little librarian	The librarian [2]	
a Gender	f	f	f	f	f	u	f	f	
b Age	m	y	m	m	y	u	child	y	
c Ethnicity	w	w	n/a	w	w	n/a	w	w	
d Attractiveness	s	s	s	s	a	n/a	a	s	
e Stereotype	n	p	p	y	n	n	n	n	
f Attitude towards borrowers	c	c, i, s	i	c	c	u	c	c	
<b>8 Tasks</b>									
a Circulation	n	y	y	y	y	n	y	n	8
b Classification	n	n	y	n	n	n	n	n	1
c Acquisition	n	n	n	n	n	n	n	n	0
d Cataloguing	n	n	n	n	n	n	n	n	0
e Reference	n	n	y	n	y	n	y	n	4
f Shushing	n	n	y	y	y	n	y	n	5
g Rules	n	n	n	y	y	n	n	n	3
h Storytime	y	n	n	n	n	y	n	y	5
9 Does the librarian effect a positive ending?	y	n	n	y	y	y	y	y	6
10 How many librarians are depicted?	1	1	1	3	1	2	1, plus 3 assistants	1	
7 Librarian profile 2	n/a	n/a	n/a	Mr McBee	n/a	Peacock	Assistant owls	n/a	
a Gender	n/a	n/a	n/a	m	n/a	u	n/a	n/a	
b Age	n/a	n/a	n/a	m	n/a	u	n/a	n/a	
c Ethnicity	n/a	n/a	n/a	w	n/a	n/a	u	n/a	
d Attractiveness	n/a	n/a	n/a	s	n/a	n/a	n/a	n/a	
e Stereotype	n/a	n/a	n/a	y, although male	n/a	n/a	n/a	n/a	
f Attitude towards borrowers	n/a	n/a	n/a	n/y	n/a	u	c	n/a	
<b>8 Tasks</b>									
a Circulation	n/a	n/a	n/a	y	n/a	y	y	n/a	
b Classification	n/a	n/a	n/a	n	n/a	n	n	n/a	
c Acquisition	n/a	n/a	n/a	n	n/a	n	n	n/a	
d Cataloguing	n/a	n/a	n/a	n	n/a	n	n	n/a	
e Reference	n/a	n/a	n/a	n	n/a	n	y	n/a	
f Shushing	n/a	n/a	n/a	y	n/a	n	n	n/a	
g Rules	n/a	n/a	n/a	y	n/a	n	n	n/a	
h Storytime	n/a	n/a	n/a	n	n/a	n	y	n/a	
9 Does the librarian effect a positive ending?	n/a	n/a	n/a	y	n/a	n	y	n/a	2
7 Librarian profile 3	n/a	n/a	n/a	The story lady	n/a	n/a	n/a	n/a	
a Gender	n/a	n/a	n/a	f	n/a	n/a	n/a	n/a	
b Age	n/a	n/a	n/a	y	n/a	n/a	n/a	n/a	
c Ethnicity	n/a	n/a	n/a	w	n/a	n/a	n/a	n/a	
d Attractiveness	n/a	n/a	n/a	s	n/a	n/a	n/a	n/a	
e Stereotype	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	
f Attitude towards borrowers	n/a	n/a	n/a	c	n/a	n/a	n/a	n/a	
<b>8 Tasks</b>									
a Circulation	n/a	n/a	n/a	u	n/a	n/a	n/a	n/a	
b Classification	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	



Short title	B is for BOOK!	Sorry, Miss!	Little Bo Peep	Library Lion	Delilah Darling	Maisy	Midnight Library	Library book for Bear	Totals
Publication year	1994	1998	1999	2006	2006	2007	2013	2014	
c Aqizion	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	
d Cataloguing	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	
e Reference	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	
f Shushing	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	
g Rules	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	
h Storytime	n/a	n/a	n/a	y	n/a	n/a	n/a	n/a	
9 Does the librarian effect a positive ending	n/a	n/a	n/a	n	n/a	n/a	n/a	n/a	0
<b>Representation of libraries</b>									
11 Start of story	p	p	neutral	neutral	p	p	p	p	6
12 End of story	p	u	p	p	p	neutral	p	p	6
13 Tools									
a Books	y	y	y	y	y	y	y	y	8
b Date stamp	n	y	y	y	n	y	y	n	5
c Self-issue machines	n	n	n	n	n	n	n	n	0
d Borrower card	n	y	n	n	n	y	y	n	3
e Computers/internet	y	n	n	y	y	y	n	n	4
f Card or electronic catalogue	n	n	n	y, c	n	n	n	n	1
g Photocopier	n	n	n	n	n	y	n	n	1
h Microfiche	n	n	n	n	n	n	n	n	0
i Audiovisual	n	y	n	n	n	y	n	n	2
j Magazines and newspapers	y	n	n	n	n	n	n	n	1
k Other	n	n	n	Globes, encyclopedias	Colouring pencils and paper, music, map books	n	Ladders	Kick stools and globes	3
<b>14 Organisation</b>									
a Quiet study and social interaction	y	u	u	u	n	u	y	u	2
b Children and adults sections	u, story corner	n - children's only	u	y	u	u, story corner	u, story corner	u, story corner	5
c Genre	u	u	y	u	y	p	u	y	4
d Alphabetical	u	u	n	u	u	u	u	u	0
e Standard form of classification	u	u	n	p	u	p	u	p	3
<b>General impressions</b>									
15 Overall impression of librarianship	neutral	neutral	negative	p	p	p	p	p	5
16 Overall impression of libraries	neutral	neutral	p	p	p	p	p	p	5

## 9.13 Overall impressions of libraries

### 9.13.1 *B is for BOOK!* – neutral

The space appears bright and welcoming, but the book does not really say anything very much about libraries; either in the text or illustrations.

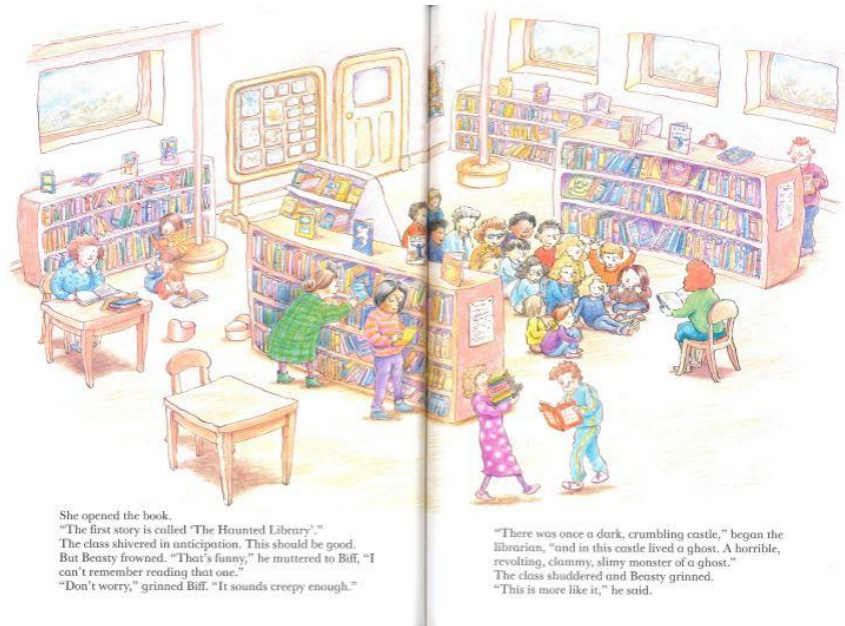


Figure 23 - Library in *B is for BOOK!*, pp. 18-19

### 9.13.2 *Sorry, Miss!* – neutral

There is so little impression given of libraries that it cannot be said to be positive, however as there is no mention of overdue notices or fines for the persistently late return of the book that the boy loaned, it would not be fair to say that it is negative.



Figure 24 - *Library in Sorry, Miss!*, pp. 1-2

### 9.13.3 *Little Bo Peep* – positive

Little Bo Peep finds a book, which she loans from the library and it helps her to solve her problem. The sub-plot (in the illustrations only) is also positive as the wolf is repeatedly foiled in his attempts to catch Little Bo Peep.



Figure 25 - *Little Bo Peep* finds her book, pp. 17-18

### 9.13.4 *Library Lion* – positive

The library is shown to be friendly and welcoming to all.

See Figure 12 - *Library Lion* ending, pp. 39-40

### 9.13.5 *Delilah Darling* – positive

Delilah explains that “The library is full of extremely interesting books: some have **pictures**, some have **words** and this one has a squashed **baked bean** on page 5” (p. 7) [original emphasis]. At the end of the book she tells the reader the library was: “**extremely fun** [emphasis made with larger type in book]. And I borrowed a lovely book called TROPICAL DISEASES.” (p. 27).



Figure 26 - *Delilah Darling*, pp. 7 and 27

### 9.13.6 *Maisy* – positive

All of Maisy’s friends borrow a book at the end of the story, and not only did Maisy find a book about fish, but “it was sparkly” too (p. 10)! Maisy and her friends find lots of things to do in the library (pp. 6-8), and have great fun at storytime (pp. 16-20). It is a shame that Maisy had difficulty finding her book, and had to leave the library in order to find somewhere quiet to read it. However, the book as a whole destabilises the stereotype of libraries being boring, silent places and as Maisy and her friends have such a lovely time the book is considered positive overall, even though it was rated neutral for its ending (as Maisy had to leave to find “a nice quiet place” (p. 1) to read, which had been her initial reason for going to the library at the start of the book.

**Maisy likes going  
to the library.**

**How lovely to look  
at a book in a  
nice quiet place.**

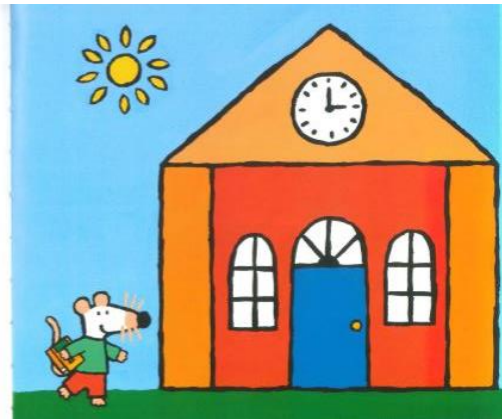


Figure 27 - *Maisy*, pp. 1-2

### 9.13.7 *Midnight Library* – positive

Everyone is able to find the perfect book at the library and to read it in a nice quiet environment, or go to the activity room and play their instruments as loudly as they like! They leave the library clutching books, and smiling and waving at the library staff when the bell rings at dawn (pp. 15-16).

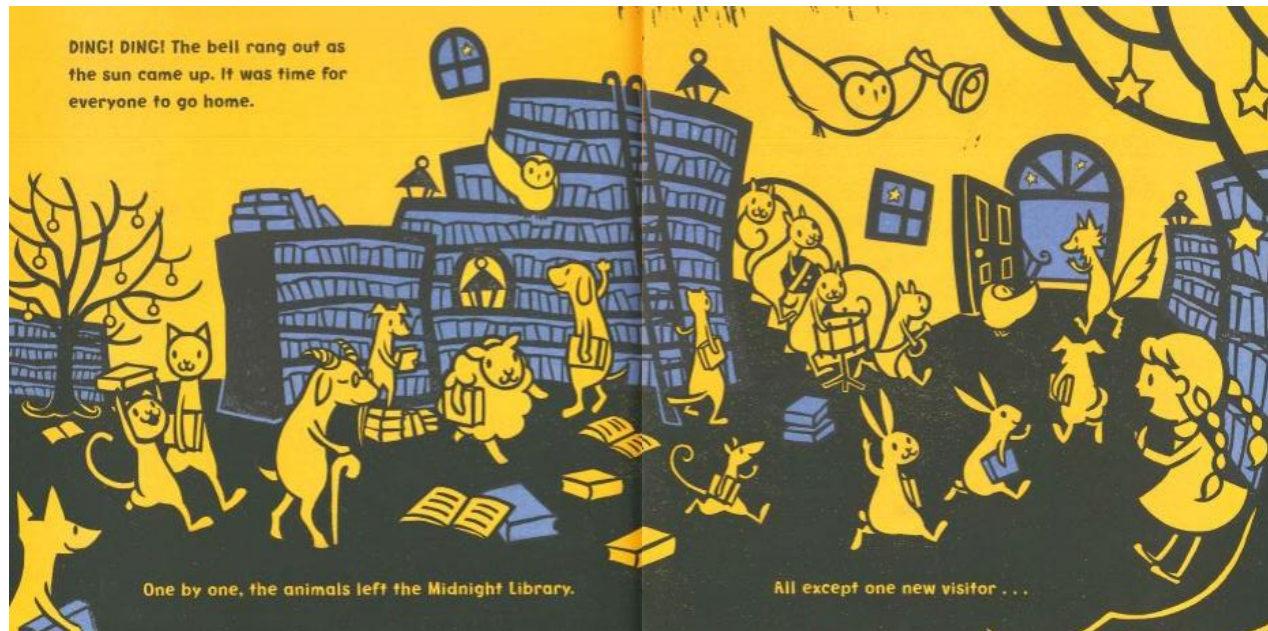


Figure 28 - Users leaving the Midnight Library, pp. 15-16

### 9.13.8 A library book for Bear – positive

Mouse tells Bear “there are many delightful books in the library” (p. 6), and when Bear worries that the library is excessive and has “far too many books” (p. 10) Mouse assures him “Oh no. It’s quite exciting” (p. 11). In the end Bear concedes and not only goes home with the story time book, but six others too (p. 34-36).

But when they got to the library, Bear thought it looked much too big.  
“There are far too many books in there,” he protested. “Most excessive!”



“Oh, no. It’s quite exciting,” Mouse said, le

Figure 29 - Bear arriving at the library, Library book for Bear, pp. 10-11