

Section 5: Serving Young Adults

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Guidelines for Quality Service

SERVING YOUNG ADULTS

Pamela K. Kramer, DuPage Library System and Lois B. Schultz, Independent Consultant

#1

Fundamental Element: Interaction

The unique developmental needs of teens (11-17) must be addressed in the youth services program.

Why It Needs to Be Present

While the fundamental elements which must be in all youth services programs apply to programs serving teens, young adults need nonjudgmental listeners, advocates and supporters in their quest for maturity.

Selecting Books for the YA Market

Marc Aronson
Carus Publishing

One of the most difficult decisions an editor or publisher has to make is whether or not a particular manuscript really is for teenagers. This question is not just anxiety about curse words, tough situations, or bleak endings. These concerns may enter into the equation, but almost always in the form of market questions, not moral ones. A book may be much harder to sell because of some of these red flag issues, but that does not mean it is a less worthy creation. It simply may be a work that a house cannot publish. In a very few cases the staff may have a concern about something in a text. This is the true exception. The real problem in assessing what is, or what should be, published as a book for teenagers is that almost anything at all fits that description.

Teenagers can be reached, moved, inspired, and instructed by adult books, comic books, true children's books they read while baby-sitting, and the great works of great thinkers that they read in AP classes. What in this great expanse of reading truly is a book for teenagers, not just a book teenagers may get something out of reading? In my experience, librarians — though to an extent teachers, parents, even editors and authors — who work with teenagers generally fall into one of two camps. I'd like to take this opportunity to suggest that each camp take a new step in its evaluation of YA reading materials.

One faction is the literary-English major-artistic group. Their fondest hope is that teenagers will develop a love of reading, by which they really mean reading fiction. Launched up the reading ladder by YA novels, young people will move on and up to the great classics, to Jane Austen, or Toni Morrison, or Maxine Hong Kingston. The teenagers then will join that subset of the American population that loves literary and semi-literary novels. Adults of this persuasion generally are willing to fudge over, or excuse, language or situations

that might disturb others, as long as the overall literary quality is, in their opinion, high enough.

The other faction is the morals-role models-life choices crowd. Their dream is that teenagers, who are looking for a path, for direction, for ideas to believe in, and codes of behavior around which to structure their lives, will find answers in books. They see in books the chance to reach out to a teenager who may be confused, to inspire one who may be despairing, to give concrete advice to one who is seeking help. Books, then, will lead teenagers on past the frightening rapids of adolescence into a happier, more stable life. This

kind of adult adviser is often more alarmed about the use of language and depiction of certain kinds of situations in books. And yet, books in which teenagers "speak out," often in very direct ways about very tough matters, appeal far more to this kind of adult than to the literary crowd.

The literary types are happy enough if the book has a "message," but that is secondary. The morals folks are glad if the story is told

"well," but style matters less to them than what they consider substance.

I think we can move past both positions. Both groups want to contain teenagers within the bounds they have found rewarding, rather than respecting and encouraging the as yet unbound hungers of the teenagers. Reading should open teenagers past the markers adults accept. The intriguing thing is, written words can do this not by echoing teenagers' existing interests, but by revealing to teenagers interests and passions they hardly know they have. Our goal should not be to channel teenagers' interests, but to expand them as wide as they can go.

First, we need to open up what we mean by reading to include Web sites, game instructions, car manuals, and, most of all, magazines. Books are just a subset of

*Books are just
a subset of
teenagers'
true reading
environment.*

teenagers' true reading environment. Instead of ignoring all of the materials that do not come bound with convenient Dewey listings, we must see them as opportunities. Teenagers enjoy magazines, which generally have lively design, contemporary ideas and situations, and target a wide range of interests. Our two fastest growing subscription bases are for *Muse*, our moxie, inquisitive nonfiction magazine and *Cicada*, our literary YA magazine.

Second, we need to open up our own approach to reading. Art in its largest sense is, I believe, about transformation. The artist sees, hears, dreams, deduces something, and then is able to render that idea, or emotion, or character, or situation in a way that makes it vivid to someone else. That is a tad simplistic, since the artist may deliberately not want his or her audience to recognize the original, or may want the static, the difficulty of really knowing and understanding someone else's experience, to be a part of the final creation. Still, the heart of art is transforming something the artist experiences, through a medium he or she controls, into a new but perhaps also recognizable experience for someone else.

Teenage is precisely the time when a person is having a whole set of new physical, emotional, and intellectual experiences, and is trying to make sense of them. The teenager is transmuting from child into adult. Art is important to teenagers not because they will then become good art appreciators, but because molting,

shucking off one skin, one self, and finding a new one, is what they are doing every day. Teenagers should be exposed to as many forms of literary art, fiction, and nonfiction as possible. If adults view their role not so much as one of building fans for new novels but as one of supplying a kind of magic balm (a transmuting potion, that most will not feel at all, some will feel as a mild pleasant sensation every so often, and a few others will find as a secret echo of their innermost self) then they will be on the right track.

The morals group is right about some things. Teenagers are examining their beliefs, their lifestyle, and looking for answers: emotional answers, relationship answers, and also philosophical, religious, and moral answers. Just as I urged the art crowd, I urge the morals people to go further. Don't just try to pass on the preset conclusions we've settled for; celebrate this hunger, this yearning, this beginning-of-the-quest sensation that hits some teenagers like a lightning bolt. They must surpass us, go further in their questioning than we have. If we try to end their search just as they begin it, we deprive the world of their curiosity, their passion, their commitment. Just as the art crowd has to risk encouraging readers to like materials they themselves do not appreciate, the morals folks need to trust teenagers to be seekers.

A YA book is one that offers art and ideas in a fashion that communicates especially well to teenagers. A book a teenager should read, is any book.

Outstanding Outcomes: Planning for Results in Young Adult Services

Patrick Jones

Author and Consultant

“I love it when a plan comes together.”

—Hannibal Smith, “The A-Team”

In that great mid-80s television show “The A-Team,” our heroes were always trapped in some situation where all the odds were against overcoming the massive obstacles placed in front of them. Then, each member of the team—Face, Hannibal, Mad Dog, and Mr. T—would use his unique skills to create a makeshift machine which would spring them from their predicament and lead them to achieving their objectives, and always in less than one hour.

That was the A-Team of the 1980s. The various YA teams (often a team of one) of the early 21st century face just as many obstacles, including the normal suspects: lack of money, staff, support, and space. Yet, those obstacles can be overcome by following the A-Team’s example: building the machine/creating a young adult services plan.

Developing such a plan is one of the key competencies identified by the Young Adult Library Services Association in its “Young Adults Deserve the Best” document. To provide young adults with excellence in services, the young adult librarian will be able to:

- Develop a strategic plan for library service to young adults.
- Formulate goals, objectives, and methods of evaluation for a young adult program based on determined needs.
- Design and conduct a community analysis and needs assessment.
- Apply research findings for the development and improvement of the young adult program.
- Design, conduct, and evaluate local action research for program improvement.

This type of planning sadly is not the case in most public or school libraries in relation to young adults. Long-range planning normally is limited to facilities, not the services which emerge from those buildings. Annual plans are done in some, but not nearly enough, libraries serving teenagers. Services come first. The bricks and the clicks and the books are the tools used to build those services. Too often libraries allow resources to determine which services they will offer, rather than first asking which services best meet the needs of young adult customers, and then developing the appropriate resources to implement those services and to allow young adults

to thrive in our school and public libraries. Librarians often tend to focus too much on the tools we have rather than the structures we want to build.

The library and business literature is filled with tomes documenting the ins and outs of strategic planning; there is no need to rehash those here. Instead, beginning with a vision which describes expected behaviors and outcomes of users, the

planning process becomes a series of questions. *If* this is the vision we want to achieve, *then* what steps must be taken to reach that vision? The plan first must pose the question, in many cases asking a simple one, which tinkers with the bottom line: “Why have we always done it this way?” By posing the questions, librarians, serving young adults in school and public libraries, not only can challenge basic assumptions, but also can begin to solve problems creatively. That is what so much library planning really develops into after a while. *If* we want to achieve this vision, *then* what are the obstacles which stand in our way and how can they be overcome? *If* one obstacle is the resistance of other staff or administration, *then* what concrete to-do steps need to be taken to overcome that obstacle? In most cases, the obstacles relate to the capacity of the organization to meet certain goals. Capacity does not mean just resources (“We don’t have

*Planning
library services
never occurs
in a vacuum.*

enough staff”), but rather means the organization’s ability and ambition to achieve. Such a process begins not with answers, but with questions which might include:

- What are the desired outcomes for the Library?
- What are the desired outcomes for young adult users?
- What are the desired outcomes for the community?
- What are the obstacles to reaching these outcomes?
- What will increase the capacity of the organization so it may reach these outcomes?
- What is the purpose of this plan?
- How do services to young adults support the Library’s (or the School’s) overall Strategic Direction?
- What is/has been the timeline for developing and implementing this plan?
- How will information be gathered from young adults, staff, members of the community, and interested partners?
- What are the responses required to develop quality services to young adults in the short, near, and long term which reflect the needs of young adults?
- How do we achieve outstanding outcomes:
 - through managing resources?
 - through developing collections?
 - through utilizing technology?
 - through youth involvement?
 - through partnerships and cooperation?
 - through paid staff and volunteers?
 - through our spaces and facilities?
- What will be the results of these short, near, and long-term tasks?
- How will we measure the success of these tasks?
- What issues need more study?
- What resources are required?
- What are the next steps?

The process begins not by asking, “What do we need to do?” but by asking, “What is our vision of the Library?” Looking beyond that, what is the vision of the outcomes for youth? Simply, that teens grow up healthy by building assets in order to become caring, competent adults. The Search Institute Web site (www.search-institute.org) provides data on development assets.

Any planning process must not be tilted toward services to young adults, but, rather, to designing services *with*

young adults. This process, in order to meet the needs of young adults in school and public libraries, must embrace the core value of youth involvement. This is crucial to the planning process because it requires that adults recognize that young adults can make a positive contribution, and that adults respect the right of young adults to participate in decisions on matters that affect them.

There are many ways to involve youth in the planning process, from informal one-on-one conversations to formal focus groups put together with the help of a marketing research team. Surveys certainly should be utilized to gather information. Teens also may be involved as volunteers in the distribution, collection, compilation, and analysis of the survey data. The surveys should allow an optional space for young adults to list their names, phone numbers, and e-mail addresses if they wish to provide more information. These young adults then could be interviewed through e-mail, or invited to a forum at the library to expand their ideas. Formal focus groups may be used.

There are other methods for collecting information from teens and providing them with a chance to generate and share ideas. Organized teen groups, which meet in public libraries or school libraries, could be asked questions which inspire them to think of different directions for the library. School classes, such as those in service learning that are dedicated to working with the community, could provide input. Any or all of these methods sends a clear message to young adults that their contribution is important. This type of planning process is taking the development asset message to heart by showing teens that they are valued by their community and have opportunities to contribute to others by participating in a planning process.

Planning library services never occurs in a vacuum. The focus on planning for results in both school and public libraries has brought forth excellent models and ideas for developing services for young adults. In both environments, serving the needs of young adults has to be positioned in the overall success of the institution. The direction for services to young adults is guided first by the needs of teens, but, to gain necessary support, it also must mirror the path of overall library planning. The capacity of a library to actually meet these goals, or fulfill these service responses, certainly varies by funding, size of library, and amount of administrative support. Yet, the quality of the services which can be delivered depends only on establishing a clear vision, following core values, responding to the real needs of teenagers,

and developing service responses which achieve the desired results of increasing learning, achievement, and healthy youth development.

For more information on young adult service plans, see *Planning Library Services to Young Adults: Directions, Assets, and Outcomes*, by Patrick Jones and the Young Adult Library Services Association. ALA Editions, 2002.

Trends in Contemporary Young Adult Literature

Michael Cart
Author and Editor

Although widely regarded as a nearly dead genre in the early 1990s, young adult literature rallied magnificently in the decade that followed to become one of the most vital areas of publishing. Indeed, the many lively trends informing this now robust field suggest it is a literature enjoying its second golden age (the first having taken place in the 1970s).

There are many reasons for this remarkable revival, but one of the most important is the upward spike in the teenage population that began in 1992, following a fifteen-year decline. Seemingly overnight, young adults became — and will remain through the year 2011 — one of the fastest growing segments of the American population. At the same time that their numbers were increasing, so, too, were teens' disposable incomes, turning them into the demographic darlings of both Madison Avenue and the publishing industry.

For the first time, in the mid-90s, young adults began buying hardcover books in significant numbers, a phenomenon that has since led to the discovery of young adult literature by super bookstores and “virtual” bookstores such as Amazon.com and BN.com. The teen as consumer is the subject of a fascinating book by Peter Zollo, *Wise Up to Teens: Insights into Marketing and Advertising to Teenagers* (2nd edition, New Strategist Publications, 1999). In a sense, this is a case of old wine in newly designed bottles. It is important to remember that it was Madison Avenue's *first* discovery of teenagers as consumers that sparked the emergence in the 1940s of the very concept of young adulthood as a separate and distinct stage of American life. Forty years later, in the 1980s, the shrinking of the institutional market (i.e., libraries and schools) for hardcover young adult books led publishers to develop paperback formats and to market them directly to teenage consumers who were, at the time, industriously shopping at chain bookstores,

*...young adult
literature
has become
the literature
of the moment...*

a new fixture of America's, by then omnipresent, malls.

More recently, market considerations have driven another of the most interesting current trends: the expansion of the age range embraced by that phrase “young adult.” When first applied to literature in the 1960s, “young adult” meant high school age readers. This concept then “youthened” in the late-80s and early-90s to mean “middle school age readers.” This trend was underscored in 1991 by ALA's Young Adult Library Services Association's formal definition of “young adult” as “12 to 18 year olds.” However, with the revival of the literature that began in the mid-90s, publishers — to foster sales — began striving to expand their potential market for the “new” young adult literature. And so today many publishers regard “young adults” as readers who range from the age of ten to the ripe old age of twenty-five! In practice, this means there are now, in fact, not one but three young adult literatures: one is for ten- to fourteen-year-olds; one is for the traditional twelve- to eighteen-year-olds; and the third is for what is

called “the crossover market,” readers who are roughly fifteen or sixteen to twenty-five years of age.

The emergence of the crossover market has sparked a third — and tremendously exciting — new trend: the emergence of a truly literary young adult literature. This field now is filled with books that are cutting edge in content, experimental in form, and mature in the complexity of their characterizations and the weight of their themes — books like Walter Dean Myers' *Monster*, Stephen Chbosky's *The Perks of Being a Wallflower*, and Chris Lynch's *Freewill*.

Further accelerating this trend has been the creation of YALSA's Michael L. Printz Award, presented annually to the author of the best young adult book of the year. The term “best” is defined solely in terms of literary merit. Similarly, other Printz Award terms are

linked to newly important trends. Consider, for example, that the award may be given not only to a novel but also to a work of nonfiction. Young adult nonfiction (or what is now called informational books) began to come of age in the mid-80s with the emergence of narrative or literary nonfiction, written by authors such as Russell Friedman, Rhoda Blumberg, Jim Murphy, James Cross Giblin, Milton Meltzer, and, more recently, Marc Aronson, Jennifer Armstrong, and Elizabeth Partridge. The recent creation by ALA's Association for Library Service to Children (ALSC) of the Sibert Award for best informational book of the year is another indicator of this trend. It also is an indicator of still another trend: the blurring of the lines between young adult and children's literature. Consider that the first Sibert Award was presented to young adult author and editor Marc Aronson for his book *Sir Walter Raleigh and the Quest for El Dorado*. Interestingly enough, that same year the Newbery Medal—for the most distinguished children's book—was presented to Richard Peck for his middle school age novel *A Long Way from Chicago*, while a Newbery Honor was awarded to Joan Bauer for her young adult novel *Hope Was Here*. No wonder many observers predict that, inevitably, the year will come when the same book will win both the Newbery and the Printz awards.

Speaking again of the Printz Award and trends, the award also can be given: to a work first published in another country (provided an American edition has been issued during the period of eligibility); to a work of poetry; to a collection of short stories (either an anthology or a collection by an individual author); or to a graphic novel or work of graphic nonfiction (like Judd Winick's *Pedro and Me*, another young adult book that received a Sibert Honor Award).

Let us examine each of these trends in turn, starting with what might be called "the internationalization" of the form. Though young adult literature—like jazz and the Broadway musical—was originally a uniquely American art form, increasingly it has become a staple of other countries' literary output. It is no exaggeration to say that YA literature has come of age in England, Ireland, Canada, Australia, New Zealand and, to a lesser extent, in Germany, France, and Scandinavia. British author David Almond's *Kit's Wilderness* won the second Printz Award and Philip Pullman's *The Amber Spyglass* recently became the first book for young readers ever to win the prestigious Whitbread Prize.

As for poetry, it is in a golden age of its own. Of particular importance here is the emergence of theme-

driven anthologies of poetry for young adults. Some examples are Liz Rosenberg's *Roots & Flowers: Poets and Poems on Family*, Patricia Vecchione's *Truth & Lies*, and Naomi Shihab Nye's *What Have You Lost?* Single-author, theme-driven collections are also of increasing importance and include such titles as Paul B.

Janeczko's *That Sweet Diamond*, Naomi Shihab Nye's *19 Varieties of Gazelle: Poems of the Middle East*, and Marilyn Singer's *Footprints on the Roof: Poems about the Earth*. The poetry trend that has captured the most attention, however, is the newly emergent novel in verse, books like Sonya Sones' *Stop Pretending* and *What My Mother Doesn't Know*, Karen Hesse's Newbery Medal title *Out of the Dust*, and her more recent *Witness*, Virginia Euwer Wolff's National Book Award winning *True Believer*, and Angela Johnson's *Running Back to Ludie*. The publication last year of Marilyn Nelson's Boston Globe-Horn Book Award (and National Book Award finalist) title *Carver: A Life in Poems* extended this trend to book-length nonfiction.

Meanwhile, the short story is another literary form that is enjoying a golden age. There are several important trends in this field. First is the emergence of collections of theme-driven anthologies of original, commissioned short stories, a form pioneered by Don Gallo. His recent *On the Fringe*, stories about teens living on the margins of society is one example. Other examples include James Howe's *The Color of Absence: Twelve Stories about Loss and Hope*, and my own *Love and Sex: Ten Stories of Truth*. Second, a number of important single author collections are appearing. These include Walter Dean Myers' *145th Street*, Chris Lynch's *All the Old Haunts*, and Graham Salisbury's *Island Boyz*. A third trend is the blurring of the border between short story and novel. This trend is evident in such recent books as E.R. Franks' *Life Is Funny*, Bruce Brooks' *Dolores: Seven Stories about Her*, Chris Lynch's *Whitechurch*, Ellen Wittlinger's *What's In A Name?* and, indeed, Richard Peck's already mentioned *A Long Way From Chicago*, which has, as its subtitle, *A Novel in Stories*.

The advent of a generation of children of the new visual age is revolutionizing the way books are being designed for young readers (for more about this, see the excellent book *Radical Change* by Eliza Dresang, published by H. W. Wilson in 1999). Particularly impacted is the field of the informational book. Led by the pioneering efforts of British publisher Dorling Kindersley, other publishers have begun producing

beautifully illustrated informational books with images that have become as important as text in conveying information. At the same time, picture books—traditionally published for children in grades K-3—are undergoing a transformation. Thanks to the collaborative genius of Lane Smith and Jon Scieszka (*The Stinky Cheese Man*, *Math Curse*, etc.), picture books have begun developing crossover appeal to young adult readers. At the same time, the informational picture book has become a similar draw for older readers, especially those who are reading below level or for whom English is a second language (think of Diane Stanley’s picture book biographies, for example).

One of the most exciting of the visual trends is the emergence of the graphic novel. Rooted in the comic books of the 1930s and ’40s (especially action/adventure tales of superheroes), this genre began a dramatic morphing into a new kind of art form in the late-80s with the novel-length graphic story *The Dark Knight Returns* (1987), a Batman tale for a visually sophisticated new age of teen readers. The subsequent publication of Art Spiegelman’s *Maus* and *Maus II*, graphic accounts of his father’s World War II Holocaust experiences, further heralded the dawn of a new kind of artistically mature “comic.”

Interesting things are happening, as well, in genre fiction (i.e., plot-driven, popular reading, category fiction). Although teens always have enjoyed reading

this type of fiction, critics generally have regarded it as “disposable” literature or junk food for the mind. Happily, this, too, is changing. A major step toward dignifying science fiction, for example, was the 1999 presentation of the Margaret A. Edwards Award for lifetime achievement in young adult literature to Anne MacCaffrey, the first science fiction writer ever to win this prestigious prize. Fantasy, of course, has become the hottest genre of the moment, thanks in large part to the *Harry Potter* phenomenon, which has created a great demand for literary fantasy. One of the salutary side effects of this demand is the rediscovery of such extraordinary talents as England’s Diana Wynne Jones, who has been quietly doing remarkable work in this field since 1974.

Finally, young adult historical fiction is flourishing. This is a true departure for a literature that traditionally has been regarded as work limited to contemporary realism. But, then, young adult literature always has been filled with surprises. Like young adults themselves, young adult literature always has been about self-discovery and redefinition, about testing—and pushing back—boundaries and parameters. Lively, ever-changing, relentlessly innovative, young adult literature has become *the* literature of the moment, the most creatively exciting place in all of contemporary publishing.

And *that* is a trend to treasure.

Teenagers: The Best Is Yet to Come

Virginia Freyre

Algonquin Area Public Library District

According to demographic reports over the last several years, the number of teenagers will grow steadily and peak at almost 31 million by the year 2010. This crop of teens will surpass the original “baby boomer” teens of the 1960s. These teens’ needs are as important as the children and adults we serve regularly. So, how can you be a teen advocate and create a library environment that will keep your teens coming back?

The most important elements are attitude and empathy. Do you genuinely like teens? Can you remember what you felt like when you were a teen? Many teens already feel that librarians are not friendly and don’t like them. How we treat our teens today may very well affect how they feel about libraries in the future. Can we afford to alienate them? Teens need to be treated with the same respect as any other patrons. My philosophy is to see each teen as an individual and interact with the human being behind the tattoos, cheerleading uniforms, braces, and black nail polish!

Get to know the teens in your community. What works for teens in one library, may not work in another depending upon the type of community your library serves.

To advocate for your Young Adults may take some trial and error. I have had a great deal of success at the Algonquin Area Public Library District and feel teens are very welcome here. We have an incredibly supportive Board of Trustees and a Director who is open to my suggestions and always willing to provide funding and reasonable guidelines. Try some of the following to start opening up your library to the teen community!

Create a Young Adult Area in Your Library

We recently moved into a new building with a planned space for YA. We have shelving for teen magazines, graphic novels, teen nonfiction, two paperback spinner racks, and lots of shelving for fiction and face-out display

areas. The space is located in a secluded corner near the music CDs, magazines, and AV section. There is a large bulletin board for my “Teen Spotting” (used to post newspaper articles about local teens), display *READ* posters, and a digital photo collage of the Eclectic Café. There is one OPAC, a table with two chairs, two end tables, and six comfy chairs with a great view outside.

Contact Your Local High School Librarian or Media Center and Principal

Becoming a visible and constant presence in the local high school facilitates needed communication between teachers and public librarians. While working at the high school library and at the public library I developed contacts that continue to benefit both of us. Our new location is within walking distance of the high school and I regularly provide additional research opportunities for classes, including an “After Hours @ the Library” for AP English classes. This takes place on a Sunday night with a Pizza and pop snack afterwards. I publish a quarterly newsletter,

hosted a teacher in-service (on library resources) for the English Department, volunteer as a judge at the science fair once a year, chaperone dances, and provide books on interlibrary loan for special projects. At our Grand Opening Celebration, we invited the marching band to play several selections and the National Honor students stuffed 3,000 goody bags! The Madrigal singers are invited annually for a public concert. The graphic arts teacher had his class create bookmarks for our summer reading program and we printed and distributed the finished product. We had great participation and creative designs.

Collaborate with Community Businesses for Donations

To provide artwork for the new library, I contacted the local photography studio to help take pictures of teens

*Let’s provide a
place teens can feel
comfortable,
understood,
important, and heard.*

reading or participating in the community. Interesting Developments, Inc. agreed to create four or five 20" x 24" framed photographs for display in the Young Adult area. I contacted several teens from the two local high schools to serve as our models. Our first photograph is a teen reading stories to her cat. Another teen will be reading a car manual while working on his car. Another teen will be reading music while playing an instrument. This is still a work in progress. Local businesses have donated food coupons, movie tickets and sporting event tickets for our summer reading programs. Our local comic book store is my resource for graphic novels. I always recruit a teen to come with me to choose titles for our collection. Between the teen and the comic book store manager, I have additional knowledge and expertise.

Offer Programs Specifically Designed for Young Adults

The Eclectic Café is a monthly poetry coffeehouse for high school students. I started it with the help of a young English teacher, who writes poetry and plays in a rock band. Teens have been coming to the Eclectic Café for almost four years with an average attendance of 35 a month! Real coffee, soda, brownies, fruit, and taco dip help energize these teens to read their own poetry, play music on instruments ranging from electric guitars to a tin whistle, sing a capella, lip sync, tell stories, and do comedy routines. Floor cushions, tablecloths, candlelight, and graffiti posters put teens at ease and in the mood to share their gifts. We have had a poetry contest with prizes and posted the winning poems on our Web site. Teens collaborated with another librarian to create, produce, and show a film and music slide show. The Rhythm Rockets swing band kicked off our summer reading program and I invited teens to show patrons how to dance. One teen saxophone player was even given the opportunity to play with the band.

Start a Teen Advisory Council

This is still in the planning stages. We are working with the high school National Honor Society to provide them with another avenue for community service during the school year. We are looking forward to their input and hope to start this fall.

One YA librarian cannot be the only person serving the teenage patrons. It takes the effort of the entire library staff, board of trustees, and public to understand that teenage behavior patterns are a normal part of their growing up. Teens today really appreciate our help, expertise, and guidance in finding what they need

for personal use, work, or school. My work at the high school, raising my own teens, and living in the town where I work has made me a familiar face for the teens who visit the library. I have a ready smile and like to put them at ease before they even ask a question. I am an enthusiastic YA Librarian who tries to encourage attitude changes among co-workers by accentuating the positive attributes of the teens and responding equally to the requests of teenagers and those of other patrons. This isn't your grandmother's library anymore! Let's provide a place teens can feel comfortable, understood, important, and heard.

Ten Commandments for Teen Relations

1. Smile at Teens
They may forget that "grouchy librarian" image.
2. Speak to Teens
They are often afraid to ask for help.
3. Call Teens By Name
If they know you know them, they will be less likely to cause trouble.
4. Be Friendly and Helpful
Approach teens first. Give them your name. Offer your assistance when they have any questions.
5. Be Interested in Teens
Get to know them and they will share their lives, loves and dreams!
6. Be Kind
It is tough being a teen sometimes. Would you want to be one again?
7. Be Generous with Encouragement
Because they are often "critical" of themselves, a few compliments go a long way.
8. Be Considerate of Teens' Feelings
Teens are often self-conscious and easily embarrassed. Be aware of their voice tone and body language.
9. Be Thoughtful of Teens' Opinions
Really listen to them. They are very idealistic and still learning!
10. Be Cool
Don't judge teens by their clothes, hair, and choice of music or reading material. Be happy they came to the library!

This is my adaptation of the "Ten Commandments in Human Relations," a handout distributed in 1993 by Professor Davis at Dominican University, River Forest, IL.

Schaumburg Township District Library

Job Description

Job Title: Reader Services/Teen Advisory Coordinator Librarian

Department: Popular Services

Reports To: Director of Popular Services

FLSA Status: Exempt

Classification: Librarian II

Prepared Date: January 11, 2001

Approved By: Judy Napier/Mike Madden

Approved Date: July 1, 2001

SUMMARY

The Librarian is responsible for assessing and fulfilling the patrons' need for information or materials. This is accomplished by (1) using the resources available in the Library; and/or (2) requesting information or materials from or referring patrons to the appropriate department, service, or outside agency. The vital role of the Librarian is that of guidance, direction, and instruction; this does not include performing in-depth research or analysis for patrons. The Librarian is also responsible for weeding and adding to specific areas of the circulating collection and for satisfying public service requirements. The Librarian II focuses additional attention to managing a specialized area.

The Reader Services/Teen Coordinator Librarian is responsible for providing reference assistance to patrons in the Library's fiction collection and coordinates Adult Programs related to the fiction collection. The Reader Services/Teen Coordinator Librarian is also responsible for selecting materials for the Teen and adult paperback collections, coordinates all teen programming, supervises the student volunteer program, and assists in the public relations for Teen and Reader Services.

ESSENTIAL DUTIES AND RESPONSIBILITIES

Public Service

- Provide patron assistance at the Reader Service Desk.
- Coordinate Summer and Winter reading programs for Teens; assist with the Adult Reading Program.
- Coordinate adult and teen author visits.
- Maintain the Teen Advisory Board and Teen Writing Club.
- Keep apprised of Teen trends through YALSA booklists and outside teen groups.
- Keep apprised of trends in the Reader Services area through Readers' Advisory group meetings.
- Maintain a system for employees to provide input and ideas relating to the Teen Programs.
- Assess patrons needs effectively and efficiently, either in person, over the telephone, or in writing.
- Develop strong research skills and techniques to help patrons to the fullest degree possible
- Work with all age groups effectively.
- Give information, based on a primary source from a reliable authority; never give personal opinion.
- Serve as "Person in Charge" of Library, in the absence of director and department heads and when he or she is the senior person in the Library.
- Manage and complete special projects, as requested.

Professional Development

Collection:

- Select materials for the Teen collection at the Central Library location and advises the Branches on selections for their Teen collection.
- Promotes the Teen collection through Teen Reader' Choice, displays, bookmarks, etc.

- Select materials for the Adult paperback collections, assess collection suitability of donated paperbacks.
- Maintain working knowledge of the Library's reference tools and materials, the online catalog, and the Internet.
- Instruct patrons in the use of the Library's reference tools and materials, the online catalog, and the Internet.
- Maintain working knowledge of the Library's circulating collection.

Community:

- Perform community outreach for adult readers and Teens, including: conducting booktalks, participating in Teen Advisory groups in the community, and attending charity events.
- Supervise the SHARE student community service workers program.
- Stay informed about the names of officials, organizations, clubs, businesses, schools, social agencies, etc, in the greater Schaumburg area.
- Maintain working knowledge of the services and practices of the North Suburban Library System.
- Keep apprised of the offerings of neighboring public and special libraries, their strengths and weaknesses.

Other Duties

- Write and coordinate public relations materials for Reader Services and Teen programs, including: preparing information for Library publications; writing and sending out the Teen newsletter, and promoting Reader/Teen programs in the community.
- Maintain professional involvement in the library science industry.
- Refine or enhance reference skills by reading professional literature and attending seminars, workshops, and professional meetings.
- Assist with the weeding and collection development of the reference and non-circulating collections, as requested.
- Attend meetings and training as required or requested.
- Abide by the Standards of Excellence for employees and policies and procedures of the library
- Treat all patrons and employees fairly and with an open mind; maintain patron and employee confidentiality.
- Communicate clearly in English, either in person, on the telephone, and in writing.
- Cope with the stress of the job and get along with coworkers.
- Maintain the ability and patience to understand and make yourself understood by non-English speaking patrons.
- Other duties as assigned.

SUPERVISORY RESPONSIBILITIES

Directly supervises one employee. Carries out supervisory responsibilities in accordance with the organization's policies and applicable laws. Responsibilities include interviewing, hiring, and training employees; planning, assigning, and directing work; appraising performance; rewarding and disciplining employees; addressing complaints and resolving problems.

QUALIFICATIONS

To perform this job successfully, an individual must be able to perform each essential duty satisfactorily. The requirements listed below are representative of the knowledge, skill, and/or ability required. Reasonable accommodations may be made to enable individuals with disabilities to perform the essential functions.

EDUCATION and/or EXPERIENCE

Master's of Library Science degree (MLS) from an ALA accredited school or university. Working knowledge of word processing, spreadsheet, and database applications is required.

LANGUAGE SKILLS

Ability to read, analyze, and interpret general business periodicals, professional journals, technical procedures, or governmental regulations. Ability to write reports, business correspondence, and procedure manuals. Ability to effectively present information and respond to questions or complaints from managers, board of directors, business community members, and patrons.

MATHEMATICAL SKILLS

Ability to calculate figures and amounts such as discounts, interest, commissions, proportions, percentages, area, circumference, and volume. Ability to apply concepts of basic algebra and geometry, fractions, percentages, ratios, and proportions to practical situations.

REASONING ABILITY

Ability to define and solve practical problems, collect data, and deal with a variety of concrete variables in situations where only limited standardization exists. Ability to interpret a variety of instructions furnished in written, oral, diagram, or schedule form.

CERTIFICATES, LICENSES, REGISTRATIONS

No certificates, licenses, or registrations are required for this job.

PHYSICAL DEMANDS

The physical demands described here are representative of those that must be met by an employee to successfully perform the essential functions of this job. Reasonable accommodations may be made to enable individuals with disabilities to perform the essential functions.

While performing the duties of this job, the employee is regularly required to use hands to finger, handle, or feel. The employee frequently is required to stand, walk, sit, reach with hands and arms, and talk or hear. The employee is occasionally required to climb or balance and stoop, kneel, crouch, or crawl. The employee must frequently lift and/or move up to 10 pounds and occasionally lift and/or move up to 25 pounds and push up 200 pounds. Specific vision abilities required by this job include close vision, color vision, and ability to adjust focus.

WORK ENVIRONMENT

The work environment characteristics described here are representative of those an employee encounters while performing the essential functions of this job. Reasonable accommodations may be made to enable individuals with disabilities to perform the essential functions.

While performing the duties of this job, the employee is occasionally exposed to outside weather conditions. The noise level in the work environment is usually moderate.

COMMENTS

Professional Development for YA Librarians or for Networking

Jennifer Bromann

Lincoln-Way Central High School

If you have no desire ever to be on a committee or to be an officer of a library organization, if you have brilliant ideas all your own, and if all the librarians you need to know are in your place of work, then you don't need to network. If, however, you want to be a part of library organizations, in this case YA organization, and if you want to learn new ideas and meet new people, then you might want to consider different ways to be active in your profession.

Waiting around for someone to ask you to be a part of something may mean years of waiting. As great as systems consultants and organization officers are, they may not know what you have to offer unless you tell them or show them. Merely filling out the committee form on YALSA's Web site, joining the organization, and attending workshops does not guarantee you will get a response. Paperwork and computer files can get put aside, or lost, or forgotten. You are one among many. Busy officers, or others responsible for selecting speakers and committee members, may rely on those they know or on those who offer help rather than seek someone else out.

The best way to network is to go to meetings and conferences. New librarians usually first meet with local groups from their library system. This assures recognition of members at conferences. They then can introduce you to others they have known from their years of experience. Talk to people. Introduce yourself to those whose names you recognize from electronic mailing lists or who have written books or articles you have read. Introduce yourself to speakers. Talk to those sitting next to you.

When you feel comfortable, join organizations. It can be costly so you may want to focus on one group. A school librarian from Illinois serving K-8th grade students probably can not afford to join YALSA, SCBWI, ISLMA, ILA, ALA, ALSC, and AASL. Choose the

groups that benefit you the most or those where you want to have an active role. If you ever want to serve on a committee that requires membership in an organization, you will most likely want to begin as a member of that association. This is key for book award committees. It is beneficial to be a part of as many groups as you can afford. Focus on your specialties. If you only want to attend a conference that is a few dollars more for non-members, or if your library pays for the conferences, spend your money on groups you want to participate in more actively. If you are a speaker, your admission fee may be paid. Some associations may only select speakers who are members, as it is less costly for them. Look for associations in related areas, such as education.

If no one has been asking you to be a part of a workshop, or serve as an officer in an organization, make sure you tell the people who are responsible for assigning or nominating that you're interested. Approach those who plan workshops and inform them of your talents, new projects you've been working on,

and interests. Write proposals for conferences, or ask others to join you in developing a program. Approach committee members, who may be planning workshops, and tell them of your specialties. Check organizational Web sites for information on submitting proposals. The more things you submit the better your chances are of getting something accepted. If you are not selected, it may not be a rejection of your proposal. It may just not fit the conference topic that year, or the interests of that year's selection committee.

The best way to get others to know who you are is to publish articles or book reviews, whether in national or local publications. The more reviews you write, the more your name gets out there. People who read these journals will begin to recognize your name. The people you meet this way will introduce you to others. If at

*The important
thing is to continue
to be where young
adult librarians
will be.*

first you are not accepted as a reviewer, keep trying. You usually do not get paid, but you get free books and an opportunity for others to see your name. Librarians often respect the opinions of specific reviewers. Investigate the many publications for youth librarians to learn their specific needs and focuses. Respond to e-mails on calls for papers. If something is not needed or accepted now, it may be used later. Consider all your ideas as potential articles.

It has been said that electronic mailing lists can benefit you or destroy you. Be careful what you write. Write enough, but not too much. Always check to whom you are sending a message. This is a great way to become familiar with those in your field, what they know, and what their interests are, as well as a place to ask questions, share ideas, and discuss literature. Check ALA's division Web sites to locate subscription information. Ask others on those sites, check archives, or use a search engine to locate other listservs.

Everyone approaches professional development differently. You may want to meet people for ideas, to move up in an organization, or to get to know people for future employment or assignments. I started as secretary of the Suburban Library System's Children's Librarians Association of the South Suburbs and volunteered to be on several committees. Although I had filled out the form on YALSA's Web page to be on a committee, I was never contacted. In fact, two years had gone by without any contact. It was not until I had an article published in *School Library Journal* that I got a call from someone representing a publisher who wanted me to write a book on the same topic. Not many people remember who writes what they read, but meeting people introduced to me by publishers has helped me get to know others in the YA community.

The best opportunity I had for networking was at an ALA conference in San Francisco. I stopped by the booths of the people who had published my book. I met them and their colleagues at luncheons and dinners. As a reviewer for *VOYA* I was invited to a reception where I approached those who had written negative comments about my writing. This led to a better understanding of each other. I also approached many people who had sent submissions for the book I had published. After that I decided to ask people on YALSA about joining a committee and I finally got an assignment. Soon another one followed.

Locally, I became a member of the Society of Children's Book Writers and Illustrators, a national organization with local chapters. Although it is mostly for writers of children's fiction, there are those who write professional materials as well as those who do not write, or have not yet been published. This is a great way to meet local authors and go to inexpensive meetings with editors, publishers, and agents. Even if it does not benefit you as a writer, it can benefit you as a librarian by giving you insight into what the publishers are doing and what is popular. I continue to work on committees, write library literature, and present workshops, paid and unpaid.

It all depends on what you want to get out of your profession. Going to meetings, workshops, and conferences as a presenter or spectator is always beneficial for gathering new ideas for programming, for books, and for relating to teenagers. It allows you to take an active role. Remember, this may not just come to you. You may have to ask and to volunteer. You may have to continue to ask and continue to volunteer. The important thing is to continue to be where young adult librarians will be.

FACT SHEET

Contact: ALA Public Information Office
312-280-5041/5044
pio@ala.org

Young Adult Library Services Association

The Young Adult Library Services Association (YALSA), with more than 3,500 members, is a division of the American Library Association (ALA), the oldest and largest library association in the world. Founded in 1957, the goal of YALSA is to advocate, promote, and strengthen service to young adults, ages 12 through 18, as part of the continuum of total library services, and to support those who provide library service to this population.

Based in Chicago, YALSA is a member-driven organization. The association exists to provide a diverse program of continuing education, publications, and youth advocacy for its members and others interested in the advancement of library service to young adults.

YALSA Publications

All YALSA members will receive a subscription to “Young Adult Library Services.” The journal serves primarily as a vehicle for continuing education for librarians working with young adults, as a showcase for current practice in this specialty, and as a spotlight for significant activities and programs of the division. YALSA also publishes an on-line newsletter, *YAttitudes*.

YALSA Online

www.ala.org/yalsa offers information about YALSA membership, programs and activities. A “for members only” section offers exclusive annotated lists of recommended books, videos and audiocassettes, sneak previews of award-winning books, audio speeches by award winning authors, special subject bibliographies, and *YAttitudes*. YALSA-BK is one of several popular discussion lists used for communication and dissemination of information by members.

YALSA Awards

Annual awards include the Margaret A. Edwards Award, given to an author for lifetime achievement in writing for young adults, and the Michael L. Printz Award, given to an author for excellence in young adult literature. The Alex Awards are given to ten authors of adult books that will appeal to young adults.

YALSA Grants

YALSA annually offers members grant opportunities that total \$32,000. They include the Great Book Giveaway Competition, Book Wholesalers, Inc. Collection Development Grants, Baker and Taylor Conference Grants, the Frances Henne/VOYA Research Grant, and the Sagebrush Corporation Award for a Young Adult Reading or Literature Program.

For more information, contact the YALSA office at 800-545-2433, ext. 4391, or send e-mail to yalsa@ala.org.

**HOW TO PARTICIPATE IN
THE YOUNG ADULT LIBRARY SERVICES ASSOCIATION -
AN INFORMATION SHEET FOR NEW, CONTINUING,
AND POTENTIAL MEMBERS**

- The goal of the Young Adult Library Services Association is to advocate, promote, and strengthen service to young adults as part of the continuum of total library services in all types of libraries--school, public and institutional. Band to support those who provide service to this population. If you would like to join YALSA, look at our web site at <http://www.ala.org/yalsa> or contact the YALSA Office for a membership application and information.
- To learn more about YALSA, current programs, committees, or officers, check the ALA Handbook of Organization and read *Young Adult Library Services (YALS)*, the YALSA journal. As a personal member of YALSA, you will receive *YALS* as well as *American Libraries*. In addition, we have included a list of YALSA committees and what they do as a part of this information sheet. Information about YALSA can also be found on the YALSA section of the ALA website at <http://www.ala.org/YALSA>.
- If you would like to serve on a YALSA Committee, familiarize yourself with the work of the committees. Check the information below as well as the ALA Handbook of Organization for a description of each committee's function. Complete a "Committee Volunteer Form" (available from the YALSA Office or at <http://www.ala.org/yalsa/yalsainfo/commvol.html>) and return it to the YALSA Office. Introduce yourself to the YALSA Officers and Committee Chairs at the Midwinter and Annual Conferences, and let them know of your interest. The YALSA President and Vice-President/President-Elect make all committee appointments. Appointments for selection committees (e.g., Best Books for Young Adults, Selected DVD=s and Videos for Young Adults) are made in the Fall; the balance of YALSA committee appointments is made in the Spring.
- To obtain YALSA Publications, request an "AASL/YALSA Publications Checklist" from the YALSA Office or the YALSA website, and an ALA Graphics Catalog and a Publications Catalog from ALA Editions.
- To receive information, assistance or advice on any aspect of library service to young adults, contact the YALSA Executive Director, Deputy Executive Director, Program Officer, or the Administrative Assistant at ALA Headquarters (1-800-545-2433 x4390) or via e-mail (YALSA@ala.org), YALSA Officers, or the Chairperson of the YALSA Committee whose work relates to your area of interest.

CURRENT YALSA COMMITTEES, DISCUSSION GROUPS AND TASK FORCES

ALEX AWARDS - To select from the previous year=s publications ten books written for adults which have special appeal for young adults, ages 12 through 18. Committee size: 9 plus one consultant from *Booklist*. (Formerly the Adults Books for Young Adults Task Force)

BEST BOOKS FOR YOUNG ADULTS - To select from the year's publications those adult and teenage books significant for young adults; to annotate the selected titles. Committee size: 15, plus an administrative assistant and a consultant from the staff of *Booklist*.

DIVISION AND MEMBERSHIP PROMOTION - To develop and pursue an aggressive and continuous campaign to recruit and retain members for the Young Adult Library Services Association, to promote the Association to our professional colleagues and to key partners as defined in the YALSA Strategic Plan, and to select annually two librarians (one from a school, one from a public library) who work directly with young adults to receive the Baker & Taylor/YALSA Conference Grant. Committee size: 9.

EXECUTIVE - To act for the Board of Directors between Board meetings on items that require interim action; to review agendas for the Board meetings and to make recommendations to the Board regarding items reviewed and under consideration by the Board; to review YALSA activities and programs and recommend division priorities in relation to activities. Committee consists of the YALSA President, Past President, Vice President, Fiscal Officer, and Councilor.

INTELLECTUAL FREEDOM - To serve as a liaison between the division and the ALA Office for Intellectual Freedom and all other groups within the Association concerned with intellectual freedom; to advise the division on matters pertaining to the First Amendment of the U.S. Constitution and the ALA Library Bill of Rights and their implications to library service to young adults, and to make recommendations to the ALA Office for Intellectual Freedom for changes in policy on issues involving library service to young adults; to prepare and gather materials which will advise the young adult librarian of available services and support for resisting local pressure and community action designed to impair the rights of young adult users. Committee size: 8.

LEGISLATION - To serve as a liaison between the ALA Legislation Committee and the division; to inform and instruct librarians working with young adults of pending legislation, particularly that which affects young adults, and to encourage the art of lobbying; to recommend to the YALSA Board endorsement or revision of legislation affecting young adults which might be proposed or supported by the ALA Legislation Committee. Committee size: 7.

LOCAL ARRANGEMENTS - To handle YALSA local arrangements for the ALA Annual Conference, in close cooperation with the division president and YALSA staff. Committee size: to be determined.

MARGARET A. EDWARDS AWARD - To select a living author or co-author whose book or books, over a period of time, have been accepted by young people as an authentic voice that continues to illuminate their experiences and emotions, giving insight into their lives. The book or books should enable them to understand themselves, the world in which they live, and their relationship with others and with society. Committee size: 5, 3 to be elected.

MEDIA SELECTION AND USAGE - To study and promote the use of media with the exception of videos and DVD=s (covered by the Selected Videos and DVD=s for Young Adults Committee) as related to libraries; and to prepare or have prepared selected lists of materials on additional formats of current interest. Committee size: 9.

MICHAEL L. PRINTZ AWARD - To select annually the finest book for young adults, based solely on literary quality. Committee size: 9 (4 to be elected) plus 1 consultant from the staff of *Booklist*.

NOMINATING - To prepare the slate for annual elections of YALSA Officers and directors and in so doing, provide for representation of types of libraries, special interest, and geographical locations of the division membership. Committee size: 3.

ORGANIZATION AND BYLAWS - To revise the Bylaws in order to clarify them and, when necessary, to recommend revision and amendment to improve them for the effective management of the division, for the achievement of its stated objectives, and to keep them in harmony with ALA Constitution and Bylaws; to study and review committee functions, recommending changes in committee structure; to advise on the organization manual; and to make recommendations on other organizational matters. Committee size: 9.

OUTREACH TO YOUNG ADULTS WITH SPECIAL NEEDS - To address the needs of young adults who do not or cannot use the library because of socioeconomic, legal, educational, or physical factors; to serve as a liaison between these groups and their service providers, and to identify and promote library programs, resources and services that meet the special needs of these populations; to promote the Sagebrush Award for a Young Adult Reading or Literature Program and solicit applications; and to select annually, when a suitable winner is indicated, the recipient. Committee size: 10.

OUTSTANDING BOOKS FOR THE COLLEGE BOUND - To prepare a revised and updated edition of the Outstanding Books for the College Bound booklist every five years. Committee size: 15, plus one liaison from ACRL.

PARTNERSHIPS ADVOCATING FOR TEENS (PAT) - To explore, recommend, initiate, and implement ways of working with other organizations that work for youth. Committee size: 7.

POPULAR PAPERBACKS FOR YOUNG ADULTS - To annually prepare one to five annotated list(s) of approximately twenty-five recommended paperback titles, selected from popular reading/genre themes or topics. Committee size: 15 plus an administrative assistant if requested.

PRECONFERENCE PLANNING COMMITTEE - To plan, organize and implement the program to take place at the Annual Conference. Committee size: to be determined.

PROFESSIONAL DEVELOPMENT - To create and maintain a professional development plan that responds to the needs of librarians serving young adults; to implement, evaluate and revise this plan as necessary; and to maintain a liaison with the ALA Committee on Education and other related ALA units. Committee size: 7.

PROGRAM CLEARINGHOUSE - To review, facilitate, coordinate and evaluate the planning for all conference and non-conference program proposals; and to make overall recommendations to the YALSA Board on the package of programs. Committee size: 7.

PUBLICATIONS - To develop a publications program in the areas of young adult services and materials; to identify potential authors and topics to be covered; to oversee and coordinate the YALSA publications program; to regularly review all YALSA publications in all formats and make recommendations to the YALSA Board regarding those needing revision or elimination. Committee size: 6.

PUBLISHERS' LIAISON - To create a better understanding between publishers and librarians in the library=s use of materials with teenagers, in order that such materials be supplied more effectively; and to select annually two YALSA members who work in a public library and who work directly with young adults to receive the Book Wholesalers Inc./YALSA Collection Development Grant. Committee size: 10.

QUICK PICKS FOR RELUCTANT YOUNG ADULT READERS - To prepare an annual annotated list of recommended books appropriate for reluctant young adult readers. Committee size: 11 plus one administrative assistant and one consultant from the staff of *Booklist*.

RESEARCH - To stimulate, encourage, guide, and direct the research needs of young adult library service; to compile abstracts and disseminate research findings; and to judge applications for the Frances Henne/VOYA Research Grant. Committee size: 7.

SELECTED DVD=S AND VIDEOS FOR YOUNG ADULTS - To select videos and digital video discs especially significant to young adults from those released in the past two years; to prepare an annotated list for publication in *Booklist*, *School Library Journal*, the YALSA web site, and other appropriate publications; and to present an annual showcase of selected items. Committee size: 13 plus one administrative assistant and one consultant from the staff of *Booklist*.

SERVING YOUNG ADULTS IN LARGE URBAN POPULATIONS DISCUSSION GROUP - To provide a person-to-person avenue of communication and networking for librarians serving young adults in large urban systems who attend ALA conferences, with networking and communication continuing between conferences with the use of ya-urban, an electronic list. Committee size: 1 convener.

STRATEGIC PLANNING - To make recommendations to the YALSA Board for the division strategic plan; to monitor and evaluate the existing strategic plan, and to make recommendations to the Board for updating the plan. Committee size: 5 plus the chair of the Organization and Bylaws Committee and the Past President as liaisons.

TEACHING YOUNG ADULT LITERATURE DISCUSSION GROUP - A discussion group for YALSA members who teach literature for young adults and/or are interested in teaching literature for young adults, to provide a forum for the exchange of ideas, syllabi, and information. Committee size: 1 convener.

TECHNOLOGY FOR YOUNG ADULTS - To provide a forum for learning and discussion on automated and technology systems; to liaise with other groups and organizations on technology issues; to promote the use of technology media as a whole and suggest ways to use these media with young adults; to promote the use of technology and automated systems among young adults; and to advocate equal access. Committee size: 7.

TEEN READ WEEK WORK GROUP - To provide recommendations for each annual Teen Read Week to the ALA/YALSA staff; to assist in the selection of a slogan, the drawing up of a timeline, the creation of new items added to the tip sheet and web site, and to recommend promotional activities and products. Group Size: 7, including at least two members from the previous year.

TEEN WEB SITE ADVISORY COMMITTEE - To maintain the TeenHoopla web site, keeping the design and content fresh and relevant; to select and maintain links to other web sites; and to provide a mechanism for young adults to interact with YALSA, local schools, libraries and each other. Committee size: 13, including no more than two virtual members, plus the YALSA Webmaster and a member of the Intellectual Freedom Committee serving as liaisons.

YOUTH PARTICIPATION - To establish guidelines and/or procedures to involve young adults in the decision-making process which directly affects their access to information and library service at local, state, and national levels; and to provide continuing education and public professional awareness of youth participation. Committee size: 7.

For Further Information Contact:

**Young Adult Library Services Association
American Library Association
50 East Huron Street
Chicago, Illinois 60611
(312) 280-4390 or 1-800-545-2433 ext. 4390
YALSA@ala.org
fax - (312) 664-7459
www.ala.org/YALSA**

h:/handbook/Howtopartic.iv5.wpd - 10/22/03



**AMERICAN LIBRARY ASSOCIATION
YOUNG ADULT LIBRARY SERVICES ASSOCIATION
POLICIES AND PROCEDURES**

MICHAEL L. PRINTZ AWARD COMMITTEE

Charge

To select from the previous year's publications the best young adult book, "best" being defined solely in terms of literary merit. The Committee may also name as many as four Honor Books.

Committee Members

The Committee shall consist of a chair, eight members, a consultant from the staff of *Booklist*, and an administrative assistant if requested. Beginning in 2002, the Chair and four members will be appointed by the Vice President/ President-Elect of YALSA. The remaining four members will be elected by the membership of the Association.

Members serve terms beginning immediately after Midwinter and ending after Annual the following calendar year. All members are required to attend all Printz Committee meetings held during the selection process. In the event a member is unable to complete her/his term, the President of the Association shall appoint a replacement from among the members of the Best Books for Young Adults Committee.

The chair is a voting member of the committee with all the rights and responsibilities of other members. In addition, the chair presides at all meetings of the committee and serves as a facilitator of both discussion and committee business. As such, the chair must serve as a list owner of an electronic discussion list created through the YALSA office solely for use by the committee, and take responsibility for list maintenance. The chair has sole responsibility for any contact with publishers.

In consultation with the Chair, the Vice President/President-Elect may appoint an administrative assistant for the term. The administrative assistant is not a voting member.

The Editor/Publisher of *Booklist* magazine, the Printz Award's sponsor, will appoint a consultant to the Committee from among the magazine's Books for Youth staff. This consultant may participate fully in all book discussions but may not participate in voting.

Calendar

The Committee will observe the following calendar:

- | | |
|-----------|---|
| February: | The chair sends letters of welcome to committee members. Letters will include a calendar and a copy of these policies and procedures. |
| May: | By May 15 the chair will have assembled and sent to committee members a list of all nominated titles. |
| June: | Annual Conference: The committee will meet in three closed sessions to discuss all nominated titles. |

September:	By September 15 the chair will have assembled a second list of titles nominated since Annual and will have sent them to committee members.
December:	December 1: Final date for submission of field nominations. December 15: Final date for nominations by committee members.
January:	January 1: Chair will send list of all titles nominated since September 15 to members.
January/ February:	Midwinter Conference: Committee will meet in three closed sessions to select a winner and honor titles (if any).
June	Annual Conference: Committee will plan, organize and implement a program highlighting the winner titles and authors.

Eligibility

The award-winning book may be fiction, non-fiction, poetry or an anthology.

As many as four honor titles may be selected.

Books must have been published between January 1 and December 31 of the year preceding announcement of the award.

To be eligible, a title must have been designated by its publisher as being either a young adult book or one published for the age range that YALSA defines as "young adult," i.e., 12 through 18. Adult books are not eligible.

Works of joint authorship or editorship are eligible.

The award may be given posthumously provided the other criteria are met.

Books previously published in another country are eligible (presuming an American edition has been published during the period of eligibility.)

If no title is deemed sufficiently meritorious, no award will be given that year.

The chair is responsible for verifying the eligibility of all nominated titles.

Unlike the Margaret A. Edwards Award, the Printz Award does not require the attendance of the winning authors at the awards ceremonies. However, it is understood that authors will be encouraged to attend.

Criteria

What is quality? We know what it is not. We hope the award will have a wide AUDIENCE among readers from 12 to 18 but POPULARITY is not the criterion for this award. Nor is MESSAGE. In accordance with the Library Bill of Rights, CONTROVERSY is not something to avoid. In fact, we want a book that readers will talk about.

Librarianship focuses on individuals, in all their diversity, and that focus is a fundamental value of the Young Adult Library Services Association and its members. Diversity is, thus, honored in the Association and in the collections and services that libraries provide to young adults.

The book should be self-contained, not dependent on other media for its meaning or pleasure. The book should not be considered in terms of other works by the author but as complete in itself.

Having established what the award is not, it is far harder to formulate what it is. As every reader knows, a great book can redefine what we mean by quality. Criteria change with time. Therefore, flexibility and an avoidance of the too-rigid are essential components of these criteria (some examples of too-rigid criteria: Arealistic hope@ B well, what about Robert

Cormier=s *Chocolate War* or Brock Coles= *The Facts Speak for Themselves*? AAvoiding complicated plot@ B what about Louis Sachar=s *Holes*? AOriginality@ B what about all the mythic themes that are continually re-worked? We can all think of other great books that don=t fit those criteria.)

What we are looking for, in short, is literary excellence.

All forms of writing B fiction, nonfiction, poetry, art, and any combination of these, including anthologies B are eligible.

The following criteria are only suggested guidelines and should in no way be considered as absolutes. They will always be open to change and adaptation. Depending on the book, one or more of these criteria will apply:

Story	Voice	Style
Setting	Accuracy	Characters
Theme	Illustration	Design (including format, organization, etc.)

For each book the questions and answers will be different, the weight of the various criteria will be different.

The ALA press release announcing the winner should stipulate why the title has been chosen for its literary excellence.

Confidentiality

As all nominated titles must be kept confidential; there will be no announcements of nominated titles. All committee meetings and discussions, including electronic discussions, are closed to YALSA membership and the general public.

Nominations

Committee members may nominate an unlimited number of titles. However, each nomination must be made in writing on an official nomination form (available from the YALSA Office at YALSA@ala.org, and online from the YALSA website at www.ala.org/yalsa). Each nomination should include the following information: author, title, publisher, price, ISBN, and an annotation specifying those qualities that justify the title for consideration. Nominations from committee members need no second.

Field Nominations

Field nominations are encouraged. To be eligible, they must be submitted on the official nomination form. Nominations made by non-YALSA members (including young adults) will only be accepted with the co-signature of a committee member. All field nominations must then be seconded by a committee member, and periodically the chair will send a list of field nominations to committee members for this purpose. If, within thirty days, no second is forthcoming, the title will be dropped from consideration. Only those titles that have been nominated (and seconded if field nominations) may be discussed at Midwinter and Annual Conference meetings. Furthermore, all nominated titles must be discussed. Publishers, authors, or editors may not nominate their own titles.

Straw Votes

At the discretion of the chair straw votes may be conducted periodically. The sole purpose of such votes is to guide discussion by revealing levels of support for individual titles.

Voting Procedures

Members must be present to vote. Proxies will not be accepted. Following discussion, balloting will begin. Paper ballots will be used and tallied either by the chair or her/his designee(s). On each ballot each member will vote for her/his top three choices. First choice receives four points; second choice receives three points, and third choice receives two points. Members are reminded that, at this point, they are voting for the winner, NOT for honor titles. A separate ballot will be conducted for honor titles. To win, a title must receive five first-place votes and must also receive at least five more points than the

second-place title. If no title meets these criteria on the first ballot, any title receiving no votes is removed from consideration and a period of discussion of remaining titles follows. A second ballot is then conducted. Balloting continues in this fashion until a winner is declared.

Honor Books

All nominated titles are eligible for honor book consideration. Following the selection of a winner, a straw vote is conducted. Any title receiving no votes is removed from consideration. A formal, weighted ballot will follow. Based on the results of this ballot, the committee will decide if it wishes to name honor books and, if so, how many.

Annotations and Press Release

The committee is responsible for writing a press release and annotations for the winning title and honor books. Both the annotations and the press release will include discussion of the literary merits of the titles. The annotations and press release must be written prior to the Monday awards press conference.

Relationship with Publishers

Committee members should not solicit publishers for free personal copies of books. If members are offered or receive unsolicited copies of books from publisher(s), they may be accepted.

Committee members should not solicit publishers for favors, invitations, etc. If members receive these, however, they will use their own judgment in accepting. Publishers understand that such acceptance in no way influences members' actions or selections.

**COMMITTEE VOLUNTEER FORM
YOUNG ADULT LIBRARY SERVICES ASSOCIATION**

If you are interested in serving on a YALSA Committee, please complete this form and return it to: YALSA/ALA, 50 East Huron Street, Chicago, IL 60611, or fax it to 312/664-7459. This form is also available online at <http://www.ala.org/yalsa/yalsainfo/commvol.html>.

Date: _____

Name, Title, and Institution:

Preferred Mailing Address:

Telephone (work): _____

Telephone (home): _____

FAX: _____

e-mail: _____

ALA Member yes no years: ____ **ALA Membership No.** ____ **YALSA Member** yes no years: ____

Professional Experience (list previous position(s) and locations, most recent first):

Professional Activities:

ALA and YALSA

State and Regional Associations

YALSA Committee Preference (see ALA Handbook of Organization, or AHow to Participate in YALSA@ on the YALSA web site - www.ala.org/yalsa - for information on YALSA Committees):

Can you regularly attend the ALA Midwinter and Annual Conferences: Yes ____ No ____

If yes, please note that the president may appoint a replacement for a committee chairperson or member who has missed two consecutive meetings (Midwinter and Annual) of the committee, pursuant to the ALA Policy Manual. This policy does not apply to virtual members.

If no, would you consider serving as a virtual member? Yes ____ No ____
(Virtual members do not have to attend conferences, but instead do their committee work electronically.)

Please add any additional information you feel would assist division officers in making committee assignments.

Teen Spaces

Amy Alessio

Schaumburg Township District Library

Nothing says that you welcome and respect teens more than an attractive space in your facility where they can hang out and talk.

Getting teen input on the space is the best way to ensure that it will appeal to that age group. Schaumburg Township District Library experienced some growing pains after moving into a 166,000 square foot building in the fall of 1998. No staff members were really allocated to teen services before the move, and the Teen Center was remodeled within 2½ years of moving into the new facility to accommodate patron demand and increased services.

The Teen Corridor in the new building only contained some chairs, books, and magazine spinner racks. The chairs were cool, but there were only four sets of three connected chairs. Therefore, unless teens came together, only four teens were likely to sit there at the same time!

A designer was hired to develop the area, with the approval of the Teen Advisory Board and the library board. The library board would not approve the new Center until they heard the specific wishes of the Teen Advisory Board. The TAB picked a sports theme, complete with Astroturf, locker shelving, team jerseys, and ticket window display cases. Fake turnstiles under the Wrigley Field-style signs were chosen to welcome patrons to the Teen Center. The TAB picked the name to resemble the United Center. Pictures can be seen on the library's Web site: www.stdl.org. A half-circle bulletin board on one end of a shelving unit is used to display program information.

We selected furniture (with an eye for durability and bright primary colors) from Richard Winter Associations, a company at the Chicago Merchandise Mart. Three round tables were chosen, and board games chosen by the TAB were embedded in the tops. Teens can pick up the pieces for those games at the Readers Advisory Desk around the corner. Four armchairs and twenty black desk style chairs fill the space. There is also

a CD listening audio-dome in one corner that works like a jukebox. Two computers have fun teen CD-ROMs like *The Sims* and *Tony Hawk Skateboarding*. Teens can sign up for these at the Readers Advisory Desk as well.

The area had to be closed for almost two weeks to be remodelled in March 2001. Not one teen commented on not having access to the books! Only staff and adults complained about not being able to cut through the Teen area to get from Youth Services to Adult Fiction.

Every sized budget can be employed to make simple and inexpensive positive changes to a library teen space. Be sure to check out VOYA's monthly articles on

Dream Spaces; lots of those are about having a great space on no budget.

Every sized budget can be employed to make simple and inexpensive positive changes to a library teen space.

- Use what you have—if you can't put teen nonfiction with teen fiction, or separate teen things out in any way, make bookmarks and pathfinders. Many video stores do this — “Librarian's Choice” under a certain author, or “If you liked this book, look _____ for more like this.”

- Bulletin Boards: display junior or senior high art prominently.
- Compile teen reviews in their own writing on a shower ring, a Rolodex, or a binder to browse. Have a raffle from reviews turned in by the teens, and use the slips to generate a mailing list for programming as well.
- If noise is a problem, get some screens—these can be used as bulletin boards. This is what STDL did at each end of the Teen Center.
- Hang things up to attract attention: old CD's, clothing advertising book titles or programs, teen-made banners, etc.
- Funky lighting (disco balls, spotlights)—these things can be found at discount stores and are an attractive as well as a fun way to highlight a display of books or a teen space.

- Cheap plastic face-out displays—Demco has some that clip on to shelves, making the display of graphic novels and/or magazines easy and space-saving.
- Let teens check out a portable CD player to use while in the library.
- Designate tables to be used for chess or other games at certain times.
- Designate a quiet space, preferably far away from the teen area. This should alleviate some complaints. Branches and small centers could offer a table in a corner cordoned off with some bookshelves.

The Teen Coordinator office at STDL is in the Teen Center. It is a small room that was designated as a piano storage room when the building was built. Two cameras in the Teen Center send images to the Readers Advisory desk around the corner. In the meantime, an average of 25 teens hang out in the TC nightly, and some adults try to go in there, too! Teen input made the difference between having a hallway and having a well-used recreational and educational center.

Young Adult Collection Development

Cindy Welch
YALSA

The library's teen collection, just as the children's collection and the adult collection, is central to all you do. Programming relates to it and is supported by it. Good reference service is impossible without it. Teen patrons who prefer self-service will only come if you build a collection that supports their life questions and their recreational reading needs.

There are several important questions that will determine how your collection works and grows. As you go through these questions you will find a framework for your collection that will influence your buying and de-selection (weeding) decisions.

Who Do You Serve?

What does your teen patron base look like? Are they diverse, or do they represent one ethnic or religious group or particular orientation? What ages are they? Will you serve twelve- to eighteen-year-olds in your teen section or will you narrow it in some way? What are their interests, their information needs? What kinds of physical and/or economic access do they have?

Answers to these questions will help you decide what formats to purchase, the scope and depth of your collection, your philosophy of weeding, and your strategy for keeping your collection as useful as possible.

What Are They Looking For?

What Are They Interested In?

One of the ways libraries support teens is by supporting their major occupation: school. Providing resources in support of homework is very important. In general, libraries are known for their commitment to enhancing and augmenting resources provided by schools. Do you want to collect textbooks? This can be helpful for students who may have lost them or cannot afford them in the first place. It can be useful to have a text on hand when an assignment is due and the student is unclear

about what is expected. On the other hand, textbooks are expensive and take up space. If you decide to add these to your collection, you may want to see if the school(s) will provide them to you in exchange for the service of having them on hand. You may need to sacrifice other collection components to house them.

Not every teen coming through your doors will be interested in homework help. Another important function of a teen collection is to help young adults look for answers to life questions, personal identity issues, and hobbies. Occasionally they may need or want to locate sensitive information without adult/parental escort.

Having a good range of contemporary nonfiction materials makes it possible to support this need. Be sensitive to what you hear them talking about, what you see them reading/browsing, and what the larger culture has available for teens. These are good indicators of what you should buy. Having a teen advisory group that gives suggestions for new materials and evaluates your current collection is an excellent way to make sure

your collection is especially user-friendly.

It is important not to forget teen fiction readers. A strong and diverse collection should support recreational reading in both fiction and nonfiction areas.

What Already Exists in Your Collection?

What do you have in your collection that can be identified in some way as being for teens? Do you have books in a juvenile area or adult area that could either be labeled as "Teen" or moved to a dedicated teen section? This is a quick way to establish credibility because young adults see that you are interested in their information tastes. For libraries with small book budgets, moving or identifying titles may change how teens see what already exists. Labeling can cut down on the 'noise' of all those books on a shelf and make 'their

*The best way
to proceed is to
get to know
your users.*

books' immediately noticeable.

This question also speaks to the depth and/or breadth of your collection. Do you have the space, budget, and user statistics to collect everything on every teen topic, or do you need to be selective? Knowing your users will tell you if what you have is sufficient or if you need to seek out additional information on a topic.

Another issue that needs to be addressed is whether the material should be circulated or not. While it is handy for reference librarians to have access to certain information, consider how teens will use the material. Do they need time to read and ruminate? Do they have a chance to photocopy if needed? Should you purchase two copies of something to allow for both kinds of use?

What Formats Will You Collect?

Young adults are a sophisticated audience with varied tastes and interests, but there are a few things they agree on. Magazines are a primary source of reading material, and teens increasingly expect to find more than just books at a library. What does this mean for your collection? Rather than collect only books, and only hardcover books at that, you need to consider your audience. You should have a variety of magazines, music CDs, videos, and books on tape in addition to books. Graphic novels are gaining popularity and paperbacks are generally preferred to hardcovers.

When you make decisions about formats, consider the purpose of your collection. If you are buying homework support materials that will see heavy use and will be expected to last several years, it makes sense to invest in library-bound or hardcover books. If you are addressing recreational reading or life questions, you may want to make other choices. For example, knowing that teens prefer paperbacks to hardcovers may move you to make different purchasing decisions. Is the book an award winner? Do you always want to have one available no matter what? Perhaps you should purchase both a paperback and a hardcover of the title to insure that one stays available longer. Libraries across the country have also been experimenting with things such as electronic games (for computers and such things as PlayStation®), sports equipment and e-book readers.

Electronic information is also a format to consider. For homework support and life questions, you may need to compare an electronic product like a database or CD to a book. When you examine electronic products, the evaluation criteria are the same as they are for books:

is it authoritative, comprehensive, easy to use, and does it fill a hole in your collection? Will the print copy be cheaper, more useful, or do you need the material in more than one format? Consider access. Do you have enough equipment to make it accessible to those who need it? How you answer these questions will determine what you buy.

De-Selection and Refreshing Your Collection

Teens, like everyone else, like things new and shiny. The same thing is true of your collection. If you never add anything new and never replace the well-loved items that are worn out, why should teens bother to look at what you have? There are two ways to address this problem.

The first way is regular weeding, which should be done for both condition and content. As professionals, we have a duty to make certain that books on our shelves reflect current and correct information. Science and math are particularly important areas to examine regularly. You should also weed for condition. Make sure you throw away books with torn pages, missing covers, and the old buckram covers that tell you nothing about the book. These books don't pull their weight in a collection because teens would prefer not to take them home. If you have limited shelf space then it becomes even more important to notice what needs replacing.

The second way to evaluate your collection is to consider what purpose it serves. Is it a popular contemporary collection meant to reflect only current trends? Paperback series may fall into this category. Once the popularity fades, and if you feel they have no archival value (local interest, awards, author-notoriety), they should be discarded or replaced with whatever is the new interest. If you feel the material has lasting or significant value, like Printz or Alex Award winners from YALSA, it should be treated differently. A collection typically has both types of materials and the weeding and purchasing plan should cover both.

Making a Collection Development Plan

Every collection needs guidelines and a collection development statement is a good way to insure that the collection is cared for consistently. The collection development statement should describe your users, what you intend to provide for them, and the formats you will use to satisfy their information needs.

A collection development plan should also include

weeding guidelines and budget considerations like a commitment to retrospective purchase (books published in previous years) in addition to buying current materials.

Where Do I Start?

If you are building a young adult collection from scratch, it can be a little overwhelming. Don't despair, there are good guides available. The following list suggests a few of the many resources you can use to get started. If you are evaluating or refreshing your collection, you already understand that it is an ongoing project.

As you read professional journals, look at publisher advertisements. These will tell you about upcoming materials. You can call any publisher and request that a catalog be sent to you. If you work with a vendor to supply your materials, check to see if they offer a webpage or new material notification services such as newsletters. Ingram, Baker & Taylor, BWI, Bookmen, and Follett are among those who do.

For special formats such as graphic novels and music, utilize local resources. Work with a comic book store or talk with the sales staff at a teen-centric music store. The same thing goes for popular movies. Talk to video rental places to see what teens are interested in.

Don't forget about professional conferences and workshops. Check with your library system and your peers to see what to attend. At conferences where there are exhibits, choose some comfortable shoes and cruise the aisles to talk with book and electronic resource vendors. They will be happy to supply you with all the information you need to make good purchasing and retention decisions.

Join a listserv that focuses on what you are interested in acquiring. There are specific groups, such as the one for graphic novels, and general groups that cover a multitude of materials.

The *best* way to proceed is to get to know your users. Invite a few teens to advise you during the selection and de-selection process and be prepared to bask in the circulation statistics!

Basic Collection Development Information

Connecting Young Adults and Libraries, 2nd edition, by Patrick Jones. Neal-Schuman Publishers, 1998.

Do It Right! Best Practices for Serving Young Adults in School and Public Libraries, by Patrick Jones and Joel Shoemaker; introduction by Mary K. Chelton. Neal-Schuman Publishers, 2001.

Managing Young Adult Services: A Self-Help Manual, by Renée J. Vaillancourt. Neal-Schuman Publishers, 2002.

Professional/Trade Journals

VOYA (Voices of Youth Advocates)

Sources are evaluated both on popularity and quality.

Booklist

Provides reviews of YA materials and also offers adult titles of interest to teens.

School Library Journal

Indicate ages, to help you extend the reading level of your collection.

Web Sites

YALSA (www.ala.org/yalsa)

Offers lists of popular paperbacks, best books and videos of interest to teens.

Reading Rants (<http://tln.lib.mi.us/~amutch/jen/>)

Produced by a librarian, this site provides a fresh look at teen books.

Electronic Resources

Library Journal

Provides a yearly roundup on databases and CDs as well as monthly evaluations of individual products.

Listservs

YALSA-BK

For a good general discussion of books, music, and magazines for teens. To subscribe, send an e-mail to: listproc@ala.org. Leave the subject line blank. For the message type "Subscribe YALSA-BK" then type your first name and last name.

Graphic Novels Listserv

For librarians who are starting or enhancing a graphic novel collection. To subscribe, send a blank e-mail to: GNLIB-L-subscribe@topica.com.

Reference for Young Adults (Grades 6 through 12)

Anne Grisenthwaite
Hinsdale Public Library

What are the differences in doing reference for young adults, as opposed to children or adults? Practically nothing. Reference work is reference work, no matter whom you are helping. Why then should we address this topic? Because while the reference work itself is not all that different, the *audience* it is intended for is.

First of all, young adults are definitely *not* kids anymore (and they will be very happy to tell you so)! However, they are not really adults, either. They definitely have more complex homework needs, but they are not yet into the realm of adult reference, which may include obscure tax laws or small business research. Young adults typically are more independent, striving to do things on their own. But sometimes they still need a little help finding the information they need. In other words, everything about these teens (bodies and social skills included) is in limbo.

In the following pages, I will present four scenarios of reference and the young adult. Each scenario holds its own challenges, and I will follow up each one with some techniques that may help you out of a similar situation.

Scenario #1: The Reluctant Soul

The Subject: Peter R.

Age: 13

You first see Peter in the stacks, looking confused and frustrated. He is pulling books off of the shelves, flipping through them, and then putting them back. There seems to be no method to his madness. His head is down and his eyebrows are scrunched together. You start to approach him. He sees you and starts to eye you, challenging you to move closer, but at the same time he is barely able to contain the desperation. You can almost hear his reluctant inner-voice calling out, "Please save me!" So you hesitantly reach out with a "Are you finding what

you need? Is there anything you would like me to help you with?" Success! He has taken the bait! His stance is starting to loosen up, and he is almost able to look you in the eye. Then comes his response—a shoulder shrug, a foot scuffle, and a mumble (probably something incoherent). But do not despair; you have gotten past the hard part. He is now willing to—gasp!—ask for your help!

Peter is typical of a lot of young adults in that he doesn't want to ask for your help. In one sense, you need to respect his desire for independence. In fact, there may even be a reason why he is not reaching out

to you. Perhaps he has had a bad experience in which a librarian or teacher made him feel awkward or inadequate? Maybe he thought that he really knew what he was doing. Whatever the case may be, you are also in the spot where you certainly don't want him to go home empty-handed. So what can be done? Once you have finally wrested the question from him, what you need to do is respond appropriately.

Rule to Remember: Do not

make him feel inadequate for not being able to find the information on his own. While I know that we all want to show-off our fact-finding talents, we also need to be sensitive to our young patron here. What I usually do is pause for a moment, act like I have never thought about the answer to that question before (even if I have a million times), and then say, "Hmmm. That *is* a tough question. I can see why you had a hard time finding the information. But, I do have a few places I think we can look." That way, you still get to show your professional side, but you are also making him feel okay about having asked for your help in the first place. In other words, you are being a nice and friendly person. Sounds too simple, right? Well, you would be surprised how some teenagers get treated.

*"Treat them the same
as you would
anyone else."*

*They deserve your
respect and attention.*

Scenario #2: Lazy Susan

The Subject: Susan J.

Age: 16

Susan wanders into your department because she has an assignment on cathedrals due. (Susan's teacher called you last week and told you about the project, so you already have a whole bunch of books set aside.) You find out from Susan that she needs information about a cathedral in the south of France and she tells you the name of it. "Great!" you say, "We have all of these books pulled for the assignment. Let's look through them and see if we can find anything." You start flipping through the indices, piling up books left and right, when suddenly you realize something is wrong. Susan is just standing there, watching you work your behind off, and frankly, she's looking a little bit bored. "Wait a minute here" you think to yourself, "I'm doing her whole darn project! You would think that this lazy kid could lift a finger or two to help me out!"

Well, you have every right to be mad! This girl is taking advantage of you—or is she? In truth, there are probably two possibilities here. Number 1—she really is lazy and really does expect you to find all the information for her, or number 2—she actually does not know how to use a table of contents or index and therefore cannot help you look.

How could that be? She is in high school; she should know these things by now. Didn't her teachers, parents, or school librarians teach her anything? The answer: not necessarily. In fact, you may even be her regular librarian. Have you ever taken the time to teach her how to do it? Let's face it; at one time or another all of us have been swamped with reference questions while at the service desk. We are all guilty of just opening the book to the proper page, and shoving the book at the kid and saying, "Here is a whole chapter about what you need. Okay, who's next?" Did this teen learn anything about how you got there? Probably not! While this sometimes cannot be avoided, try to remember to take the time to walk your patron through the steps.

What do you do when the kid really *is* lazy? In that case, try to emphasize working as a team. Say, "We found some good information in this first book. Let's look through the rest of these books together. I'll look through the indices of these five, if you look through these four." That way, she knows that you are not going to walk away and leave her stranded, but at the same time, she also knows that you have caught on to her

lack of enthusiasm to help you. When it comes to teenagers, do not be afraid to be firm.

Scenario #3: A Gaggle of Gigglers

The Subjects: Erica, Lanie, Elizabeth, and June

Ages: 11 and 12

You notice a group of four girls hanging out in your young adult area (or wherever they tend to congregate) and they are being really loud. Besides laughing, talking, and goofing around, they are definitely not doing their homework, and to top it all off they're probably eating or drinking when they know they're not supposed to. So you have to walk over and say the dreaded, "Hey girls? I need you to settle down, okay? Next time I have to come over I'm going to have to split you up. Got it?" There, you said it. But now here comes the real problem. While observing the girls, you notice that one of them is having trouble with her homework and you realize she may actually need your help with something. Oops! You've just spent the last few minutes yelling at her; she certainly doesn't want to come to you now for help. What do you do?

The ideal solution is to have somebody on the staff (security monitor, etc.) whose job it is to discipline kids after school. That way, you are completely separate from that aspect of working with teens, and you don't have to be the bad guy. However, we all know the reality of that happening is slim to none, and that discipline will probably always be a part of your job. So you will have to do what most of us do, which is to yell at kids one minute and try to help them the next. In other words: you need to have a short-term memory, and in all honesty, a teen functions almost solely on one! Most kids bounce back just fine from you yelling at them, mostly because they *know* they were doing something wrong. So, if a kid approaches me for help after we've had an incident, for all intents and purposes, I just start from scratch. Instead of saying, "Oh, I see you've *finally* decided to settle down and get some work done," you might want to say something like, "Hi. Was there something you needed help with?" And don't forget to smile! You're not mad at the teen for who she is, just how she was behaving. And chances are, once you help her find what she needs, she will settle down and get to work.

Scenario #4: Call for Reinforcements!

Subject: Thomas P.

Age: 17

Thomas, an honors student, approaches you with a very complex and detailed question, something along the lines

of, “I need to write a twenty-page paper on the lifestyle and clothing of serfs living in 12th century Poland. And I need pictures.” Gulp! Gee, you never really thought about this question before, where do you even start? After ten minutes and forty reference books, you realize you need more help. What do you do?

Before you send the teen away empty-handed, be sure you enlist the help of all the departments in your library. If you work in youth services, call your adult reference desk. If you work in adult services, call your youth services desk. Since you are familiar with different areas of the library, together you will have a pretty good knowledge of your entire reference collection.

When you are enlisting the help of another department, be sure to bring the teen over to that desk. Don’t just point in the general direction of reference and say, “If you go over there, *they* can help you.” I usually walk the teen over to the department myself, and introduce him. “This is Thomas, and he is working on (insert your reference question here). These are the places we have looked already. What else can you think of?” Then, if you are able, stay with him for just a few minutes.

Once you get the feeling that he is comfortable with the new person, tell him that you will continue to work on his question back in your own department, and ask him to check back with you before he leaves. That way, he gets the feeling that you are still invested in his problem, and you feel comfortable that you have put him in good hands.

These are only examples of how you *may* want to approach some of the problems. Everyone has his or her own techniques, and what works for one person may not work for another. Whatever the case may be, the most important thing to remember is that teens need special treatment. They are currently at odds with a lot of adults (teachers, administrators, parents, etc.) and this is your chance to show them that we still think they are important people. Throughout the professional literature related to teens and libraries, you will find the statement, “Treat them the same as you would anyone else.” They deserve your respect and attention. Here is a word to the wise: someday *their* taxes may be paying *your* salary!

Readers Advisory for Young Adults: Reasons, Methods, and Results

Rose Allen and Carrie Bissey
Mount Prospect Public Library

Why is Readers Advisory Service for Young Adults Important?

Librarians need to reach out to teens. They are past the point where their parents will bring them to the library. We need to encourage them to be independent library users and to remember the library as a source for information and entertainment among so many other options—the Internet, the mall, the TV. One of the best ways to do this is to concentrate on developing readers advisory services for this age group. Most librarians interact with teens while helping them with homework assignments. At that point teens have no choice but to be at the library, working on topics that do not necessarily interest them. The help they receive from the librarian is just part of the assignment. Readers advisory, on the other hand, can be an unexpected delight whether a teen is an avid reader or not. When an adult expresses interest in, knowledge of, and respect for young adult literature, teens feel a connection and will be encouraged to share their thoughts and preferences and, most importantly, to come back for more. Parents who are concerned about what their children are reading also appreciate library staff with knowledge in this area.

What Methods of Readers Advisory Work Best?

A combination of active and passive RA works best with this often difficult-to-approach age group. This ensures that as many teens as possible will benefit from the library's services. Some teens appreciate being approached in the stacks, some find it intrusive and would rather browse an eye-catching display on their own. Some teens think that reading programs with prizes are fun, some think they are terribly uncool. All teens seem to appreciate having an area of the library to call their own, stocked with materials that appeal to them. A core collection and a YA area sends a message

to teens, parents, and staff that the library cares about this age group.

Make sure that all staff members working the reference and/or readers advisory desks have at least the most basic training in RA for teens. It's especially helpful to have one or two excellent books, that you have actually read and can talk about, to recommend quickly to teens who come to the desk looking for a good read. One good experience can lead to return visits, whereas one bad experience could keep a teen, and probably all of his or her friends, away from the desk for good.

An important resource for the Mount Prospect Public Library is the Teen Advisory Board. It meets monthly to talk about books, ideas for programming, etc. This not only helps the librarians get to know these particular teens as individuals, it provides great insight into what teens want from the library.

Booktalking in the schools, where teens are a captive audience, is a great way to encourage readers as well as to attract the attention of teens who would otherwise never consider using the library.

Programming, whether literary or non-literary, helps to remind teens that the library can be a destination spot, a fun place to get together with others their age. Successful programs at MPPL have included Red Cross Certified Babysitting clinics, tie-dye workshops, Yoga, chocolate-making, scrapbooking—anything active, hands-on, or food-related seems to work especially well. The library can sneak in RA when teens least expect it by having relevant books available at each program and even including a brief booktalk at the beginning or end of the program.

Does Readers Advisory Service Make a Difference?

The Mount Prospect Public Library cited a 70% increase in signups for the 2001 YA summer reading program.

*Programming...
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to get together with
others their age.*

This increase was attributed to booktalking in the schools. The Library also cited a 17% increase in YA fiction circulation in 2001.

I'll Give You a Dollar: Booktalks That Inspire Bribes

Tasha Squires

Fountaindale Public Library District

I shut the book and glance out at the seventh grade class with a smirk on my face.

“Noooo, don’t stop!” says a girl from the back of the room, clad in a hot pink T-shirt with the word *Angel* printed in glitter across the front.

“She always does that, leaves us hangin’,” a boy whispers in a conspiratorial tone to his new classmate.

“I’ll give you a quarter for that book right now,” the talker from the third row throws into the mix.

When the bribes start, I know I’ve got them hooked. Since I began booktalking I’ve been offered anything from a few dollars, to candy, to promises of good behavior in the library. If you serve young adults in your library, the best way to introduce them to your collection is through booktalking. Once you get into a classroom for a booktalk, you can begin instigating bribes. After all, your goal as a booktalker is to create so much enthusiasm for the book, teens may start offering outlandish things to get it in their own hands fast. There are many ways to generate this kind of response. It’s time for you to go booktalking.

These kids don’t look like the kids I went to school with, you think as you lug your bag of books into the crowded busy classroom. Oh great, they are coming back from lunch, and have a glazed and crazed look in their eyes. How on earth are you going to get their attention focused on books? Simple. Give teens a way to connect with the characters in the books you’ve brought. Try to begin each booktalk with some kind of question or interesting statement. Once you have the teens engaged, it is easy to set up the situation of the character(s) involved. Here are some examples using questions to get teens hooked right from the start of your booktalk.

*Give teens a way
to connect with
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you’ve brought.*

How many of you are pyromaniacs? Use with *The Watsons Got to Birmingham, 1963* by Christopher Paul Curtis.

How many of you have at least two siblings who are older than you are? In this book you would be illegal. Use with *Among the Hidden* by Margaret Peterson Haddix.

What if everyone over the age of 14 disappeared? Use with *Shade’s Children* by Garth Nix.

The next important part to stimulating a bribe is to read out of the book. If teens hear for themselves the actual words the author has written, and like the words, they will be more inclined to check out the book. They already know it’s got at least one good part! As a booktalker your job is to connect teens with words, and what better way than to read words directly to them? When choosing a passage to read, pick something you find interesting, disgusting, provoking, humorous, scary, bizarre...you get the picture. And if possible, leave your audience with a cliffhanger. Shut the book and wait for the

groans...and bribes.

When booktalking, you have the opportunity to touch many teens’ lives, and introduce them to our wonderful profession. This is where you can find out what they are reading and tell them something about yourself. The more comfortable they are with you, the more chances you will have to enrich their reading lives. Most important of all, enjoy your time with the young adults. Have fun! And don’t be surprised when you inspire *YOUR* first bribe!

It's Not Your Mother's *Archie*

Lance Anderson

Hinsdale Public Library

Graphic Novels, the *nom de guerre* that allows us to include comic books in library collections, can be a great addition to young adult collections for several reasons. A few of the usual justifications for adding these books include: kids won't read; if they do read, they will only read simple-minded, corporate-owned, licensed characters soon to be featured in a major motion picture at the mega-plex; anything these kids willingly read is fine; Graphic Novels aren't the same as comic books.

Some of these things are true. It's true that some young adults won't read — anything — and some will only read known, pre-digested, character-driven material based on movies and television programs. The entertainment industry has raided the comic industry regularly for recognizable, marketable characters. Superman is practically a franchise. Superman not only leaps tall buildings, but formats as well, having starred in radio, animated cartoons, motion pictures, and a fistful of live-action television series.

Reading a Graphic Novel involves the same reading skills used when reading a conventional novel. But reluctant readers and less skilled readers may not be attracted to Graphic Novels because additional reading skills are needed as well — reading between frames, or reading the gutters.

Finally, some Graphic Novels *are* just comic books: collected stories linked together by a theme, common plot, or featured character, sort of a Greatest Hits approach to anthologizing. Some of the best work from established comic books has been collected this way, adding strength *en masse* and showing the growth, or evolution, to the field of comics. Original Graphic Novels, works written and drawn with the intention of being published in this format, are joined on the shelf by these “greatest hits” collections, as well as reprints of serialized episodes called “story arcs.”

Comic book publishers' spin and librarians' justifications aside, Graphic Novels are a valuable part of a YA collection for the following reasons:

1. Broad appeal through the widest possible cross-section of genres;
2. Reinforcement of reading skills and creation of the new skill “reading the gutters”;
3. Inspiration to create, either by imitation or some other new direction of creative endeavor.

Graphic Novels are no longer the world of one-size-fits-all, Spandex-clad meta-humans. Super heroes are still king, but there are Graphic Novels for nearly all

tastes — nonfiction, fantasy, science fiction, horror, even adaptations of operas. The variety of themes and genres expand incredibly and sometimes intersect each other, resulting in a character like a space pirate whose bloodline runs back to 16th Century Japan (*Space Usagai*). The cross-pollinated fiction is matched strength for strength by a handful of masterfully told epics with crossover appeal — in one family friendly series the comedic surface

appeals to younger readers, while older readers will be pulled into the gothic tale of the heir of a lost kingdom (*Bone*).

Other creators, raised on equal parts *Archie*, super heroes, *Peanuts*, and '60s underground comix, spin street-wise stories reflecting observations of their own lives with art inspired by their tutors. The Hernandez brothers' (*Love & Rockets*) masterful blend results in unlikely combinations such as a punk-rock Veronica recalling her childhood adventures “remembering” herself as a short, blocky *Peanuts* style kid. Nonfiction readers can choose from highly personal autobiographies that tread the same dysfunctional ground as NPR's “This American Life,” or the classic war comic format twisted to tell of personal struggles from the Middle East or Sarajevo.

*Young adults with
undiscovered talent
may find an outlet
in your Graphic
Novel collection.*

The surface impression of a comic book's page may be the following: simple sentences enveloped in balloons incorporated into a primitive drawing. Narration needed to clarify the action is supplied via yellow-shaded text boxes inside the comic panel. It is easy to assume a reader could follow the plot by only reading the dialog balloons, or catch the action by scanning the pictures. But the words and pictures are symbiotically dependent on the page and borders. Time and space exist in the blank spaces between the panels. These spaces, or "gutters," create transitions between plot and subplot elements, and allow for the passage of time, character movement, or changes in visual perspective. In a few panels and gutters the following information can be delivered:

1. Establishing panel—figure with right arm cocked, left hand stretched into foreground;
2. Same figure, right arm extended straight into foreground with ball or rock just beyond fingers;
3. Ball or rock in extreme close-up;
4. CRASH;
5. Re-establishing panel—building with broken window.

Experienced comic book readers "read" the action between panel one, getting ready to throw, and panel two, letting it fly. Likewise, they understand panel five as the immediate result of all the previous panels, and not a change of setting. The text explains the timing and motivation. So, a full reading of a comic page requires following the graphic, textual, and spatial information on the page as one.

The germ for this last comment comes from Neil Gaiman, creator of the *Sandman* series of Graphic Novels. In a recent radio interview he was asked why Graphic Novels should even be created in this age of cheap multimedia. He replied something along the line of, "paper and pencils are even cheaper than the least expensive home video camera" and "you can control casting and special effects—anything is possible." Motivated young adults are looking for the means to express themselves creatively, but sometimes the true vehicle for the expression is too expensive. Frustrated future filmmakers and graphic novels are two friends who may not have met yet.

Super heroes are still the most common Graphic Novel genre, especially from major publishers, but alternatives are available and increasing in number and quality. Break away from the notion that equates Graphic Novels with the long underwear crowd and you may attract other segments of your patron base—adults and young adult women.

Young adults with undiscovered talent may find an outlet in your Graphic Novel collection. Your selections could inspire future filmmakers, playwrights, cartoonists, video game designers, and visual artists.

Add Graphic Novels to your Young Adult collection. Let the kids read 'em. They're only comic books. They won't rot their brains.

Some Good Ideas for YA Collections

Jackie Weiss

Cahokia Public Library District

Magazines

Why? I felt there was a need to update and expand our magazines for preteens and teens. I thought, “What better way than for them to evaluate the selections themselves?”

What has been the result? The students take the magazines off the shelves more often and tend to be found sitting and browsing in the collection. The magazines might not get checked out as much as we’d like, but they are being used more than before the selection was updated.

School Surveys

Why? I was doing some weeding and cleaning throughout our junior collection and noticed many books hadn’t left the shelves in quite some time. Why? Were they too old, not eye catching, not interesting? All of the above. Then the question came to me, “Who reviews these books?” Adults. How do they know what kids like? So when doing classroom visits

I would ask students to write down what they would like to see in the library, or something they like to do for fun (this would help with updating the nonfiction section.)

What has been the result? I started purchasing books and titles of things that the students had an interest in and they started checking out more books and became more interested in other things we had to offer.

Most kids who like to read, like fiction. Chapter books don’t have many illustrations. Kids who don’t like to read don’t like chapter books because they have no visuals. When you have a child who doesn’t like to read, and you offer or show that child books on things that the child has an interest in, the child will show excitement and be eager to

take a look. Children just need to be taught that the library has fun things, too. I feel it doesn’t matter what kids read, just give them something they like.

*It doesn't matter
what kids read,
just give them
something
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Reach Out to Teens

Amy Alessio

Schaumburg Township Library District

Working with teens will bring exposure to teen issues and problems. Members of the Teen Advisory Board at Schaumburg Township District Library have been involved with attempted suicide, vandalism, substance abuse, and other problems. Very few librarians have professional training in crisis situations, so it helps to learn who the other professionals in your community are who work with teenagers and to begin to work with those professionals. Not only will you have expert assistance to rely upon, it will bring a new element to your programming when you team up for special events. Networking in the community will also help you promote your programs to new audiences.

Find out if your community has a network for professionals working for teens. If not, start one by sending out letters to the park district, schools, churches with youth groups, police stations, government agencies, arts centers, malls, YMCA, counseling centers, etc. inviting them to join.

The Community NETwork for Teens was formed through STDL to help promote teen programs throughout Schaumburg Township. In addition to a directory of Township Teen agencies and services, the NETwork developed a cooperative teen summer program called Teen Invasion. Each agency thought of activities teens could participate in during the summer in order to earn points. Teens who earned 200 points were eligible for the grand prize drawing of \$500 for Woodfield Mall and other prizes. (All agencies donated towards this.) Woodfield Mall contributed over \$1,300 in prizes, including a \$1,000 scholarship contest on “How I Spent My Summer.” Points were offered for finishing the library summer reading program, for park district programs, and many more activities. Basic activities such as going to movies, the pool, museums, and more also garnered points, making the program appeal to a wide range of teens.

*Basic activities...
movies, the pool,
museums...
appeal to a wide
range of teens.*

Here are some other ideas for reaching teens in the community:

- Compile a list of agencies — including the library — that serve teens. Include contact information for the public. Distribute copies of these to the agencies listed, and to local malls. Attend as many meetings of school administration or governmental groups that involve teen issues as you can, to help promote your programs and make contacts.
- Invite agencies to give you handouts about upcoming programs and post them (in your library) where the teens will see them. If you have room, display copies for teens to pick up. This is also good to do with the high school and junior high newspapers. See if your Web site can link to community agencies, and if their sites can link to the library site.
- Make displays that coincide with agencies’ programming. Before Prom and dances, lots of agencies have programs discussing drunk driving and other issues. Set up a display of books relating to the topic to help promote these programs. Offer the agencies library book lists to hand out.
- Teen Read Week is a great time to invite other agencies to promote library services to teens. Put together a “kit” of handouts, posters, and bookmarks (as your time and budget allow) for teachers or community agencies working with teens.
- Do you get paperbacks or other teen books and magazines donated? These materials may be given to juvenile detention centers, city teen centers, any places teens like to go.
- Become a site for high school or community service volunteers that have required hours. Volunteers are great to help with programs for younger people.

- Offer lists of job training resources and interviewing tips for juvenile justice agencies, or offer a program on that topic.
- Have library programs announced on the school PA systems, and in the student papers.
- Hang student art in the library.
- Have a career fair jointly with the school or community colleges.
- Make coupons offering extra credit for open mike/coffeehouse programs and mail them to teachers, encouraging them to use them.
- Co-host a program with another agency (they can possibly hold more teens in a gym, auditorium, etc.) and promote it to teens with coupons at the check-in desk.
- Make a simple newsletter (highlighting library services) for teachers and other teen professionals.

The time and effort spent on networking with other professionals who work with teens in your community will pay off exponentially through promotion of your programs and through the contacts you will make.

Hey You!

Ashley Gronek and Wanda Mae Suba
Eisenhower Public Library District

Hey, You! Yeah, the librarian reading this. Do you know a lot of teenagers who don't come to the library because it's "dorky" or "uncool"? Well, we've got a solution for you: Form a YA Group—a Young Adult Group. The Eisenhower Library did, and it's one of the best things the library's ever done—in our opinion, anyway.

We are a great group of teens who actually enjoy coming to the library. On Thursdays from 4:45 p.m. until 7 p.m., we're at the library talking, creating, and laughing. When the meetings start, we get the business side of the group done. We discuss what each of us needs to work on for the next meeting, what's coming up, and what else we need to get done before the night is over. After the business side is done, we like to relax. We hang out, like any other group of friends. Some of us do homework, some listen to music and dance, others sit and chat. Each member of the group is his/her own person. We have our own personalities and respect each other. We all attend different schools in the community. All of us, diversified as we are, make up a great group.

On a more personal note, we recently decided on group positions. Our leader, the librarian who supports us and listens to everything we have to say, didn't really have a title. We gave her the position "Queen Ruler" just to remind us that even though we do all of the planning and participation, we are still dependent on adults and libraries. She lets us be ourselves and helps us solve problems when we need assistance, no matter what the problem may be.

A member of the group recently made a "YA Group" shirt for everyone in the group. We've decided that every time we hold an event for the community, we're going to wear our shirts proudly. Each shirt has the member's name and "YA Group" on the back.

As a group, we do numerous activities for the com-

munity. Our monthly coffeehouses are something everyone can enjoy. We sing songs, read poetry, and play games for the kids. Each member also brings refreshments to be served at the coffeehouses. The water carnival and rock concert we hosted this past summer were great ways to beat the heat. We had great turnouts and tons of fun! Around Halloween, we do many activities for all to enjoy. Two years ago, we had a haunted house, held in... you guessed it, the library. How? All of us with our creative minds and our ability to be able to sit down, work with each other, and compromise, did just those things. Our creative minds came up with a spectacular haunted house that scared everyone, even the toughest people around. The money we made was sent to a library in South America that had just been destroyed by a terrible fire. Last year, we decided to do something different. The YA Group held "The Six Days of Halloween." Each day was something different. A different member of the group was in charge for that day. Urban Legend Night and Feel the Brains were just two of the six days.

Currently, we are working on our first V-Show. "V" stands for Variety. This V-Show is going to be our first attempt at being a theatre group. Theatre is something we all enjoy. In the fall, we plan on putting on a play. We haven't decided which play we're going to be doing, but I'm sure all of us will decide on a great one, that we all like and that the community will enjoy.

In the "Young Adult" section of the library, we have a new revolving shelf. The main part of it was being used, but the sides were bare. We came up with the idea of putting up favorite books of the YA Members. Each member comes up with a list and finds the respective books to place on the side of the revolving shelf.

The YA Group has so much fun when we're together. The Young Adult Group also has fun working with the community and the Eisenhower Library. Don't let

*Don't let anyone
tell you that teens
go to the library only
to work on homework
or projects.*

anyone tell you that teens go to the library only to work on homework or projects. This YA Group is one that gets people of all ages involved in interactive activities, theatrical performances, and educational programs. Teens go to the library to have fun, meet great people, and make memories that will last them for the rest of their lives.

Running a Teen Advisory Board

Karen J. Siwak

Tinley Park Public Library

Don't think poorly of me, but I freely admit to being a "Survivor" junkie. I'm right there every week when tribes compete for rewards through physical, emotional, and psychological challenges. A Teen Advisory Board and its Young Adult Librarian go through various challenges and can achieve tremendous rewards along the way. Although each library will be unique in its operation of a Teen Advisory Board, this article will detail the basic ways a Board can be created and run successfully.

The Challenges

Selection of the right librarian

Whether your title is "Children's Services Librarian," or "Adult Services Librarian," or you are the designated "YA Librarian," the biggest challenge in creating any type of teen programming will be your attitude. Ask yourself the following questions: Do I like teens and enjoy working with them, despite their immaturity? Am I willing to be patient, kind, caring, and respectful to them? Am I determined to be an advocate for teen services and programs even when those in authority may not see the value? If the answers are yes, then you have just passed the first challenge.

Administrative support

Before you can go any further, you must get your Administrator on board. Do some research and present copies of many articles that demonstrate why keeping teens active in the library and reading during adolescence is necessary to the creation of adult readers. Once he or she agrees with your proposal, the rest of the library will follow naturally. Talk with your Administrator, and the Children's and Adult Services librarians to decide upon the age range for this group. Some libraries open their teen programs to Grades 6-12, while others may narrow them to junior high or high school.

Funding

Funding goes hand in hand with administrative support. Once the "Powers that Be" are convinced that your library cannot exist without teen programs and specifically a Teen Advisory Board, you then can discuss funding. If you don't already have a budget for YA programming, convince the administrator to give you one. Do not give up until you have an agreement. There is no excuse for not providing for this age group. Teen Advisory Boards are not expensive to run. Your group may branch out with activities as time passes, but initially, you can get by with a bit of money to purchase pop and snacks. If you wish to stretch your programming budget, you can do several things. Ask your "Friends of the Library" group to donate money. Solicit local businesses to supply you with pizza or gift certificates. Consider having fundraisers. Your Teen Advisory Board could hold car washes or think of other creative ways to raise the funds needed for their meetings.

*... we are teaching
them to value the
library, the books
in it, and the staff
who run it.*

Publicity and promotion

Of course, you will do the basic promotion with bookmarks and posters that we all do. Also, contact the local school Library Media Specialists and Language Arts teachers to see about personally talking to the students. If that won't work, request that they speak to promising students about the Teen Advisory Board. Try doing a general survey at your library and in the schools. With the permission of the schools, leave an option on the survey for students to write their names and phone numbers if they would like to join the library's Teen Advisory Board. Your numbers will be low at the beginning. It takes at least two years to get a healthy Teen Advisory Board going. Do not mistakenly buy into the idea that the criteria for success are in high numbers of participants. Eventually, word of mouth will be your

best form of publicity. Mentioning on your posters and bookmarks that you will be serving food and pop is always a big draw for any teen program. If you can afford pizza, you will have nice results.

Surviving Within Your Tribe

Role of the Teen Advisory Board

Discuss the focus of the Teen Advisory Board with your group. What kinds of things are the participants interested in? Volunteering within the library? Providing teen program ideas? Taking part in book/short story discussions? Publishing a teen newsletter with members' poetry, short stories, book reviews, etc.? Collection Development and Weeding? Crafts? The Teen Advisory Board can pick and choose among these and other activities. As your group changes, doubtless the roles and activities will alter as well. When your focus is programming, blend your own interests with the interests of the group for a winning combination. You and your Board will both be excited about the programs you finally decide upon.

Time and place

Experiment with the day, the time, and the frequency of meetings. A one and a half hour meeting once a month, on a weekday afternoon has been successful in my own library. Any meeting room you have is fine, but one with soundproofing would be a plus. Contact each member a day or two before each meeting with a postcard and/or phone call and/or e-mail for a needful reminder.

Level of formality

Decide how formal you would like the group to be. I have found that a higher degree of formality is successful because participants are clearly aware of their limits and stay within the boundaries that staff has set. Teens fill out applications to join the group. Officers are elected anonymously once per year to run the meetings. A schedule is set up so that teens will feel comfortable knowing what to expect at each meeting. The following typically occurs at our meetings: the president calls the meeting to order and welcomes new members; the secretary reads the minutes; the president leads a discussion of new business; special officers make their reports (if any); and the scheduled activity for the day, such as a craft or program planning takes place. A less structured approach may be better for a different YA librarian or Teen Advisory Board.

The rewards

How do you reward your Teen Advisory Board? Try some of the following:

- Set up special programs that are exclusively for the Teen Advisory Board, such as an overnight Lock-In or an annual field trip.
- Promote a sense of ownership in the library. Examples of this would be to let the Teen Advisory Board choose the name of their newsletter or to select the artwork for the YA area of the library.
- Attempt to raise each member's self-esteem by allowing members to suggest ideas for improvement in the library and in turn taking all suggestions seriously (even the unfeasible or ridiculous ones). Laugh in private if you must. The YA Librarian will need to veto certain ideas, but must always do so with kindness and diplomacy. If possible, use part of an unusual suggestion to formulate another solution. After you do use an idea, remind teens that you have acted upon their suggestions.
- Do favors for as many of your members as possible. Write letters of recommendation and do all that you can to help students get the volunteer hours they need for school, etc.
- Provide opportunities for friendship with other like-minded teens through fun activities.
- When members deserve praise for a job well done, acknowledge them before their peers on the Board.

Voting Out Members, or . . . Graduation

Unlike "Survivor," we hope to retain most of our members until they graduate from high school. Take this as a final opportunity to reward members with a small, personal gift. If funds permit, a special party or outing in honor of the graduates is lovely.

In the end, libraries have "Survivor" beat, since not just a single person "survives." Each member of the Teen Advisory Board, the YA Librarian, and the library in general are winners. The members of your Teen Advisory Board will have had the opportunity to contribute their ideas and talents to the community. The library will have benefited by having access to a group that it may collect direct feedback from and call upon when volunteers are needed. Library programs for teens will benefit by having a core group bolstering attendance and excitement about programs by word of mouth. Finally, there is great satisfaction for the YA Librarian in knowing that he or she has had a small role in assisting teens through a very awkward and difficult

phase of life by being a listener and confidante, as well as a positive role model. Whether or not the members of the Teen Advisory Board realize it, we are teaching them to value the library, the books in it, and the staff who run it.

Teen Summer Reading Programs

Lori Craft

Itasca Community Library

Most librarians agree that it is important to have a summer reading program aimed directly at teens. It will encourage this notoriously underserved population to keep on reading. It can be hard, though, to pique the interest of this group when they are right at the age when time commitments and peer pressure can deter them from a relationship with books. So, what can a librarian do? Here are some suggestions to consider:

Having Teen Appeal

You want your reading program to be as teen-appealing as possible. The best way to do this is to get input about the different aspects of your program (theme name and concept, prizes, etc.) from actual teens. This can be done by informally talking to teens that you know or by forming a teen advisory board (if your library does not already have one) to help with the program planning process. Some people might say that the type of teen that would join a library board would not necessarily be representative of teens in general.

This may be true, but they still have a better understanding of what is currently hip in the teen scene than your typical librarian.

Theme Selection

Unless your library is using a theme that transcends age barriers, it is best to go with a theme that is different from your children's reading club. Teens do not want to be associated with anything too babyish. If you are having trouble thinking up theme ideas, you can look through catalogs such as DEMCO, Upstart, and ALA Graphics for inspiration. You can also join library listservs such as PUBYAC and find out what themes other librarians have found to be successful. If you have a teen advisory board, have them brainstorm theme ideas and vote for their favorites. If you do

decide to use the same theme as your children's department, use different graphics or stay away from graphics all together and just use the theme name in a cool font.

Decorations

If you have a separate teen area, decorate it to go along with your theme. It's a great way to promote the club and make teens aware that something out of the ordinary is taking place. Involve teens in the making and hanging of the decorations. At the Downers Grove Public Library, we have our teen board help with the decorating. The year the young adult theme was "Read 'Til Your Eyes Pop Out," our teen board helped make papier-mache eyeballs that were hung from the ceiling with slinkies. When the teen board chose the theme "RIP: Read in Peace," they decorated the teen area to look like a haunted graveyard. Of course, the key to decorating for teens is to stay away from decorations that are too cutesy.

Registration

Some teens do not necessarily want others to see them registering for a reading club, in case they are thought of as being bookish or nerdy. To help deal with this, at the Downers Grove Public Library we leave out in the teen area a pile of the reading club folders (booklogs). These include all the instructions needed for completing the club. This way the teens do not need to officially register at a work desk to join the club. They only need to approach us when they have finished a prize level. Of course, if teens do come to the desk asking to join the reading program, we will give them the folders and explain the club. Not having a formal registration process does mean that we do not have an ongoing count of the number of registered participants in the club. But, by keeping track of how many folders are taken from the teen area (knowing that some are taken just for scrap paper and such), we

*A good, general
rule-of-thumb...
Keep it simple and
understandable!*

have a general range. At the end of the summer, we keep statistics on how many teens completed the club.

Booklogs

You can purchase booklogs to use from catalogs like DEMCO, Upstart, and ALA Graphics, or make your own. If you purchase pre-made booklogs, be sure to attach a copy of your club's rules to them. One thing we do at Downers Grove to make our booklogs more interesting is sponsor a Summer Reading Club Folder Art Contest. Teens submit entry forms with original black and white artwork interpreting the club's pre-chosen theme. The winning teen's art entry then appears on the front cover of the Young Adult Summer Reading Club Folder (booklog) that is given out to every young adult club participant. The winner also receives a \$50 gift certificate. Contest entry forms are made available at the library and are also sent to the local junior high and high school art teachers. The contest runs prior to the start of the summer reading club, so that we have enough time to scan the artwork into the mock-up of the club folder and have the folders printed. The contest itself generates interest, but it also reminds the teens that the summer reading club is on its way.

Prizes

It is especially important to get teen input on the prizes you award in your program. Avid readers will read for the intrinsic value, but your middle-of-the-roaders

need a worthy incentive. Is there a local teen hotspot that would give the library coupons? What is the latest teen craze in your area? When we asked our teen board about prizes that would get them to read, we were surprised when they said they would rather have a chance at winning a big prize than a guaranteed small prize of little value. Using the teen board's input, our reading club now is set-up so that a teen receives a free paperback book after reading five books. For every additional five books read, the teen can choose a raffle chance to win one of three bigger prizes. These bigger prizes are around \$50 in value and tend to be gift certificates to places like Best Buy or Borders, where the winners could buy music, books, or computer games. To help fund your prizes, you can ask local businesses and organizations for monetary donations.

A good, general rule-of-thumb when planning teen summer reading programs is: Keep it simple and understandable! If your club is too confusing or convoluted, teens won't want to waste their time. Have your club's rules clearly spelled out in writing. If a teen has a question about one of the steps involved in completing your club, they may just drop out instead of admitting that they do not understand the process. The most important thing, as the person planning it all, is to have fun! You cannot expect the teens to be excited about your teen summer reading program, if you are not excited too!

A Summer Junior Library Volunteer Program (JLVs)

Marsha Balster

Arlington Heights Memorial Library

The primary goal for starting a volunteer program for middle schoolers was to offer a program that would attract this age group to the library. This is one of the hardest groups to get to participate in youth library programs. Another goal was to establish a rapport between this reluctant user group and the library personnel. A side benefit was that we interacted on a personal level with summer reading participants.

In 1991, we started with 10 middle schoolers that were finishing sixth, seventh, and eighth grade. We now are using 130 students each summer. We have learned many things about a junior library volunteer program. The most important things we have learned have been the importance of organization, preparation, and a good sense of humor. We have tried to establish a program where: the students feel they contribute in a meaningful way; they have opportunities to work and they teach younger students (they love this aspect); they have a loosely structured program with clearly stated expectations; and they can still socialize as they work. Their primary job is to help at the summer reading tables by signing reading logs, giving out prizes, and talking to participants about the books they have read.

We begin preparing publicity and recruiting in February. Flyers and posters are made for the library. Letters and flyers are sent to the middle schools and former JLVs late in March. Applications and parental consent forms are printed. Applications are filled out and new JLVs are scheduled for a 15-minute interview. This takes place from the end of April to mid-May. This helps the supervisor meet the new students and gives her the time to make sure everyone knows what is expected. All JLVs then have a choice of one of the two orientation meetings to attend. At orientation we review the new reading logs and proper customer service. They also get their nametags and JLV T-shirts that they wear when working.

*The time we
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is well spent.*

Meanwhile, the staff is thinking up projects that need to be done that summer. Each project is written up in a step-by-step description and given to the supervisor of JLVs. These projects are used when JLVs are not working the summer reading table. Since we all take turns supervising JLVs for two-hour shifts, we use these written directions and ideas to keep them busy. Four JLVs sign up for each two-hour shift. One pair works the reading table the first hour, while the other pair does assigned projects. At the end of the first hour, the pairs change places. Projects can be anything: cutting out nametags, dusting shelves, washing books, pulling specific books, counting game pieces, helping with programs, looking up Internet sites, or preparing props for programs. In the last couple of years we have been fortunate to have other departments help us find assignments for the JLVs. They work for the Circulation Department, do adult Internet sign-up, reserves, technical services, and even meet the bookmobile in their neighborhood. A group always marches in the 4th of July parade!

Scheduling can be a nightmare. It seems to work best when students schedule themselves. We put out sign-up schedules for two weeks at a time. JLVs sign up for times that are convenient for them. They also have reminder notes to write down their times. We want four students per two-hour shift in our department. If they are working in another department, or come in for special help time, they sign up on separate schedules. They are responsible for their times and are expected to call if they can not make it to the library.

At the end of the eight weeks we have a pizza party where we talk about our experiences (always some interesting stories). We eat, play games, and give the JLVs volunteer certificates and gift certificates of \$5 to the local bookstore. We are fortunate to be funded by the Friends of the Library each summer.

This program is intensive during the summer, but the rewards are many. JLVs donated 1,730 hours of time to the library during the summer of 2001. The energy and enthusiasm the JLVs bring to the summer reading program energize both staff and participants. Their laughter and conversations are always a joy. The time we spend with this eager age group is well spent. They come back during the school year just to say hi and see what new books we have, and occasionally help with special projects or programs. We might be preparing some future children's librarians. Who knows?

Youth Volunteer Program

Stephanie Sedik

Highland Park Public Library

Highland Park Public Library's youth volunteer program is a job-training program, which is offered every summer for young people entering 6th, 7th and 8th grade. The program teaches the values and skills which are necessary in any job. All volunteers attend an orientation session, which includes a tour of the department, an explanation of the duties of the volunteer, and a discussion of what is expected of them.

We stress:

- Responsibility— Each participant is expected to speak for herself instead of depending on others. We expect each child to meet with us to set her schedule, call us if she is going to be late or miss a day, and reschedule any hours missed. We usually do not take messages from parents.
- Punctuality— Each child is expected to be on time
- Quality of work— Because many of the tasks in a library require concentration, our volunteers work one-hour shifts. A file is kept for each volunteer. A staff member makes an entry each time the volunteer works, listing tasks, accuracy of work, whether the child can now accomplish the task unsupervised, or noting what help is needed to be more successful at the task.
- Behavior— Because our volunteers work one-hour shifts, there are no breaks. We discuss how to handle friends who come to “visit” while the volunteer is working.

Financial Aid Night Program

Kevin Scanlon
Canton Public Library

There are many books available on college financial aid. They range in focus from explaining funding to identifying revenue sources. Unfortunately, these valuable print sources can be buried deep within the reference section to be found only by the truly ambitious. Patrons may also have difficulty determining which are the best resources. One of the first steps in making these books visible and accessible to the public is to create displays and actively promote the collection to young adults. If your budget will permit, it is helpful to have extra circulating copies on hand so teens can take the books home and go through them at their own pace.

One of the best ways libraries can help young adults with financial aid procedures is to host a financial aid night. I decided to have this program in January because parents and students are at the beginning of the financial aid process. I invited Carlos Cisneros, the director of financial aid at a local community college, to speak to an audience of college-bound students and their parents. My purpose was to provide a forum where people could learn about financial aid and have the opportunity to ask questions. I promoted the program with a press release in the local paper, advertised in the library newsletter, and faxed fliers to all of the local schools and houses of worship. Fliers also were distributed within the library building.

Turnout

Turnout for the financial aid night was better than expected. Mr. Cisneros gave a presentation, explaining the purpose and the necessary steps of filing for aid. He also did a line-by-line review of the FAFSA (Free

Application For Student Aid) form, pointing out common mistakes made when filing. At the end of the presentation, parents were able to ask questions about their individual situations. I displayed a variety of financial aid resource books, along with the FAFSA forms and other government publications on student aid. The entire program, including a question and answer period, took about 90 minutes.

Web Site Picks

An excellent follow-up for attendees is the financial aid information section on our home page: www.flint.lib.mi.us/fpl/resources/collegestudent/finnet.html. Using Adobe PageMill, I created a link to the FAFSA form, allowing visitors to file this form electronically. They can also link to free scholarship search services such as FastWeb (www.fastweb.com). Links to great resources for minorities may be found there. These include the United Negro College Fund at www.uncf.org and U.S. News and World Report at www.usnews.com/usnews/edu/

dollars/dshome.htm. At www.scholarsite.com, visitors can quickly search approximately 600,000 financial aid opportunities using general criteria; it isn't necessary to enter personal information. The bilingual site also offers an option for full Spanish text.

Librarians play an important role in preparing students for higher education. The library is an ideal location to access information about financial aid. Promoting the library as a financial aid resource center enables students and their parents to get the most out of the process with a minimum of hassle.

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The Teen Coffeehouse

Kathy Wierzbicki

Mokena Public Library

The Mokena Community Public Library District has a Teen Coffeehouse group, which meets weekly for an hour and a half while school is in session and two times during the Summer Reading Program. The Teen Coffeehouse has been going on since April 2000 and continues to grow in popularity.

This group currently consists of 18-24 energetic fourth through eighth graders. The coffeehouse is structured in a leisurely way. The members sign in when they enter the Teen Center. There are always handouts for them to read, usually a bit of information on what we are going to do that day. The library always provides popcorn, cookies, and drinks.

These are some of the projects that we have done in the Coffeehouse:

- Read and discussed *Sadako and the Thousand Paper Cranes* by Eleanor Coerr. We talked about WWII and the atomic bomb that was dropped on Hiroshima. We learned how to fold origami cranes and then proceeded to fold 1,000 of them. These origami cranes were then sent to a fourth grade teacher in Hiroshima and he presented our origami cranes on the 56th anniversary of the bombing of Hiroshima, August 6, 2001.
- Collected mittens, hats and scarves for the local area FISH organization for the winter holiday.
- Read and discussed *The Lord of the Rings* by J.R.R. Tolkien. The members were presented with copies of the trilogy to keep. These books were donated by the Friends of the Library. Each person was given a Hobbit name (see the Web site: www.chriswetherell.com/hobbit/default.asp).

When the children finished the first book in the trilogy, there was a *The Lord of the Rings* feast. Children tried their hand at completing a 70-question quiz. The winner received as a prize the official *The Lord of the Rings* movie T-shirt. The Marcus movie theatre in the area donated the prize.

- “Christmas and Santa Claus Around the World” was a big success this year. Each person was given a country and researched its culture, customs, and Christmas rituals. They used all the reference resources in the Library. The following week they presented their reports to our Reference Librarian, Mr. Switt, who is Jewish. In turn, Mr. Switt told the student about the customs and rituals of Hanukkah.

The important things to remember are: food, fun, and keep them busy!

Some of the projects that we will be doing in future weeks are:

- Forming a KnitTEEN Club, where the students will be learning to knit.
- Poetry writing in March.
- Poetry SLAM in April for Poetry Month.
- Newbery Award booktalks. Teams of four teens will choose a Newbery Award book and present a book-talk to the group, complete with visuals (props, posters, and handouts).

This program has continued to draw in more and more students. The important things to remember are: food, fun, and keep them busy!

The Brown Cow Café

Maureen Hurley

Rolling Meadows Library

The Brown Cow Café is offered every other month on the third Friday from 8:30-10:00 p.m. The cafe is for 7-9th graders. It is basically an open mic program. It takes place in our community room, which we had lit with battery-operated candles, and rotating colored globe lights.

Everything is cow related. We put salty snacks in troughs on round tables. There is a stool and mic with lights at the far end of the room for the performances. We set out a cart with books of poetry, readers' theater, and *Chicken Soup* books for those who want to read. Paper and pencils are provided for poem writing.

The emcee begins the program by calling up the first participant. After that they usually go up on their own. Every participant receives a prize at the end of the evening (a candy bar). Door prizes are also given at the end. The winners are drawn from registration cards filled out at the beginning.

Anniversary programs include entertainers hired by the library, e.g. songwriters. Every program is concluded with a MOO treat (brown cow, cokes and milk, etc.)

Where's the Mosh Pit?

Penny Blubaugh

Eisenhower Public Library District

You've got them. They're coming in all the time. They've got spiked hair, purple nails, black lips, and tongue piercings. Or not.

They're looking for books with titles like *How to Book an Independent Tour*; *Cutting a Demo in Your Garage*; *Writing Rock Lyrics that Kick Butt*; and *Let's Make a Music Video*.

They travel in packs—"Yeah, man, this is the band"—or skulk through the stacks like lonely poets. And you've got an untapped program sitting in the 700s. Why not put on a rock concert?

What you'll get:

1. A pretty inexpensive program that'll draw teens from miles around.
2. People to do publicity and flyers for free, and a ready-made squad to distribute them.
3. A showcase for local talent that may hit it big some day. Remember, Cheap Trick started in Rockford!
4. An interesting (to say the least) program.

Last summer, on one of our 100° days, we held a two-band rock concert in our parking lot—which, with all that asphalt, must have reached 120° at 3 p.m. We hired one local band that changed its name three times during negotiations, and they found an opening act. Their fee was whatever the house brought in (in this case, \$180) split between the bands. We also sold pop and chips.

The back of the parking lot was blocked off with chairs from the meeting room. The YA Group, who sponsored the event, sold tickets and stamped hands to keep out those who hadn't paid. The band with the flex

cords got there late, the show started an hour past the promised time, and the ticket holders hung with us and sweated. But when the music started—very punk and pretty damn loud—we had a parking lot of black and leather clad kids forming baby mosh pits and skidding in and out on skateboards.

The setup:

1. Call your local officials to check laws and to make sure they know what's happening.
2. Let the neighbors know. We put flyers on every door in a one block radius and only got one call complaining about the noise.
3. Check with your insurance agent and your lawyer to make sure you're covered in case of accidents.
4. Hire one or two local kids to be bouncers. We paid \$20 apiece. Don't let them abuse their power. Ours mostly read magazines in the shade.
5. Find out who the band leader is and pay only him. We paid one lead singer that we were later told wasn't actually in the band (what was he doing up there singing, then??) and he tried to abscond with the money.
6. If it starts to rain, which of course it did, let the band decide when to call it quits. Unless their judgement is terrible and tornadoes are imminent.
7. Enjoy the music. And have fun.

You really can do this.

*...you've got an
untapped program
sitting in the 700s.
Why not put on a
rock concert?*

Hosting a Comic-Con/Graphic Novel Night at Your Library

Jane Halsall

McHenry Public Library District

A Comic-Con is simply a Comic Convention: a large exhibit where comic creators, artists, publishers, vendors, and fans all get together. Professional Comic-Cons are usually held at hotels or conventions sights and charge admission. There are booths that represent any and all interests in comics, graphic novels, and assorted related topics (anime, merchandise, movie tie-ins, and card games).

The McHenry Public Library has hosted a Comic-Con/Graphic Novel Night during Teen Read Week for the past three years. We usually have over 100 students and fans attending. The Con is scheduled for one hour but it always runs over and we have to end it at library closing time.

The Comic-Con grew out of the library's work with the community. Initially, we formed a close relationship with the local comic book store, and then began working with the local high school art teachers. When talking to one of the art teachers, we learned that one of his students was a working comic creator. The creator still lived in the area and was so taken with the idea of a Con at the library, that he brought two more creators with him. We later learned about two more local artists.

Here's what our library Comic-Con consists of:

1. The local comic book store appears as a vendor. The store has given out discount coupons and free comic books in the past. Mainstream bookstores (like Borders) that carry a number of graphic novel titles also could be invited as vendors.
2. Local comic creators are invited to come, and the library gives them an honorarium. We now have five creators who come and they really enjoy it. They sit at tables, give away autographed drawings to the teens, sign books, answer questions, and usually end up drawing pictures for the kids to take home.
3. The library works with the local high school art teachers, who come to the Con and give extra credit

to students who come. This results in a large crowd of teens initially but they thin out and we wind up with kids truly interested or "won over" who stay to the very end. Normally the Con runs overtime and we have to politely show everyone the door. The teachers like to have their students talk to people who are "working artists."

4. The McHenry Public Library has had a Teen Anime Review Board for nearly 6 months now. As anime is not rated by United States movie standards, every anime film that goes into the library collection is pre-screened for content. The Review Board also

rates and reviews the films. For the Comic-Con, the Anime Review Board mans a table where they show anime films on a VCR. They talk to fans about what the library owns and what they like. Any anime fan/expert could do this. Your local comic book store might be able to provide names, or even an employee, who could do the job. Anime fans are a small but dedicated group and they love to meet other fans.

*It's not an
easy thing to do,
but it's one of
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can do for teens.*

5. The library has a booth, which displays graphic novels and comic books that are available at the library.
6. Food is always a good idea and we serve pop and pizza or snacks. While this sounds expensive, the program has the highest attendance of any on-site library sponsored event.

How did we get all of this to happen? It's a kind of complicated process of networking. Try the following:

1. Always begin by working with the local comic book store. The owner of the local comic book store is the one who gave us the name and address of our first creator.
2. Go to local professional Comic-Cons. Talk to the artists, find out who lives locally, or who can give you

the names of other local creators.

3. Do your homework. Sometimes you can find creators on the web and e-mail them. Don't go after the really big names since they usually charge good-sized fees to appear. You want artists on their way up, independents, or self-publishers.

In our case, one small bit of information led to another, one helpful person led to a more helpful person, and it all just fell into place—which is not to say that we didn't work hard to set it up. But we could have worked just as hard and had it fail.

The first year we had our Con, it was very crowded (someone called the police because of all of the teens

in the library parking lot). We had to go outside and assure the police that the teens were supposed to be there. When the large number of attendees assured our success, we started to talk to the creators about holding the Con somewhere else. They said that the really neat part of it was that it was in the library. So we kept it here and just tried to manage the crowd better.

It's not an easy thing to do, but it's one of the best things you can do for teens. Remember, if you give teens what they like, (and provide food) they will come. But before you undertake this kind of event, look at the community and begin working within that community to understand what interests local teens.

Online Journaling

Wanda Mae Suba

Eisenhower Public Library District

John, a high school student, has a younger sister, Nicole. Nicole, home from school, decides to read John's journal. She looks for John's box of letters, pictures, stories, and the book with "JOHN" printed in gold on the cover. Nicole opens the journal. "Two months!" she exclaims, "What's going on? Stuff has happened since then, and he still writes stories, he's told me so."

Nicole finds a slip of paper with a web address. Nicole puts everything away, and goes into her room. "I wonder what this site is," she says. When she types in the address, up pops a screen she's never seen before. "John's LiveJournal?" Nicole reads, "What's that?" She reads further. "It's his journal!! Why is it on the Internet?" Done with the journal, she bookmarks the site. "Now, I don't have to wait until he's gone to find out what's been going on in his life," she says grinning.

Computers are the things to have. They can do almost everything, from business to talking with friends, this includes writing a journal. This is a good thing for young adults. Young adults lead busy lives and rarely have time to sit down and write in a diary or journal. They think very highly of this new way of writing.

Journaling has been done for years. The difference between then and now is that it's no longer done manually. There's no diary or journal, no special pen to write with, no hand cramping. There's nothing for a sibling to search for in your room. There's nothing to hide.

Writing down thoughts and feelings was once thought of as something private, but not anymore. Feelings and thoughts are now shared on the Internet for all to read.

Being a young adult means living a busy life, going to school, being involved in extracurriculars, and relating to family and friends. There's just not enough time in the day to sit and write in a journal, much less go through the trouble of hiding the aforementioned

journal. Young adults want things to be simple. When they're at a computer researching or typing a paper, why not take ten or twenty minutes to update an online journal?

One young adult says that with everything in her life, she really has no down time. When she's at her computer, it's easy to use her online journal. Her friends like her journal because they can keep up with what's going on in her life.

Livejournal.com and deadjournal.com are two of many sites where young adults have journals. Once created, a journal is on the Internet for anyone to read. All they need is a username. Hypothetically, if someone has chosen "soccerbaby" as their username, and their journal is at deadjournal.com, the web address to their journal would be <http://www.deadjournal.com/users/soccerbaby>. Anytime friends or family members want to know what's going on, they get on their computers, type in the addresses, and read.

"What's this?" asks Nicole, clicking on John's name. "Whoa. Cool.

It's like an AOL Profile, but shorter." Nicole clicks on another name. "Twain's LiveJournal," she reads "What's that?" She realizes it's the story John's writing. At the bottom of the entry, she sees "3 comments." Clicking on that brings up another screen. "Other people like his story, they say so. I want to do this." Nicole comments on John's story. "I wonder what he's going to say when he reads it."

Anything can be put into journals. Poems, quotes, and songs, are just a few examples. Many young adults write short stories, or ongoing soap operas. They have creative minds.

One young adult has four journals. Her first journal is used to post what she calls the "Dumaphlangees of the Day" and some journal entries. What exactly are the Dumaphlangees of the Day? Love poems, love

"You don't have to worry about running out of pages. It's all on your computer."

quotes, daily improvements on life, friend poems, and songs. She updates this journal whenever she can.

Another journal is an actual journal. She writes down what she feels, what she's been up to, and what's she's going to do. This is also where she shares poems, song lyrics, and funny pictures.

A third journal is used to write her soap opera. Readers log onto deadjournal.com to see what her characters are up to next. She tries to make her characters as well developed as possible.

Her fourth journal is her frustration journal. Here she writes what is bugging her. This journal isn't pleasant to read. However, she feels that once she writes it down and posts it, her frustration disappears.

Later, Nicole goes online. John and his girlfriend are having problems. Now she understands why John hasn't been in the best mood. "I'm glad it wasn't because I commented on his story," she says to herself. She comments, telling him that everything is going to be okay. Next, she goes to the "Twain" journal and sees that there is one more comment. The comment was from John to her. He thanks her for reading, is glad she liked it, and asks her why it took so long for her to find his journals.

That night, Nicole asks John how to create her own journal. "It's really easy. I'll show you after dinner. How does that sound?" he asks.

When asked about journaling, young adults responded with enthusiasm. "The concept of getting your ideas, dreams, rants and raves reviewed by the most universally random type of audience is amazing. The Internet houses people with opinions of all styles," shared one LJ (livejournal.com) user.

Another LJ user stated, "You don't have to worry about running out of pages. It's all on your computer."

"It's a place to write stuff you would never be able to tell anyone," said one DJ (deadjournal.com) user.

Who has these journals? Everybody.

Nicole and John are so busy with soccer practice, games, student government, and homework, they haven't really had time to spend together. However, they're still as close as ever. How? They read each other's journals and give each other advice. And to think that this bond would have never happened if young adults were stuck doing things the old way.

Program Ideas –

These were selected with an eye toward programs that did not require big bucks for an author/speaker, and to give you a feel for the breadth of YA programming.

Resume Workshop: Help...Can I Really Do It Myself?

This workshop for teens and adults provides information to help develop a first resume or polish an existing one. Participants will learn about the three types of resumes and how to write a resume (including design and content elements, what to say and how to say it, and using resume books to find all your skills). This workshop is for job seekers, career changers, promotion seekers, and high school and college graduates. The presenter, Trish Allen, has experience as a career counselor, college job placement director, resume consultant, trainer, and sales representative. Registration is required.

Wednesday, Oct. 3, 7 p.m.

Stage Combat and Oozing Wounds

Jackie Chan and Lucy Liu. Donald Preston, certified teacher with The Society of American Fight Directors, teaches the techniques of stage combat. You'll also look like you were in a fight. Tessie Bundick, professional makeup artist, uses illusions and special effects to help you create bruises, cuts, abrasions and oozing wounds.

Thursday, Oct. 4, 7-9 p.m.

Journaling: Opening The Writer's Heart

Deep in the heart of every writer, ideas are waiting to be discovered. Journaling is one way for beginning and intermediate writers to bring those heartfelt thoughts to the surface and explore what matters most. In this workshop, especially for teens as part of Teen Read Month at Hennepin County libraries, participants will test journaling as a way to discover writing ideas, and learn how regular journaling can help develop better discipline for writing.

Instructors are Maureen Millea-Smith, Edina librarian who holds a Master of Fine Arts (MFA) in Writing from Hamline University

Saturday, Oct. 6, 1-3 p.m.

Think the Improv-able

Teens learn comedy improv acting and storytelling techniques, while playing games like TV's "Whose line is it anyway?" If you like to act, like to pretend, like to have fun and be funny, you will love this program. Snacks will be served after the program.

Saturday, Oct. 6, 11:30 a.m.-1 p.m.

2 Grrrls: Making Art Work for You in the "Real World"

Middle school and high school students are invited to come and find out how these local grrrls translated their love of art into a successful company. This program presents the story behind 2 Grrrls: how they moved from creating art in a garage to an internationally-recognized company with millions of dollars of annual revenue.

Monday, Oct. 8, 7 p.m.

What You Need to Know about Buying a New or Used Car

Ron Borg, sales manager for Bill Mason Chrysler Jeep, Excelsior, gives a brief overview of the information teens need to know to buy a new or used car. Borg will bring samples of required paperwork and will answer questions from the audience. Friends of the Excelsior Library serve refreshments at this Teen Read Month event.

Monday, Oct. 8, 7 p.m.

Cash for College

Colleen Harris from the Minnesota Higher Education Services Office offers advice on the seven ways to pay for college, how to access financial aid, and how to create a financial plan for college. This is a FREE workshop open to teens and/or adults.

Monday, Oct. 8, 7-8:30 p.m.

Teen Read-Aloud and Readathon

Teens ages 12 - 15: bring a younger child ages 3-8 and read storybooks and poems to them. The event concludes with a video and a raffle for free books. This event is in celebration of Teen Read Month at Hennepin County libraries.

Tuesday, Oct. 9, 7-8 p.m.

Poetry Open Mike Night

For teens in 7th grade and up: Are you the next Edna St. Vincent Millay, e.e.cummings, or Allen Ginsberg? Share your favorite poem, listen to others, and enjoy a beverage at the Open Mike Night at Dunn Bros. café. Groovy books will be available that evening at a Teen Book Sale. Friends of the Ridgedale Library are program sponsors and Dunn Bros. Coffee is a collaborator.

Thursday, Oct. 11, 7 p.m.

Guys Read!

Guys in grades 8 and up are invited to participate in this book discussion group led by Hamline University student Adam Engler. Beginning Oct. 1, guys can call 952-847-5825 for the booklist and to sign up.

Saturdays, Oct. 6-27, 11 a.m.

Mother/Daughter Book Discussion Group

This book discussion group is for girls in grades 8 and up and their moms or other adult females. Beginning Oct. 1, girls and moms can call 952-847-5825 for the booklist and to sign up.

Saturdays, Oct. 6-27, 1 p.m.

Passive Programming

Jennifer Bueche

Gail Borden Public Library District

What are Passive Programs?

Passive programs are self-directed activities for teens to enjoy on a drop-in basis. Traditional examples include the following: trivia quizzes, word puzzles, book review forms, and scavenger hunts. As the Internet is an ideal host for self-directed programs, some libraries have added book review forms to their web pages.

Why Should I Do Passive Programs?

These low-key activities are a fun and convenient way to highlight special events such as Teen Read Week and holidays. Also, they can draw attention to a particular area or genre such as a trivia contest based upon a new graphic novel collection. Drop-in activities recognize that teens lead busy lives; one-time events may be impossible to work into their schedules. Additionally, some librarians use contests as collection development tools. For example, a section of a contest's entry form may ask for prize preferences. After the contest, librarians use a list of these teen preferences for purchasing decisions. Passive programs such as book reviews allow teens to learn from each other without the potential awkwardness of face-to-face interaction.

I Don't Have Much Space.

What Types of Supplies Do I Need?

Passive programs can be as elaborate, or as simple, as their designer determines. Most activities need some sort of sign advertising the contest or quiz, a container for entries, and a box for completed forms.

A small display may include an 8 ½" x 11" sign taped to a bookend, a contact paper-covered coffee can to hold blank forms, and a cardboard box covered with wrapping paper with a slit cut in the top for completed ones. A "door" fashioned on the bottom facilitates form removal and allows the box to be reused for other contests. A more elaborate effort may include using a section of

wall space for posters and signs with a table or bookcase below to feature books and other library materials as well as the supplies needed for the activity.

Posters could be simply taped to office doors or walls. Large posters could be mounted onto foam core which is available at craft supply stores. Gluing cardboard easels onto the foam core allows these posters to be displayed on table tops. These easels are available through school supply catalogs.

Where Can I Get Ideas?

National and regional initiatives provide themes. The Young Adult Library Services Association, a division of the American Library Association, sponsors a yearly Teen Read Week in October. Recent themes for Teen Read Week have been *Reading Rocks* (1999), *Take Time to Read* (2000), and *Make Reading a Hobbit* (2001). The Teen Read Week home page acts as a clearinghouse for all types of program and promotion ideas. Librarians should look at Teen Read Week sponsors for additional inspiration.

Bob Cassinelli, at Gail Borden Public Library in Elgin, Illinois, looked at a list of *Make Reading a Hobbit* sponsors from the Teen Read Week home page. The appearance of World Wrestling Federation Entertainment, Inc. sparked his creativity. While many libraries focused on the J.R.R. Tolkien book and other fantasy titles, his passive program presented pictures of different WWF stars and asked teens to "Identify These Lords of the Ring."

National electronic mailing lists such as PUBYAC and YALSA-BK or system-wide lists (i.e. North Suburban Library System's YLAWIRED) are good places to share ideas. In 2000, Shari Hetzke, the Secondary School Services Specialist at Arlington Heights Memorial Library in Arlington Heights, Illinois, posted an idea for a *Take Time to Read* contest in which teens

*Passive programs
are not
staff-intensive
over a long period
of time.*

were asked to put books, movies, songs, and television shows in chronological order.

Personal contact with young adult and children's librarians is very valuable. As a group, librarians are very generous with sharing ideas. Jennifer Bueche, from Gail Borden Public Library, called Ms. Hetzke for additional information. Ms. Bueche used the Arlington Heights Memorial Library game as a basis for her own shorter version.

Magazines and newspapers can help generate ideas. For example, the "Take 5" fun and games section of *Rosie* offers new visual games and word puzzles each month. Often, a *Rosie* game will ask readers to identify celebrities from just snippets of photos. Ms. Bueche created a similar game; her "Eye-identify the Celebrities" contest asked teens to name people by just looking at their eyes. Her poster, created with enlargements from celebrity magazines, included teen movie and pop music stars.

Library Web pages and newsletters describe current programs. While it may be too late to incorporate a new idea into a current programming year or month, clip it for a file of "future programs." Other ideas may come from unusual sources. A craft show featured magnetic paint, a medium that turns any surface into a perfect vessel for Magnetic Poetry® kits.

I Don't Have a Lot of Time. Who Makes All These Things?

Passive programs are not staff-intensive over a long period of time. However, one must create the signs, design contest entry forms, and pull together other

supplies. A team effort is often a good approach. For example, Mr. Cassinelli is a wrestling fan; he knew which wrestlers were best to feature in his contest. After he collected the photos, the graphic artists at Gail Borden Public Library made a tabletop poster. Ms. Bueche created the entry forms and gathered other supplies. Libraries with smaller staffs may want to ask teen shelvees or teen advisory boards for game ideas, assistance in identifying current teen movie, and music favorites or help with judging. Librarians can save time and effort over many contests by covering cans and cardboard boxes with fun papers that are not tied to a specific theme. Gail Borden Public Library has covered small soup cans (for pencils) and large coffee cans (for entry forms) with a timeless black and white checkerboard contact paper.

Any Other Advice?

Combining a contest with book review forms can be successful. For the "Eye-identify the Celebrity" Contest, teens were asked to rate a favorite book. These ratings were then displayed along side the *Reading Rocks* poster from ALA.

The ability to learn from past contests is a key component to creating successful passive programs. The first book-based trivia quiz Ms. Bueche created at Gail Borden Public Library was comprised of 30 "match the book to its description" questions. The length was too intimidating for her teens. Learning from this experience, the *Make Time to Read* quiz was much shorter. Also, as her largest participation has occurred with visual games, she will focus on those.

Reading Rocks! Read for the Fun of It!
Teen Read Week Oct. 17-23, 1999

Complete the two easy steps and you could win
a movie pass to the Casino Cinema!

Step 1: Look at the eyes...name as many as you can!

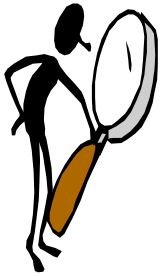
Step 2: Rate a Book! This portion will be snipped off and placed
in the Young Adult Area.

Check out what other teens are reading!



Reading Rocks! Read for the Fun of It! Teen Read Week 1999

Follow these two easy steps and you could win a movie pass to the Casino Cinema!*




"Eye-identify" the Celebrities

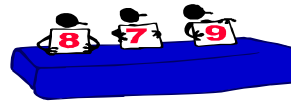
Look at the eyes....name as many as you can!

1.		8.	
2.		9.	
3.		10.	
4.		11.	
5.		12.	
6.		13.	
7.		14.	

Name: _____ Phone: _____

GAIL BORDEN  PUBLIC LIBRARY
200 North Grove Avenue, Elgin, Illinois 60120 (847) 742-2411
TDD (847) 742-2455 FAX (847) 742-0485

Rate a Book



Title: _____

Author: _____

Ratings:

- ***** Fantastic! *The Blair Witch Project* Award of Excellence!
- **** Better than *Felicity*, but not better than *Buffy*.
- *** It's got a good beat, and you can dance to it.
- ** If you're desperate for a school book report, read this.
- * Waste of a tree.

My first name: _____

My grade: _____

*Movie passes to be awarded by a drawing of all correct entries. Enter more than once, but always complete **both steps**.
One pass per person, regardless of number of entries.

Time It Right Contest

Simply put these lists in chronological order using
1-5 with "1" being the oldest.

Don't forget your name and phone number!

Put completed forms in the box.

If your entry is drawn, you will receive a READ poster
featuring the celebrity of your choice.

Songs

- _____ **With Or Without You**
U2
- _____ **Surfin' USA**
The Beach Boys
- _____ **Genie in a Bottle**
Christina Aguilera
- _____ **Smells Like Teen Spirit**
Nirvana
- _____ **We are the Champions**
Queen

Books

- _____ **Holes** by Louis Sachar
- _____ **Hatchet** by Gary Paulson
- _____ **The Face on the Milk Carton** by
Caroline Cooney (original printing)
- _____ **The Outsiders**
S.E. Hinton
- _____ **I Know What You Did Last
Summer** by Lois Duncan
(original printing)

TV Shows

- _____ **Friends**
- _____ **Flintstones** (original run)
- _____ **Buffy the Vampire Slayer**
- _____ **Beverly Hills 90120**
- _____ **Charlie's Angels**

(Turn over for the **Movie** category...)

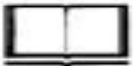
Movies

- _____ Star Wars: Episode I—
The Phantom Menace
- _____ I Know What You Did Last Summer
- _____ Toy Story
- _____ Wizard of Oz
- _____ Breakfast Club

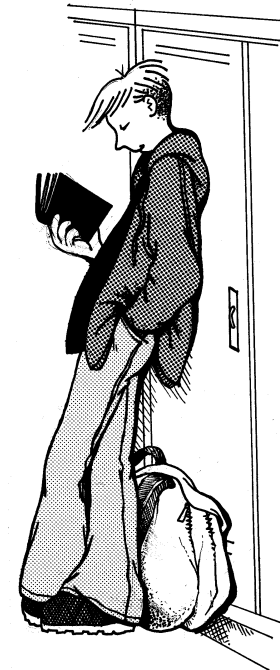
Name: _____

School: _____ Grade: _____

Phone Number: _____

GAIL BORDEN 
PUBLIC LIBRARY DISTRICT
200 North Grove Avenue, Elgin, Illinois 60120
(847)742-2411 TeleCirc (847)742-3210
<http://www.gailborden.info>

"Time It Right Contest"



Celebrating
Teen Read Week 2000

A Baker's Dozen of Resource Tools for YA Librarians

Penny Blubaugh

Eisenhower Public Library District

Adolescents at Risk: A Guide to Fiction and Nonfiction for Young Adults, Parents and Professionals.

Kaywell, Joan F. Greenwood Press
0.313.29039.3 \$49.95

From Girls to Grrrlz: A History of [Women's] Comics From Teens to Zines.

Robbins, Trina Chronicle Books
0.811.82199.4 \$17.95

Against Borders: Promoting Books for a Multi-Cultural World.

Rochman, Hazel ALA
0.838.90601.X \$25.00

From Romance to Realism: 50 Years of Growth and Change in Young Adult Literature.

Cart, Michael HarperCollins Publishers
0.064.46161.0 \$14.95

Best Books for Young Adults: The Selection, the History, the Romance.

Carter, Betty ALA
0.838.93439.0 \$35.00

Hangin' Out at Rocky Creek: A Melodrama in Basic Young Adult Srvices in Public Libraries.

Wilson-Lingbloom, Evie Scarecrow Press
0.810.82688.7 \$37.50

Connecting Young Adults and Libraries: A How-To-Do-It Manual.

Jones, Patrick Neal Schuman Pub
1.555.70315.1 \$59.95

Picture This: Picture Books for Young Adults: A Curriculum-Related Annotated Bibliography.

Matulka, Denise Greenwood Press
0.313.30182.4 \$39.95

Do It Right!: Best Practices for Serving Young Adults in School and Public Libraries.

Jones, Patrick Neal Schuman Pub
1.555.70394.1 \$45.00

Serious About Series: Evaluations and Annotations of Teen Fiction in Paperback Series.

Makowski, Silk and Scarecrow Press
Dorothy Broderick (Editor)
0.810.83304.2 \$28.50

Exploding the Myths: The Truth About Teenagers and Reading.

Aronson, Marc Scarecrow Press
0.810.83904.0 \$27.50

Sizzling Summer Reading Programs for Young Adults.

Kan, Katharine ALA
0.838.93480.3 \$25.00

The Fair Garden and the Swarm of Beasts: The Library and the Young Adult.

Edwards, Margaret ALA
0.838.90635.4 \$25.00

For more good stuff, go to the YALSA Web site at: www.ala.org/yalsa/profdev/index.html

SELECTED ELECTRONIC LISTS AND WEB SITES FOR LIBRARIANS SERVING YOUTH

YOUNG ADULT LIBRARY SERVICES ASSOCIATION

WEB SITES:

- WWW.ALA.ORG/YALSA** - Features information about YALSA. Includes descriptions of its programs, services, awards, and its policies and procedures.
- WWW.ALA.ORG/teenhoopla** - More than 100 links to the best online resources for homework help, health questions, sports, games, arts, entertainment, music and more. Teens can also interact with the site, suggesting web site links and voicing opinions.
- WWW.ALA.ORG/teenread** - Tips, suggestions, program ideas and resources for participating in Teen Read Week, a national literacy initiative for young adults, ages 12-18. Ordering information for Teen Read Week products, including posters and bookmarks, is included.
-

ELECTRONIC LISTS:

PRINTZ-L

Purpose: A closed list for the Michael L. Printz Award Committee to facilitate their work.

- Uses: Disseminate information about the committee organization and guidelines
Submission of nominated titles
Discussion of nominations

YAGALLEY

Purpose: A closed list for the members of the "Galleys for Teens" Project.

- Uses: Communication between participating reading groups and publishers
Discussions to determine project procedures
Voting

YALSA-BD

Purpose: A closed list for the YALSA Board of Directors to facilitate the process of conducting YALSA business.

- Uses: Information about meetings and agendas
Documents that need action between meetings
Voting

YALSA-BK

Purpose: An open list for book discussion. Subscribers are invited to discuss specific titles, as well as other issues concerning young adult reading and young adult literature. It is also an opportunity for subscribers to learn what has been nominated for Best Books for Young Adults, Popular Paperbacks for Young Adults and Quick Picks for Reluctant Young Adult Readers and to discuss those books. Cumulative lists of nominations for the lists will be posted by each of the committees. Subscribers will have the same opportunity as observers who attend ALA conferences and meetings to voice their opinions about nominated books. From time to time nominations for other YALSA lists may also be posted. Young adults are especially welcome to subscribe and to discuss books they are reading, especially those who belong to book discussion groups.

- Uses: Discuss books for young adults
Discuss titles nominated for the YALSA lists
Discuss issues concerning young adult reading
Discuss issue concerning young adult literature

To subscribe: Send message to listproc@ala.org
Leave the subject line blank.
In the body of the message type: *Subscribe YALSA-bk (your first name and last name)*

YALSACOM

Purpose: A closed list for committee chairs, committee members and the Board of Directors to facilitate the process of conducting committee business. Committee chairs are automatically added to this list upon appointment.

Uses: Conference information and schedules
Weekly briefing for committee chair orientation
Communication between the Board and committees
Communication between committees

YALSA-L

Purpose: An open list to provide news and information about ALA and YALSA to subscribers and to provide subscribers a channel of communication for feedback to ALA and YALSA.

Uses: Announcements about YALSA activities and programs
Information about YALSA and ALA
Announcements about ALA activities and programs
Questions from subscribers about YALSA and ALA programs and activities.
Discussion among subscribers about YALSA and ALA issues

To subscribe: To subscribe: Send message to listproc@ala.org.
Leave the subject line blank.
In the body of the message type: Subscribe YALSA-L (*your first name and last name*)

YA-TRAIN

Purpose: A closed list available only for the use of Serving the Underserved Trainers.

Uses: News about SUS trainers and training sessions
Discussion about training techniques and resources
Exchange of information about what works and what doesn't
Provide tips and techniques for trainers
New developments and information from YALSA

YA-URBAN

Purpose: to provide a channel of communication for all staff members in large urban public library systems who serve young adults.

Uses: Networking
Exchanging ideas
Discussing common problems and seeking solutions
Improving service to young adults in urban library systems

To subscribe: Send a request to subscribe to YALSA@ala.org

YA-YAAC

Purpose: To allow teen library advisory groups and the librarians who coordinate them in school and public libraries to share information and ideas. All those groups with e-mail addresses or fax numbers that are included in the National Youth Participation Database are subscribers of YA-YAAC. The Youth Participation Committee is also included.

Uses: Networking
Exchanging ideas
Discussing common problems and seeking solutions
Encouraging youth participation in library activities

To subscribe: To subscribe: Send message to listproc@ala.org
Leave the subject line blank.
In the body of the message type: Subscribe YA-yaac (*your first name and last name*)

There are other lists not listed above that have been established for the use of specific committees. Additional electronic lists **may** be established by request to the YALSA office: YALSA@ala.org.

h:wpwin/email/LISTDESC.FLY - 8/00