
YAACING

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The Newsletter of the Young Adult & Children's Services Section of BCLA

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CALL FOR SUBMISSIONS

We would love to hear from you!

YAACING is published four times a year. We are always looking for submissions that might interest our membership. If you have tried something new at your library, would like to write a column, report on a conference session, or know of an upcoming event for the calendar, please share it with us. Mail, email or fax your material to:

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Deadlines are as follows:

Spring issue for March/April – Feb 1st

Summer issue for June/July – May 1st

Fall issue for September/October – Sept 1st

Winter issue for December/January – November 1st

Next Deadline:

May 1st

Message from the Chair

For those of you who are reading this in the Lower Mainland and perhaps on the Island, spring seems to have sprung. As I am writing this message I am looking out on a sea of flowering bushes and bulbs. And while this weather may be the bane of VANOC's existence, it has been lovely to walk through the city in light spring jackets and breathe the gentle air. Well, enough of Vancouver weather gloating and on with the business at hand.

By now, many of you will have received Ken's message about the Board Restructuring issue. Based on that letter and a follow-up meeting with both Ken Cooley and Marjorie Mitchell it would appear that a resolution about this issue will not come up for a vote at the April 2010 AGM. However, the matter has not gone away for either YAACS or ALPS. Discussions are still ongoing. While the YAACS executive is continuing to work on our response there is an opportunity now for the membership to have some input on this issue.

To begin, the only people who can have any say about how this matter is resolved are BCLA members. I would encourage all of you out there to talk to the staff at your library and encourage them to join BCLA. Doing so allows them to have access to both the Browser and YAACING and we all know what a valuable resources YAACING is! Remember that there is a **self-monitoring** sliding scale and students join for free!

Secondly, Christopher Kevlahan, past Chair of YAACS and children's librarian extraordinaire is running for the position of Vice-President and President-Elect of BCLA. Chris is running for the only contested seat on the board. Chris is firmly in favour of YAACS having a continued, strong role in BCLA.

While YAACS cannot make any formal endorsement, what I can tell you is that if you would like to have a say on about the composition of the BCLA board, ballots will be sent to all BCLA members in good standing, near the beginning of April. So, to cast your vote, joining BCLA sooner than later is definitely in your interest!

I am looking forward to the conference in Penticton, particularly because it will give me a chance to connect with children's staff in the interior. We have a great slate of sessions lined up, so take a look at the conference brochure when you get a chance. This is going to be fun!

Cheers,

Susan

Susan Redmond
YAACS Chair

Message from the Editors

I'm feeling old!

YAACING turned 25 last year and you've had me puttering behind the editor's desk for about 10 of those years! I've seen our 'Newsletter' progress from photocopied booklists to an electronic master emailed to the printer and now completely online and indexed thanks to our volunteer webmasters, Francesca and Valerie! I hope you will still enjoy the writing of your colleagues from around the Province and use their ideas as an online resource despite the changes in packaging. And one day perhaps you will be inspired to join in and send in your own article or even do a bit of editing.

In this issue I'm delighted to again share the papers of SLAIS MLIS Candidates from Judi Saltman's fabulous Services to Children course. Ashley Dunne, Meghan Radomske, Shannon Ozirny, Emileigh Kinnear and Corene Maret Brown have all contributed to this issue. Thank you for filling our pages with such interesting research. We also have a report on Margaret Read MacDonald's workshop by my colleague Tracy Kendrick and an update on the Red Cedar Book Awards (thanks Noreen).

It seems that despite the cutbacks and restructuring going on around us Children's and Youth services in BC are still growing and coming into their own. New ideas and initiatives abound and it is great to watch such a dynamic community as it evolves. Go team YAACS! ☺

Phillippa

Phillippa Brown
Co-editor
YAACING

Plug in, Post and Play: Innovative and Traditional Methods of Collections Promotion for Teens

Created for the Services for Children course at SLAIS 2009

by Corene Maret Brown

“Teenagers need special attention since many abandon voluntary reading at this stage in their lives. Their introduction to a wide array of books, compatible with their changing interests, should be encouraged by librarians and others who are aware of their psychological and emotional growth”

- The Charter for the Reader, International Book Committee and International Publishing Association (nb. Due to formatting difficulties endnotes have been removed from this document. ED)

The promotion of library materials melds together the key passions of children and teen librarians: An enthusiasm for the literature, an eagerness to share the rich rewards of literacy with young people and offering services and programmes that could inspire the community's youth. Reader's advisory and book talks are a proactive way to personalize materials with a face-to-face interaction but require a time commitment for preparation and presentation and the librarian to be physically present. Thankfully, effective promotion of library collections need not only be done face-to-face.

In a 2005 study of six Canadian public libraries, it was found that children (grade four to seven) visit the library to "borrow something fun." Children in this age visited the library to see what books/materials the library had and would like to see more of the library budget invested in series books, newer books, videos and DVDs. The average visit to the library lasts about an hour and clearly children are comfortable in the physical space of the library.

Utilizing library spaces, both physical and digital, to promote the collection in innovative ways can attract reluctant readers to engage with the materials, increase awareness of underused parts of the collection and bring essential information to teens and children facing challenges. This paper examines inexpensive and effective methods of promoting library usage in public libraries for teens, although many of the methods could be altered to suit children.

Many of the ideas for collections promotion in the physical space have developed best practices over the years. However, relatively new online techniques developed since the emergence and proliferation of social media, have presented teen service providers with powerful tools to reach library users who use both the physical and the digital library space. The potential of these tools is still being explored and thus suggestions are offered on how libraries can use these technologies to create community-led, user-centered programmes and services.

The Silent Salesperson - Library Displays

Displays are a traditional and successful method of promoting materials. The achievements of a display are easily measured by watching books from the display checked out and observing which materials stay in the library. A strong display can revive interest in old classics, bring attention to alternate formats and highlight relevant themes and issues facing teens. Each exhibit should revolve around some sort of theme, central idea, author, or subject. This theme should be clear from the props, colours and posters/labelling accompanying the display. Retail research has shown that customers have a low tolerance for obstacles placed between them and their desired goals; so try to make the materials as accessible as possible for all patrons. Consider those with limited mobility who may not be able to reach to look at an item.

As for the books themselves, they should be a mixture of high-appeal titles with fiction, non-fiction, classics, series, older books, newer books, cookbooks, audio books, CDs, magazines, graphic novels, video games, and DVDs. Don't feel that a display has to be limited by the book format - items should have a high appeal factor to attract the reluctant reader. As much as possible, items should be face out to catch the eyes of wandering teens.

Consider inter-library loaning multiple copies of the items and keep them at the desk to restock when the display runs low. If possible, keep track of the items that circulate for future collections development direction and promotions. Put out as many items as possible until the display starts to look too busy. An attractive display is tidy, uncluttered and expresses its theme instantaneously.

Before setting up a display, observe where the teens in the library congregate. If they spend most of their time in the library near the computers, consider putting the display in this area. Displays can be put on any available surface in the library but should be in an area with a high traffic. Consider using the ceiling as a place to hang signage or eye-catching props. A bulletin board can also serve as a backdrop or where teens can add their reviews of the featured books.

The design of the display should be colourful and memorable. Plan ahead for displays and significant deals may be available for seasonal decorations after the holiday season has passed and retail stores are ridding themselves of overstock shop display units. A stretch of fabric service well as a backdrop or base and props from home or from co-workers home can liven up the display. These props should be relevant to the theme, quirky but not valuable.

Change displays regularly so that the books and materials don't become stale and consider having teens create their own displays. Be sure to include a sign with the name of the theme in clear writing. Don't be afraid to unleash your artistic side. The art of making appealing displays is the art of "taking the ordinary and making it extraordinary."

Bulletin Boards

If a library is stretched for space, consider using the walls to promote the collection. A themed bulletin board with reviews can be an attractive advocate for library materials. The board should be covered with bright paper and revolve around a theme, idea, author or subject. A picture of the cover should be displayed with a short synopsis and a review. If possible, ask teen patrons to generate reviews and print them out to tack on the bulletin board. A themed bulletin board makes an excellent use of space in a full library.

Dry Erase Board

Set up a dry erase board in the teen area or designated Teen Space. Write a question on the board such as: "What is your favourite vampire book?" and leave markers for teens to write their replies. If markers and erasers have a habit of disappearing, attach them to the board with a string. Intermittently check on the board to ensure that the messages are on topic.

Posters

Posters for various new releases and book reading programmes are available for purchase or free from publishers and award committees.

Brochures/Bookmarks

A brochure or bookmark should revolve around a theme, subject, author, specific award or idea. They should be eye-catching, appealing and contain enough salient details to tantalize the teen into checking out the material. The descriptions should be short and exciting and the items should be in the catalogue and available to be placed on hold. If possible, a small picture of the cover should be included. Do not include the call number for the item unless the library owns multiple copies of all items.

The Online Library Space

According to the Pew Internet & American Life survey, 93% of American teenagers use the internet on a regular basis and 64% of these teens (ages 12-17) use the internet to create new content such as blogs, personal websites, video and art. As the born-digital generation comes into the library, the library must ensure that it is meeting the needs of these users and interacting with them on their level.

Integrating social media or Web 2.0 features into the everyday running of the library can bring large rewards. The Ann Arbor District library in Michigan experienced a significant increase in its online visitors to the library website when they incorporated social tools like blogs. According to the 2005 Canadian Public Library survey, even frequent users of the library in grades four to seven only use the library website occasionally (only 40 per cent of the time). The main reasons for not using the library website were that they did not know that the site existed or preferred to use other websites. However, an appealing and collaborative website can attract teens not only to the materials and programs, but help them feel more connected to the library.

Libraries are a place where teens and children can learn the skills to navigate the internet and develop digital literacy. By using the internet to promote the collection and actively soliciting teen input and creation at every step, the library is offering educational opportunities, integral outreach and closing the participation gap between students who have no access to the internet at home. These services can help libraries close the digital divide between students.

The following ideas are methods developed by public libraries to use the Web 2.0 features to promote materials as well as promote the idea of an online library community.

Nb. Tables have been removed due to incompatible formatting. Sorry. ED

Facebook

According to the Pew Internet & American Life survey, 55% of American teens using the internet have a Facebook or MySpace page. Many teens have migrated to Facebook as MySpace is no longer considered the "cool" hub for online socializing. Facebook's mission, according to their website, is "to give people the power to share and make the world more open and connected." It connects its 350 million active users with more than 3.5 billion pieces of content (links, new stories, blog posts) every week. According to the internet monitoring site, Compete, only Google and Yahoo had more unique visitors visit their page.

The debate of whether the library has a place on Facebook has been well debated. A University of Michigan survey in 2007 found that 14% of students surveyed said that they would feel that a library

on Facebook would be inappropriate. However, 17% of respondents responded positively to the suggestion as it would be easier as they spend much of their time on the site already. The site also has its detractors who feel that it could create a venue for online bullying and isolation.

According to a survey of 14 larger libraries in Canada, 64% had a Facebook page where "fans" of the library could link them to their profile. A survey of 19 large American libraries showed a 100% adaptable of this technology.

If a library wishing to create a "fan" page for their library, consider first consulting with the Teen Advisory Board for what sort of services they would like to see on their library's fan page. A Facebook page is an excellent place to promote books, celebrate book awards, discuss new movies/CDs/books and inform patrons about events at the library. Posting on Facebook gives a library access to a wide teen audience as many young adult spend a lot of time there. It can also serve as a venue for promoting other Web 2.0 features that the library website may offer.

Twitter

The 140 character microblogging site has surged in popularity in the last year. Many libraries are using the service to promote events and new books. 57% of surveyed Canadian libraries have a Twitter account but their posting are mainly geared towards adult users. The advantage Twitter has over Facebook is that it is offered better mobile compatibility and a user doesn't need to be a member of Facebook to view a Twitter account.

According to some sources, teenagers aren't engaging with Twitter with the same enthusiasm as they have embraced Facebook. However, Twitter could possibly be used as a quick and instantaneous way to offer book recommendations on the spot over a mobile device. If a teen was interested in getting a fast book recommendation, they could "tweet" the library and receive a reply. The library could also use Twitter to promote library materials through news and review tweets. This medium would require significantly less time than Facebook or regular blogging as the character count is so limited. It could also be used to promote literature to teachers, parents, guardians, caretakers and other adults in teens' lives.

Online Booklists

These digital adaptations of the traditional print booklist have a distinct advantage over their print predecessors. By linking the titles to their record in the online catalogues, teen users can place materials on hold as soon as they read the review. This method provides ease of access to materials and leads teens naturally to the catalogue to explore similar titles.

If the book is offered in alternate formats (audio book, eBooks, or graphic novel) or has been adapted into a movie, include these options on the online booklist. Include a photo of the cover of the book. An attractive cover design is selling point for young readers and make sure that the cover is from the newest edition. Consider linking to the author's website or social media outlets.

Another option is a **Wiki Booklist** where teen users can edit and contribute to the booklists on the wiki. There are many free wiki software sites where teens can sign up and then make changes and supply their own suggestions to the lists. If potential misuse is an issue, the wiki can be moderated. This means that every comment and change will have to be approved by a moderator.

Book Trailers

Book trailers are videos promoting a book that are generated either by publishers for marketing purposes or fans to celebrate their famous books. These short videos often give a brief synopsis of the plot of the film and tantalize viewers, just movie trailers are meant to do. The trailers often give a good indication of the tone, characterization, potential audiences and overall plot of the material in question. Teen generated book trailers can be posted to the blog, tweeted, posted on YouTube and placed on the catalogue. A contest can be run in the library for the best book trailer to raise interest in book and creative production in the library. Video creation and editing programmes can be held to generate interest and educate teens about movie production.

Required:

- Video cameras
- Video editing software
- A computer with a fast processor

Blogs (Weblogs)

Blogs are online journals where users can post news, events, discussion, photos and embedded media on an interactive website. There are both library generated teen blogs and teen generated library blogs. The key to blog is updating the blog on a regular basis and keeping the content relevant and fresh.

A new book blog with reviews from teen can get teens involved with the promotion of library materials. Short reviews written by teens for teens are appealing as the recommendation is not coming from an authority figure but rather from a fellow teen. The blogs also have a commenting feature which allows users to respond and discuss the posts.

Consider link to other blogs, such as teen recommendation blogs, author blogs, and other library service blogs. Many authors will also agree to e-mail interviews that can be posted on the blog to promote their new book. It is also a central place where the library can post news and media generated by the library. If the library is more comfortable having a library-generated blog, guest teen bloggers will vary the content.

Required:

- There are many free platforms for bloggers to use that are free of cost, notably Wordpress and Blogger.

Podcasts

Podcasts are digitized audio files. Essentially, these are spoken word broadcasts that are created especially for the web. Podcasts produced by teens with a reader's advisory slant can attract other teens to materials endorsed by their peers. The podcast also provides a venue for teens to have a book club discussion, do readings of their favourite book, talk about popular culture, produce radio plays, broadcast their own music, and share poetry and creative writing. A podcast is a tool that can allow teens to empower themselves while gaining valuable new technology skills.

Begin by meeting with teen patron in the library and determine whether there is interest and commitment to creating a library podcast. With the group decide on a name for the podcast, a

schedule of training so that all participants have a sound working knowledge of the technology, a schedule of transmission, and duties for each member. Every podcast will need writers, editors, promoters and performers. Remember that teens should be the driving force of the podcast.

There are a variety of voice editing software available on the internet (notably Audacity) and a library of free special effects to spice up the podcast. Podcasts can be put on the blog, iTunes, podcasting sites, the Teen website, or a wiki. Teens are given expertise in digital broadcasting, editing and producing audio sessions.

Required:

- A quality microphone. These can vary in price of \$39 - \$400. Purchasing one that can pick up a variety of voices will help with natural conversation styles.
- Voice editing software. This can be downloaded for free Audacity
- A quiet room
- A computer

Video Blogs

Video blogs are much the same concept as blogs and podcast but videos. Make sure to develop a policy and waiver about publishing videos on the library website. Consult with parents about allowing their children to appear on the library website.

Required:

- Video camera: Preferably a camera with a HD or Flash drive. While older camcorders also work, transference software is needed to take the analogue video and convert it to workable computer format.
- Video editing software: Many computers come with free, pre-installed video editing software.

Skype

Can't afford to bring an author to your library? Bring your library to the author. Skype (www.skype.com) is an online video broadcasting system that allows people to communicate through a webcam and microphone. Author visits and interviews are an excellent way to build excitement in your teen patrons about reading and writing. This interest can raise circulation of the author's books and a tie-in display can raise circulation in similar items. Many libraries cannot afford an author's visit but there are many authors who are willing to Skype with classrooms and book clubs for no charge.

Required:

- Web camera
- A Skype account
- A microphone

Flickr

Flickr (www.flickr.com) is an online photo hosting site which has commenting and networking capabilities. This is an excellent and free place to host pictures of events, new books and featured displays. Flickr also allows posting of content to blogs and wikis and is a convenient place to store

all the images and video for other social networking projects. A photo stream of new items can be added to the teen website and blog to showcase the newest additions to the collection.

Required:

- Digital Camera
- USB cord to transfer files from the camera to the computer

*

The best practices and application of these new social media tools are still evolving and new display techniques are constantly being developed by creative librarians. Promoting library materials shares a symbiotic relationship with promoting library culture and the library community. By helping children and teens bridge the production gap and allowing them access to technology and digital skill development, the library is performing an integral role in society by building media and digitally literate individuals.

By engaging with library materials and becoming excited and involved with library processes, teens can learn safe ways of interacting with the internet. Consider having an introductory session or continuing education sessions for adults about social networking and privacy concerns on the internet. This can provide a chance for adults to understand what their children are doing online. Work to facilitate open communication between parents and children about participation in online projects. Develop policy about social media in the public library before beginning any user-generated project.

A librarian needn't be technologically savvy to be an effective promoter of library materials. Face-to-face interaction and reader's advisory are still integral to community building in the library but there is a world of promotional methods to explore in the physical and digital library space.

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Artist Trading Cards and Their Use in Children's Programming

created for the Services for Children course at SLAIS 2009

by Emileigh Kinnear

Artist Trading Cards (ATC) are part of a relatively new art movement that started in 1996 (Pohl, 2009). They are a 2.5" by 3.5" (same size as a baseball or playing card) work of art that can be created in any medium. An artist by the name of Stirnemann developed and first launched the concept in Switzerland (ATC, 2009). Stirnemann had a gallery show with several hundred cards on exhibit, but when inquires were made about purchasing the cards he said that they were not for sale, but that he would trade with anyone who brought their own cards to the closing day of the exhibit (MZTV Production, 2009). Since 1996 scattered groups of artists have been making, trading and collecting their own cards.

Rules and Practice

The rules of ATC are simple. The ATC must measure 2.5" by 3.5", and may only be traded or gifted, never bought or sold. Purchased cards or those for sale are called ACEO (Art Card Editions and Originals), which many consider to be a different form of art, distinct from ATC. ATC groups typically meet in person once a month and some individuals arrange to trade by mail. Common media include collage, drawing, paint or stamping. In general unique, original designs are considered the most desirable ATC to trade for.

Theme Ideas

- Holidays
- A favourite book
- Special Events
- Favourite hobbies
- Animals or Pets
- Literary genre of choice.
- Non-fiction topic from a recent read.

Though there are only the two firm rules for ATC, many groups have developed their own conventions. Trading card events are typically very congenial and it is generally considered poor manners to refuse to trade with another participant. This is particularly true if the person refusing implies that they think their ATC is more valuable than another person's. When two people trade they typically browse each other's entire collection of cards-for-trade, and each picks which card they would like from the other's collection. Unlike trading baseball or hockey cards you offer all of what you have and do not try to force the choice of your trading partner. In this sense the artist has no control over where

their creation goes. In groups that meet regularly, participants generally try to have more ATC available for trade than there are group members so that they can trade with everyone at least once. This ensures that no one feels left out of the activity. If a person has a limited number of cards they might say they would prefer to browse before settling on a trade. Once ATC artists trade for the cards of another person they generally keep them separately from their cards-for-trade in order to avoid confusion. This is also true for cards the artist has made but does not wish to trade away. It is considered perfectly acceptable to trade away a card you have gotten from someone else; though it is polite to make it clear it is not your own work.

One regular activity groups use to spark ideas is to have suggested themes for each meeting, event or mail trade. Though it is almost never mandatory, many people feel themes give them an idea of where to start. Themes may be particularly useful for children or young adults who have never made ATC before and are unsure of where to start. Possible themes could include favourite fictional characters or a subject relating to summer reading club. In a summer reading club the librarian could start the program by suggesting the children think of a topic they would like to learn more about. Help them find books on the subject and encourage them to make ATC relating to the subject; a type of art-based book report. By focusing on scrap materials you can emphasize the possibilities of recycling, and possibly bring in age appropriate books on the subject to give kids information about the topic and also to inspire more ideas for ATC.

Making the Cards

With Artist Trading Cards all things are possible, yet some techniques are easier than others. With young people a good place to start is with something simple such as collage, decoupage, or simple drawing and painting. Before the session starts cut some heavy card stock paper to the standard ATC size so participants have blanks to start with. Drawings or painting can be embellished with items such as wire, yarn, glitter or sequins. Even items as innocuous as candy wrappers can be used to make something interesting and creative. Simple doodling can be very attractive in a small detailed piece. The key thing to remember when making ATC is that they are just for fun; they do not need to be perfect. When conducting an ATC program, have books available that show how to accomplish various techniques such as decoupage, paper folding or other craft topics. Participants can reference them during the session and check them out afterwards.

Once the card is finished it should be signed by the artist in some way and the status of the piece (as an original or otherwise) should be indicated. Though there are no hard and fast rules for what information should be included, cards often have information on the back such as the date it was created, the artist's email (inappropriate for children), and whether the card is original or part of a series (Medlej, 2009). If the ATC has a title, it is typically included on the back of the card as well. If the ATC is part of a set of cards in an edition (a group of identical cards) or a series (a set of cards in the same grouping, but each a bit different) that information can be indicated on the card with a number indicating how many are in the series or edition (ex: 4 of 8 or 4/8) (Medlej, 2009).

Starting a Group

Often the people who are active in the ATC community are adults, but there are children and young adults who regularly participate. Moreover new people are frequently greeted by established groups with enthusiasm since their work will likely be very different than what the group has seen before. Having an ATC event in your library or

Potential Materials:

Old magazines
Used greeting cards
Scrap paper
Wrapping paper
Fabric scraps
Old playing cards
Used poster board

school is a simple endeavour; the most important ingredient is participants. Whether it is in a summer book club, with an after-school club or in a class, ATC are a cheap and easy activity that can occupy young people (and adults) for hours. Children like the small format of ATC because it is not an overwhelmingly large project. Since ATC can be made using scrap materials, it is also a very inexpensive activity to conduct. The cards can be as complicated or as simple as desired, and need be no more technically difficult than a picture drawn with

crayons or colour pencils. If your program is planned well in advance or by registration participants can choose to bring their own art supplies from home to supplement the simple things the program director has access to. Often scrapbooking tools or office supplies can be used to good effect. A hole-punch or a rubber stamp can add to a piece, and cancelled postage stamps are very popular.

Before starting a group in your library or classroom it may be helpful to visit a group of experienced ATC traders. Whether you take your own cards to trade or not, going can give you a better idea of the scope of possibilities for this art form. Artists may be able to share ideas and give helpful suggestions for your program. Many groups are online, and you can look for direction from online forums as well. In the lower mainland of British Columbia at the time of this writing there are several ATC groups that meet regularly in Vancouver and Richmond, as well as across the water in Victoria (Richmond Art Gallery Association, 2009).

Other information that may be included on the back of the card:

- The craft technique used to create the ATC.
- The city or region of the artist.
- If it was created as part of an event.
- The theme, if applicable.

Because a key component of ATCs is the trading of them, there is potential in this activity for hurt feelings (Medlej, 2009). At the same time it is important to maintain choice when trading, when chosen from a selection the ATC is more valued by the recipient. Obviously it is preferential to have the experience be an overall positive one, so I suggest several different strategies to minimize potential negativity. One way to avoid children playing favourites with the cards while trading amongst themselves is to have them make enough cards for every person in the group; like school valentine cards everybody gets as many as everybody else. This is obviously not possible with a large group that meets only once. In a classroom or with an ongoing summer group this is more convenient as children can make many cards over a longer period of time. Once children are shown the basics they can either make cards with the group or continue the project at home. If conducting ATC groups over the long term, suggest children find a shoe box to keep all their bits and pieces in. As an alternative suggestion, have all participants work to complete one or two cards during the session. When finished, place them all on the table and draw numbers to see who gets to choose first. Openly admiring all of the cards as a group before trading may help sooth the pride of those participants whose cards are chosen last.

Another positive way to show the children's work is to keep and display samples. Ask participants to make cards for a library display that can be shown on a bulletin board or in a case. After the display is taken down, create a binder for them that will stay in the library. Many ATC artists have a simple 3-ring binder with the plastic sheets that are usually used to protect sports cards. At regular ATC trading events people who are unable to attend sometimes ask their friends to bring their binder and trade for them or invite each participant choose a card to swap with one of their own choosing. Children who make cards in future library sessions could trade their cards for cards from the binder. Add ATC to the binder that you've made yourself, or ask participants to donate cards they've decided not to keep. Even adult artists might be interested in trading for cards from such a binder. All this activity will help keep the binder full and fresh.

The library itself is an ideal meeting location for such groups because there is no cost for the space and no need to purchase something as you would if meeting in a cafe. In addition the low cost of materials for participants makes ATC an excellent activity in lean economic times. The activity is fun, of a manageably small scale and can be tied back to the library's collection in many different ways. Use the activity to recognise the efforts of the child who likes to color, or the teen who may be a budding graphic novelist. Even those individuals who are not artistically inclined can find this a very rewarding activity.

Check out these great books about ATC:

1,000 Artist Trading Cards by Patricia Bolton

Artist Trading Card Workshop: Create, Collect, Swap by Bernie Berlin

Artist Trading Cards (Twenty to Make) by Leonie Pujol

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Children's Services for Aboriginal Communities

By Ashley Dunne

Created for the Services for Children course at SLAIS 2009

Libraries around the world are implementing new programs to provide services to their surrounding aboriginal communities. Many of these libraries are in British Columbia. This paper will explore what is being done in British Columbia, Ontario, and Australia to provide aboriginal children with services that are relevant to them. My goal is not to advise librarians about which services they should bring to the aboriginal communities in their own service areas, but to provide an overview of what is being done, how it is being planned, and why it is important.

The importance of developing aboriginal services

Planning and implementing services for aboriginal communities differs from doing the same for other cultural groups because aboriginal people have unique needs that stem from a long and complicated history of oppression involving colonial institutions, such as residential schools. Librarians, "representing European and North American institutions, are seen as metaphors or even representatives of the society that imposed this harsh history on them, perhaps even related to the Indian Agents of the past" (Canow, 2009, p. 2).

Sherry Small, a Vancouver-based aboriginal advocate, used the term, "aboriginal biculturalism," to label "a means to a better future balanced between respect for the past and taking advantage of educational opportunities for the future" (Canow, 2009, p. 2). Because respecting the

past is integral to moving forward, services should be tailored to specific aboriginal communities so that they can integrate the specific heritage of the groups involved and acknowledge the unique historical challenges those groups have faced. Regional and community profiles differ so vastly across Canada that libraries cannot simply implement programs done by other libraries in the country; they must develop their own programs to address the needs of the specific aboriginal communities they service (Kenneally, 2003, p. 8).

In Vancouver, many urban aboriginals “are angry and resentful about their circumstances,” because they are still experiencing the disadvantages of North America’s colonial history (Canow, 2009, p. 1). In North America, aboriginal people have experienced “inequity under the law and charter of rights, residential schools, foster care and adoption (assimilation) by non-aboriginal families and consequent lack of social and parenting skills, oppression and loss of their language, culture, and spiritual traditions (which were illegal for over eight decades), poor health, financial circumstances, and work opportunities, and poor education because our educational system has not been relevant to their needs or experiences” (ibid, p. 1-2).

Our system fails aboriginal learners more often than non-aboriginal learners (McIntosh et al., 2008, p. 1). High school completion rates for aboriginal children is 49%, while 83% of their non-aboriginal peers graduate (ibid, p. 1). Students typically drop out of school when they are met with persistent academic failure (low reading skills), or when they disengage from school (either through exclusionary discipline like suspension, or a feeling that school is “not for them”) (ibid, p. 1). Additionally, many aboriginal adolescents get involved with drugs and alcohol because of historical trauma, disconnection with their heritage, and academic failure (ibid, p. 9-10). Success in school lessens the potential for dropping out, and can impart “important skills that will strengthen the minds of Indigenous students as well as the Spirit through increased esteem and trust in self and community” (ibid, p. 10). Succeeding in school relies in some part on literacy (ibid, p. 12), which can be promoted early in life through many library services, such as babytime, storytime, and summer reading clubs.

James Bartleman is a member of the Mnjikaning First Nation who grew up in extreme poverty and experienced a lot of racism in his childhood. When his family lived next to a dump, he found many books among the rubbish and started to become an avid reader. Bartleman credits books with being “the great leveler” in his life, as they not only “allow[ed him] to escape the world of poverty and racism,” but also “provided [him] with the foundation for doing well in school” (Bartleman, 2008, p. 338). Because Bartleman did well in school, he had the opportunity to complete high school and attend university. Upon graduation, Bartleman entered politics and became Lieutenant Governor of Ontario. He knows full well the effect books and libraries can have, and he knows that “too many segments of society, especially aboriginal people, do not have access to them” (ibid, p. 337).

Existing Services in Canada and Abroad

Public libraries “have quietly underpinned education programs in a passive and non-intrusive manner in most western communities over the past 150 years” (Kenneally, 2003, p. 7). British Columbian public libraries are internationally recognized for the learning initiatives they create with the aboriginal communities they service (ibid, p. 7). Because Canada and Australia have similar histories of oppressing indigenous populations, libraries in Australia are also still associated with colonial institutions. Australian librarians are starting to implement some of the same programs Canadian libraries are offering.

Vancouver Public Library

The Vancouver Public Library partnered up with Vancouver Coastal Health and the Aboriginal Friendship Centre for the Healthiest Babies Possible Aboriginal program, which is run at the Friendship Centre, a place “where urban aboriginal families feel most at home” (Canow, 2009, p. 4). The Healthiest Babies Possible program is “a prenatal outreach program supporting pregnant women of all ages living in Vancouver” (HBPA pamphlet, 2009). The Healthiest Babies Possible Aboriginal program is specifically for aboriginal women, offering not only advice on healthier living, but also prenatal vitamins, dental health services, and coupons for milk, vegetables, and eggs. The library’s involvement in this program creates relationships between librarians aboriginal expectant mothers, paving the way for future participation in children’s programs.

VPL librarians conducted focus groups with aboriginal people in Vancouver to ask them what types of books they would like to see at the library. This helped the library stock its shelves with books that would appeal to aboriginal patrons, and also let the participants know that the library would respond to their needs. With the participants’ book suggestions, VPL librarians created boxes of aboriginal material that they provide to aboriginal community organizations. Alongside the children’s books are books for adult and teen parents. The book boxes come back to the library every few months, and the library re-fills it with other titles and sends it back. The books are uncatalogued, and the library is prepared to see some of them go out and never come back. The books are signed out on the honour system, and families are told not to worry about old fines that are keeping them from using the library on their own, as the library will often excuse their fines.

Lillooet Area Library Association

The Lillooet Area Library Association has spent the last decade building bridges with the St’at’imc in Lillooet, who comprise about half of the population of the area (Pfeifer, 2003, p. 258). Their devotion to the St’at’imc community has built trust and has allowed them to enter into service-planning relationships with community members. These literacy and Internet services have attracted many more St’at’imc to the library (ibid, p. 258). The library director is involved with St’at’imc community organizations and encourages library staff members to use St’at’imc place names (ibid, p. 258). In order to help the library understand the St’at’imc perspective, there has been a St’at’imc Library Board member for the last decade. The library also hires St’at’imc students who return home from university, which makes the library more welcoming to St’at’imc patrons (ibid, p. 258). These students provide outreach to the reserves and have helped establish an on-reserve Internet training program at the four reserves in the area (ibid, p. 259). The program trains people in basic Internet skills, and intermediate skills like website creation, email management, e-Bay shopping, and find appropriate sites for children (ibid, p. 259).

Like VPL, LALA established book boxes of First Nations-sensitive material that they lend out to pre-schools on the St’at’imc reserves. The box sets include local First Nations musicians’ cassettes, animal stories and puppets (including chirping plush versions of local birds), Inuit dolls, and Franklin book and cassette sets (Pfeifer, 2003, p. 259). These boxes get returned, re-filled, and re-sent every few months. Recently, the already established Books for Babies program was tweaked to include a St’at’imc translation, which was taped onto each page; in the future, the library would like to include audio materials with both English and St’at’imc vocals to follow along with the book (ibid, p. 258).

In a partnership with the Lillooet Indian Friendship Centre, the library runs a summer

program called “A Book About Me,” wherein aboriginal children are encouraged to create autobiographical booklets made out of scraps from old magazines (Pfeifer, 2003, p. 259). Authors and illustrators who visit the library also visit the Friendship Centre to reach out to the children who don’t make it to the library (ibid, p. 259). During the Summer Reading Club, the Friendship Centre brings daycare students to the library to participate (ibid, p. 259). Overall, LALA’s outreach service initiatives “have accomplished a great deal, developing the trust and respect of the Northern St’at’imc for the library’s literacy initiatives” (ibid, p. 259).

Nhulunbuy, Australia

Most of the residents in the remote Australian region that the Nhulunbuy Community Library services are indigenous; however, almost none of the local Yolngu people use the library (Shepherd, 2009, p. 26). One of the NCL librarians, Shirley Shepherd, consulted the protocols of the Aboriginal and Torres Strait Islander Library and Information Resource Network in order to figure out how to make the library relevant to the Yolngu people. The protocols “provide advice on accessibility and use and make the point that library staff first need to go out into the community and become known and trusted there” (ibid, p. 27).

Shepherd arranged with the Yirrkala Women’s Resource Centre to start a storytime in Yirrkala, the largest aboriginal community in the area (Shepherd, 2009, p. 27). It was only once she got there that she realized the children could not understand English; she had the outreach worker from the Yirrkala Women’s Resource Centre translate as she read (ibid, p. 27). From then on, she required adult Yolngu participation, since she knew neither the language nor the culture of the Yolngu children (ibid, p. 27). She continued to do storytimes in Yirrkala in English with a translator every Thursday morning (ibid, p. 27). Shepherd and other library staff later “attended cross-cultural education specifically based on Yolngu culture, plus some formal study of Yolngu language and culture” (ibid, p. 27). They have kept records of successful books and activities, and are now developing Storytime Kits for sessions to be carried out by new staff in the future (ibid, p. 27).

Planning Relevant Services

Because these services are so important for helping aboriginal children succeed in a world order set by their colonial oppressors, it is important that librarians are careful not to plan and implement services that simply reinforce colonial values (Canow, 2009, p. 4). Services that are targeted towards aboriginal children should be planned cooperatively with aboriginal community members (ibid, p. 4). As James Bartleman states, “It is critically important that libraries and education be a marketplace for all ideas,” not—as they have historically been—“a tool of state social engineering” (2008, p. 339).

The first step: learn about the community

Before any positive actions can take place, library staff should respect the communities for they wish to provide services. This means learning about the cultural practices of their specific communities and attending sensitivity training. Some Vancouver Public Library staff attended an aboriginal training workshop organized by the Aboriginal Friendship Centre (Canow, 2009, p. 1). The workshop had a host of speakers from different First Nations groups, who spoke specifically about the urban aboriginal experience; a large city library like VPL services aboriginals from various indigenous groups, many of whom possess strained or damaged ties to their heritage (due to residential schooling, non-aboriginal adoptions, and laws barring language and tradition practices)

(ibid, p. 2-3). Attendee and VPL librarian, Joanne Canow, recommended a similar workshop be implemented for all senior and front-line library staff (ibid , p. 4).

In contrast, Shirley Shepherd of Nhulunbuy, Australia, failed to educate herself ahead of time about the culture with which she was working, and she experienced some setbacks. While she did finally receive some training relevant to working with the Yolngu community, her initial storytime actions come across as colonialist: she reads in English, features Santa at one or more storytimes, and only seems to discover that children like to see their lifestyle and likeness in books as she goes along (Shepherd, 2009, p. 27).

The next step: let the community direct the services you provide

The main difference between Shirley Shepherd's Yirrkala storytime and the more celebrated services provided by British Columbian libraries such as VPL and LALA is that the BC services were planned with community input. British Columbian libraries have found "that early attention to assuring social inclusion can lead to successful cross-cultural bridge building between aboriginal and non-aboriginal neighbours committed to working together for the common good" (Kenneally, 2003, p. 8). Had Shepherd partnered with the Yirrkala Women's Resource Centre and encouraged community leaders to let her know how she could best serve their children, she may have made her storytimes more successful from the beginning.

When VPL started to get involved with the Healthiest Babies Possible Aboriginal program, they partnered with the Aboriginal Friendship Centre and Vancouver Coastal Health. "The intention was to work with an aboriginal organization who could help support the aboriginal moms and families" (Canow, 2009, personal correspondence). They used the community development model from the *Working Together Project*. The *Working Together Project* promotes relationship building in socially excluded communities, "ensur[ing] that socially excluded people define and articulate their own needs and wants" (taken from the Working Together website).

Joanne Canow said that VPL staff "felt that the community itself would represent its members with authority and authenticity" and they looked to the community for leadership, rather than journal articles (2009, personal correspondence). Canow could not stress enough the authority of aboriginal voices on matters concerning aboriginal people; journal articles written by non-aboriginal people do not have the authority to dictate which services or books are best for aboriginal populations. When it came to selecting books for aboriginal children, Canow and other VPL librarians used *Oyate*, a website that reviews books about and by aboriginal people. *Oyate* is "a Native organization working to see that [Native] lives and histories are portrayed honestly, and so that all people will know [Native] stories belong to [Native people]" (taken from *Oyate.org*). *Oyate* keeps an updated list of recommended books, as well as books to avoid. Canow also acted under the guidance of Kim Soo Goodtrack, an aboriginal Vancouver Board of Education teacher who publishes books and activity materials for aboriginal children.

Beyond services for children

The examples of some of the children's services being offered to aboriginal communities in Canada described above are only some of the ways in which libraries can reach out to the aboriginal people in their service areas. Every library serving aboriginal communities will have to develop their own programs with the participation of aboriginal community members, in order to ensure that the services are relevant to the children's lives, and respectful of their heritage. Library staff should undergo sensitivity training specifically geared toward interacting with their surrounding aboriginal community members, and librarians should take the time to select aboriginal-evaluated material,

such as books chosen by focus groups or by Oyate.

Beyond implementing specific programs, libraries should “hire aboriginal people, and represent aboriginal people, images, and art in [library] buildings” (Canow, 2009, p. 4). Children’s services should not be limited to storytime—providing services for aboriginal children means stocking library shelves with material that reflects their lives, hiring people from their communities, and showing them that they belong in the library. Without aboriginal presence or content in the library and its programs, aboriginal children’s library service is just colonialist lip service.

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Gruesome and Grotesque for Grades 6/7

Brought to you by Morbid Meghan & Shivery Shannon
created for the Services for Children course at SLAIS 2009

Folktale: “Beginning with the Ears.”

From *Ask the Bones: Scary Stories from Around the World*. Selected and retold by Arielle North Olson & Howard Schwartz. Illustrated by David Lim.

Book talk: *Graphic Classics: Edgar Allan Poe* edited by Tom Pomplun

Book talk: *Acceleration* by Graham McNamee

Urban Legend: “The Leaky Faucet.”

Book talk: *Spooky Story Masters* Alvin Schwartz & Stephen Gammell

Scary Stories to Tell in the Dark: Collected from American Folklore
More Scary Stories to Tell in the Dark.

Scary Stories 3: More Tales to Chill Your Bones.

Book talk: *The Graveyard Book* by Neil Gaiman. Illust. by Dave McKean

Activity: Creepy Captions

More Recommended Reads

I’VE GOT A WEEK... (bonechilling novels)

The Crossroads by Chris Grabenstein

A ghost story and thriller, 11-year-old Zack is relieved to move away from New York where he feels haunted by his mother's ghost. But his move to Connecticut reveals a malicious and murderous spirit released from an old oak tree near the yard.

Cirque du Freak series by Darren Shan

Two boys visit an illegal freak show and get tangled up with its *very* freaky performers (a lot darker than the trailer for the upcoming movie!) Darren Shan is the King of British horror for young people and adults.

Coraline by Neil Gaiman

A secret door, the Other Mother, stolen souls, and a murderous hand that walks on its own. A page-turning tale with horrifying images.

Daemon Hall by Andrew Nance

Five teenagers are finalists in a horror writing contest and must spend a night in a haunted house with famous author R.U. Tremblin. And yep, someone dies!

Bonechiller by Graham McNamee

It's the dead of winter and the dark of night, and something is hunting teens in the Canadian north. Danny needs to stop it before it's too late.

I'VE GOT A DAY...(short stories you can plow through in a few hours)

The Complete Horowitz Horror by Anthony Horowitz

Gothic! The Original Dark Tales by many authors including Garth Nix and Neil Gaiman. Edited by Deborah Noyes

Restless Dead: Ten Original Stories of the Supernatural by many authors including M.T. Anderson. edited by Deborah Noyes

Southern Fried Rat & Other Gruesome Tales by Daniel Cohen

I'VE GOT FIVE MINUTES OR LESS...(frighteningly short stories and mysteries!)

Five Minute Mysteries 1: 40 Cases of Murder and Mayhem for You to Solve by Ken Weber

Five Minute Mysteries 2: 40 More Cases of Murder and Mayhem for You to Solve by Ken Weber

Half-Minute Horrors by many authors including Neil Gaiman, James Patterson, Jon Scieszka, and R.L. Stine. Edited by Susan Rich

I WANT NON-FICTION!

Are You Afraid Yet? The Science Behind Scary Stuff by Stephen James O'Meara. Illustrated by Jeremy Kaposy.

Canadian Hauntings by Michael Norman & Beth Scott

Strange But True: Canadian Stories of Horror and Terror by John Robert Colombo

Meghan Radomske meghanradomske@gmail.com and Shannon Ozirny shannonozirny@gmail.com

TOP 5 LAMEST HALLOWEEN JOKES

What does a musical ghost like to read?
Sheet Music

Why did the vampire's lunch give him heartburn?
It was a stake sandwich.

When do ghosts have parties?
When they're dying to get together.

What's a cold, evil candle?
The wicked wick of the North.

What do birds give our on Halloween?
Tweets!

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Playing With Story: Master Storyteller Margaret Read MacDonald Strikes Again!

By Tracy Kendrick

First published in BCLA Browser: Linking the Library Landscape Volume 1, no 3 (2010) and provide a link if you can.

Over a long and varied career, award-winning folklorist, professor, author and storyteller Dr Margaret Read MacDonald has inspired thousands of people world-wide to love folktales and storytelling. Last January 16, 2010 she struck again with a lucky group of librarians, storytellers, and educators at a day-long workshop held at the Greater Victoria Public Library. It was a day filled with laughter, many opportunities to practice storytelling skills, and a wonderful opportunity to hear Margaret tell several stories including Appalachian tale *Jack and the Robbers*, Australian Aborigine tale *Old Man Wombat*, Ko Kongole from the Nkundo people of Africa, and many more.



In addition to core storytelling handbooks including *The Storyteller's Start-Up Book*, *Three-Minute Tales*, *Five-Minute Tales* and many more, Margaret has also written several picture books for children based on folktales. When it comes to storytelling at storytime for young children, Margaret said parents should be included in the storytime audience because it is an opportunity for parent education. She also feels that storytelling "is a nurturing act" and storytellers "nurture the audience." Margaret encouraged the workshop participants to tell stories not only to young children but also to people of all ages.

Margaret shared several helpful tips for learning stories including:

- Choose a story you love
- Learn the original story but don't be afraid to tell it your own way
- Memorize the beginning and ending lines and chants, songs, or important phrases
- Walk around when practicing stories; humans learn 18% more when they are on the move
- Practice as you go: in the bath, while driving, while walking, etc.
- Ensure that the first sentence is magical
- Improve your story every time you tell it

Having fun with a story.

Should storytellers tell stories originating from other cultural groups? Margaret's recommendation is that if there is any concern about causing offense, storytellers should connect with the people who have traditionally told the story and ask permission. Margaret said some cultural groups or individuals may not give permission for a story to be told by someone other than the originator, owner or a traditional teller.



Margaret recounted amusing and touching experiences while she was living in Thailand for an extended period on a Fulbright scholarship. While in Thailand, Margaret gathered and recorded stories for a folklore project and provided storytelling assemblies and workshops. Margaret's expertise on world folklore extends far beyond Thailand however, and she is the author of several collections of folktales and the indispensable *Storyteller's Sourcebook* which contains subject, title and motif access to world folktales.

The Playing With Story workshop was funded by the IslandLink Federation, and the British Columbia Library Association. The workshop was initiated by and hosted by the Greater Victoria Public Library.

Margaret Read MacDonald lives in Washington State. For more information about Margaret and her books, visit her webpage at www.margaretreaddmacdonald.com.

Tracy Kendrick is the Coordinator of Children's, Teen and Outreach Services for the Greater Victoria Public Library in Victoria, British Columbia



2010 Red Cedar Book Awards Update

The Red Cedar Award is B.C.'s very own Young Readers' children's choice book award. For the past few months, thousands of children, between grades 4 and 7, from across the province have been reading books from the nominated lists of non-fiction and fiction titles.

If you are a leader of a Red Cedar Reading group, register online at www.redcedaraward.ca in order to submit book reviews, access resources, cast votes and more. If you registered for the 2008/2009 season, you need to register for the 2009/2010 season as well. Voting will take place in late April and the exact dates will be announced on the website.

Unfortunately, due to budgetary constraints, there will not be a gala this year. But even though there won't be a big party in May, there will be cool things for you and your readers to do in order to celebrate all their hard work and achievements. The website will have some interactive features added, including: author interviews, podcasts, and a party kit with ideas to throw your own Red Cedar party with your reading group. Stay tuned to the website for more information.

• **FREE** •
Celebrate!

Musical performances,
dances, storytelling, crafts,
art workshops
by Aboriginal artists
as a way of sharing
culture and building
memory.

SCHEDULE:

Saturday, March 13:

Grace Kelly, Shik6 - cedar craft
Fort Langley Library: 10:30 am - 12 pm
Newton Library: 2 - 3:30 pm

Amy Eustargerling,
Cree storyteller for all ages
Cloverdale Library: 10 - 11:30 am
Maple Ridge Library: 2 - 3:30 pm

Curtis Clearly,
Blackfoot/Anishnabe Hip hop artist
Mission Library: 10:30 - 11:30 am
Clearbrook Library: 2 - 3:30 pm
hosted by Fraser Valley Regional Library

Saturday, March 20:

Queenie Harris,
Neskonong First Nations
drawing workshop
White Rock Library: 10:30 - 12 pm
Squamish Library: 2 - 3:30 pm

Michael Yvoo,
Cree Powwow dancer
Cloverdale Library: 10 - 11:30 am
City of Langley Library: 2 - 3:30 pm

Wednesday, March 24:

Lore Gibson,
Cree storyteller for children
Strawberry Hill Library: 10 - 11:30 am
Ladner Library: 1:30 - 2:30 pm

Saturday, March 27:

Curtis Clearly,
Blackfoot/Anishnabe Hip hop artist
Strawberry Hill Library: 10 - 11:30 am
George Meikle Library: 2 - 3:30 pm

Lisa Shephard, Minis dancer jigging
Port Coquitlam Library: 10:15 - 11:30 am
Fleetwood Library: 2 - 3:30 pm

Festival of Aboriginal Artists

March 2010

Performances at branches of
Surrey Public Library & Fraser Valley Regional Library



Opening Ceremony:

Saturday, March 6, 1 - 3 pm,

(doors open at 12:30 pm)

at Newton Library, 13795 - 70th Ave. Surrey

Featuring Wild Moccasin Cellist, dancers & honoured guests

Catering by Kla-how-eya Culinary Arts program

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**NEWSLETTER OF THE YOUNG ADULT AND CHILDREN'S SERVICES
SECTION - BCLA**

