
YAA CING

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

What's Inside....

Message from the Chair	.....	2
Message from the Editors	.....	3
Teen Connections: Teen guys in the Library	.....	4
Bibliotherapy for Children and Young Adults	.....	6
One Small Step for Man, One Giant Leap for Literacy: Male Involvement in Library Early Literacy Programs	.....	11
Launch of <i>Picturing Canada:</i> A History of Canadian Children's Illustrated Books and Publishing	.....	15
Tenth Annual Writing & Book Camp at Vancouver Public Library	.....	18
STELLAR BOOK AWARDS	.....	19
Librafiles: Lives of Remarkable Librarians Judith Saltman: A Modest Life of Riches	.....	20

CALL FOR SUBMISSIONS

We would love to hear from you!

YAACING is published four times a year and 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. Email 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 – August 1st

Winter issue for December/January – November 1st

**Next Deadline:
Winter Issue: Nov 1st**

Message from the Chair

Hello YAACERS,

I hope everyone has survived and enjoyed the Summer Reading Club!

One of my favourite aspects of the SRC is reader's advisory. In May, some of us in the Lower Mainland attended a booktalking workshop, which was organized by Maryn Ashdown and co-sponsored by YAACS and the Children's Services Committee. Those who attended booktalked their favourite newer books for summer reading. It was a great refresher in reader's advisory and interesting to hear what people had been reading. Over the summer, I read and recommended a lot of books that I heard about at the workshop.

Now summer is drawing to a close and around the province we're returning to fall storytime schedules and routines. For the YAACS executive, it is time to start planning for the year ahead.

The executive usually meets about four times a year and we post our meeting dates and times on the YAACS website. All YAACS members are invited and welcome to attend meetings. If you can't attend the meetings in person, it is possible to join us by phone. If you'd like directions for phoning in, just send an email to me: sdonald@westvanlibrary.ca.

It isn't too early to begin thinking about session suggestions for the next BCLA conference! Darby Love is the YAACS representative on the BCLA Conference Planning Committee and would love to hear your ideas for sessions.

I will be attending a BCLA Board meeting on September 13. I will keep you abreast of board news that is of importance to YAACS.

Hope your fall goes well.

Sara Donald
YAACS Chair

Message from the Editors

Greetings Yaacers

This issue we are slowly breaking April Ens and Pamela Fairfield into the co-editor chairs, or maybe that's shoes because they are having to run around and get submissions for me while I perch upon my throne issuing commands – gotta love it! .

Last month I attended the Pacific Northwest Library Association and Washington Library Association conference here in Victoria and I'm suffering information overload: Libraries are doing and exploring such amazing stuff- it is mind boggling! Thursday's, keynote speaker, Robert Sawyer, though, puzzled me.

Although Sawyer believes Librarians (libraries?) will still be around in the future, just look at Dr. Spock, he was full of what we do wrong and I just felt that he had never met anyone who worked in kids or teen services or perhaps really looked at what his library is offering these days. So I thought I would concentrate on what we do right (just look at back issues of Yaacing to start) and I wish all of you would share and celebrate your thoughts on what we do right:

1. Libraries are great relaxing, safe public places with helpful staff who will still help you answer your questions when there is no one else to turn to. Will Google help you with that Government form? Words like libraries as channels, navigators and maintaining the human aspect were heard at PNLA;
2. Our Summer and Teen Reading clubs bring the joy of reading and sharing to the community, encouraging thousands of children each year to maintain or improve their reading (the #1 skill needed to succeed now and in the future);
3. Reader's Advisory is pretty darn fun and at the sessions I went to celebrated and shared ways of doing it even better (psst...you don't have to read everything), The presenters encouraged us to take RA seriously;
4. Many Libraries are having fun using social networking tools and joining local online groups to inform their communities about what they have to offer;
5. Libraries are the ultimate in green. They are all about reusing and reducing by sharing resources (materials and databases) and bringing those materials to you. Order material online and we will deliver it free to the Branch closest to you or just download a digital copy from home – no need to drive all over town.

So there are just five things I can think of off the top of my head that we are doing right and I'm sure there are a lot more people can think of and share: perhaps on our facebook page.

Take care
Phillippa

The soon to be past Co-editor.

Teen Connection

Teen guys in the library: Make it happen!

Submitted by Amy Dawley, Teen Librarian, Prince George Public Library

One of the most common questions I get from other library professionals working with teens is “How do you get teen boys to come to your programs?” Eager to meet the needs of teens in our community, we plan program after program and no matter what it is, the turn out for guys is usually abysmal. It’s okay. We’ve all been there. Some libraries have somehow managed to luck out and have a steady stream of guys attending their teen events while others are struggling. I say “luck out” because I really do think there is a certain amount of luck involved. To be frank, something that works to attract the teens in my community just might not work for the teens in your community. As with all programming, it takes a certain amount of trial and error and a ton of patience before you are able to land on something that works. But once you’ve discovered what that magic thing is, just try to keep them away!

In this issue I’d like to share some ideas for programs that have been successful in attracting teen boys to my library. Keep in mind that when I first delivered these programs, the turn out was just awful, but I tried not to get too discouraged (okay there might have been some stressed-out crying sessions when I got home from work, but I made it!). It may not happen right away, but if you stick to your guns and keep offering these kinds of programs, chances are you’ll see those elusive teen boys come through your doors eventually.

Video game programs

I realize this program is not a new idea but I cannot stress enough how successful and simple it is. Teen boys love video games and having the chance to play them with new people and show off their skills is attractive to them. Here are a few tips for a successful gaming program:

1. **Make it BIG.** Drag out the projector if you have it, or contact your local school district to see if you can borrow theirs. If you don’t have a screen, shine the projector directly onto a wall, bed sheet, or chunk of fabric. Considering that most teens have to game on an average-sized television, getting a chance to game on the big screen is going to be super cool.
2. **Make it LOUD.** That’s right, crank up the volume. They’ll appreciate it and the noise helps draw teens in and cover those awkward silences.
3. **Make it DARK.** Be sure to turn off or dim the lights if you can. It makes a big space seem cozier and less intimidating. It also helps them see the screen better, which is important because gaming is serious business.

Some games that have worked for me are MarioKart and Super Smash Bros Brawl for the Wii. My teens have also suggested Rockband and Halo. Whatever the game is, be sure that it is multiplayer. Combine this program with one of the crafts (see below) to keep the teens that are waiting for a turn occupied, and you’ve got a winner. If you don’t have a gaming system, try to borrow one from fellow staff members or find a keen gamer in your library that would be willing to bring theirs in for a chance to game on the big screen. For further info on gaming programs, try giving Eli Neiburger’s *Gamers... in the library? The why, what, and how of videogame tournaments for all ages* (ISBN 9780838909447) a read.

Craft Programs

I know it seems a little weird, but teen guys actually do like crafts. Here are a few of the craft programs I’ve offered that have been winners every time.

1. Papercraft

Supplies: glue, scissors, print outs from <http://www.cubecraft.com/>

This form of paper crafting is like origami for those of us who can't do origami. Basically, artists have come up with plans of characters from popular culture (like Hello Kitty, Batman, R2D2, etc) you can cut out and then fold into a little cube. They are rather cute, easy to make, and a winner every time. I choose 5 or 6 well-known and guy-friendly characters (Mario, Luigi, R2D2, Stormtrooper, Master Chief from Halo, etc), print out 5 copies of each in colour, and put them out along with the other supplies and let the teens fly at it. This is an excellent program for those of us who are on a tight budget, are lacking in spiffy supplies, or who are short on time. Just be sure that you make up a few ahead of time so they can see what they look like. Teens love examples.



2. Duct tape wallets

Supplies: Various colours of duct tape, scissors, instructions from <http://www.wikihow.com/Make-a-Duct-Tape-Wallet>

There is something inherently cool about duct tape and even cooler about a duct tape wallet. Not only are they practically indestructible, but teens will be excited to have something so unique that they made themselves to show off to their friends. Make sure to buy as much duct tape as you can. I try to have at least 5 or 6 rolls of duct tape in the program room with me and a few stashed away just in case. Once they get into it you won't be able to limit them to making just one. Duct tape comes in a bunch of different colours and designs (I found mine at Walmart and a local Home Hardware store) and teens will like choosing their own colour combinations. Again, be sure to make one yourself!

3. Wacky Japanese snacks

If there is one thing I have learned so far as a teen librarian, it is to never underestimate the power of food. I did a "Wacky Japanese Snacks" program as part of my teen anime and manga club and it was extremely successful. This program was a little more pricey than most (and therefore was a "special" program) but so worth it. Basically, I went to the international foods aisle in my local grocery store (I went to Superstore and a local Chinese market that sold Japanese foods as well) and bought seaweed crisps, shrimp chips, wasabi-covered peas, the ever popular Pocky, and a few other snacks. Teens enjoyed getting a chance to sample foods that they'd never tried before, and had a good laugh daring each other to eat more of things like the wasabi-covered peas. Be sure to have something else for them to do while sampling foods, or else your food will disappear quickly. I made a Japan-themed word search and had MarioKart Wii going. Also be sure to not put out all your food at once or else you will find all your supplies gone within the first ten minutes. I found this one out the hard way!

I hope you find these suggestions helpful. As the saying goes, "If at first you don't succeed, try, try again! Don't give up too easily; persistence pays off in the end." And if you get even ONE teen guy in your program, be sure to ask him for ideas of other events the library could do. Thanks for reading and if you have any questions, comments, or suggestions for teen services topics I should cover, or if you just want to chat, I'd love to hear from you! You can contact me at adawley@lib.pg.bc.ca.

BIBLIOTHERAPY FOR CHILDREN AND YOUNG ADULTS

Helen Pinsky for LIBR527

The idea of bibliotherapy - using literature to help people work through challenges and issues in their lives - is an ancient one. The Thebes library in ancient Greece had the words “The healing place of the soul” inscribed on its door as a reminder of the power of books to reach into people and to help them unravel the complexities of the world and of themselves.(Pardeck&Pardeck, 1986). In the 20th century, bibliotherapy developed along several lines - institutional, clinical, and developmental, depending on who was providing the service, and to what degree or purpose it is intended.

This paper will focus on the use of bibliotherapy for children and young adults, both in the public library setting, and with reference to school libraries and special libraries. Despite the fact that it is not often or actively promoted as a service to patrons, bibliotherapy can and does play an important role within a library setting.

What is Bibliotherapy

At its simplest, bibliotherapy is translated directly from its Greek root words into “helping through books”. It describes the use of books to assist people to work through issues, changes, and crises. While it is not the intention of librarians to act as mental health professionals in their roles as bibliotherapists, their work can help patrons to understand personal and societal problems, to develop coping skills, and to accept changes in their lives. At its best in libraries, bibliotherapy involves taking opportunities to explore developmental or emotional needs of patrons, and to find suitable assistance for them, through books, particularly literature. It is a service that assists the community and individuals, and has value in a well-rounded program of services to children and youth.

The proper modern definition of bibliotherapy has been a great subject of debate amongst those involved in the field of bibliotherapy, depending on whether their background was in medicine/ psychology, or education /librarianship. Ultimately, bibliotherapy can be viewed from a clinical perspective, and have psychoanalytic overtones, and it can also be viewed from the ‘helper’ role of the person who provides literature for healing. In a collaborative work by two sisters, one a professor of library and information science, and one a professor in psychology, Carol and Beth Doll developed a definition of the field of bibliotherapy “as a continuum: at its simplest, it can be the private and personal insight that a child gains from a book or video, whereas the other end of the continuum represents the urgent and complex type of therapy that occurs between the seriously disturbed client and the highly trained mental health professional.” (Doll & Doll p.7).

Specifically related to children’s services is the definition promoted by Mohr, Nixon and Vickers, which defines bibliotherapy as a method of guiding children towards problem solving and coping in their personal lives, in a comfortable setting, using sensitivity, objectivity, and facilitation of discussion.

Why bibliotherapy?

In the practice of bibliotherapy there is encouragement of the use of children’s fiction, and role play or creative dramatics. Children relate well to fictional characters that are around the same age as themselves, or animals as main characters. The situations that are presented may be similar to those they experience, and they can model the book characters, which use problem-solving techniques to develop positive outcomes in their situations. The ultimate goal, then, is to make the child a more integrated

individual who is able to cope with different social and emotional situations which occur in everyday life. (Haldeman & Idstein, p.19). The therapy can also

- foster personal insight and self-understanding among the children and youth who read.
- Trigger emotional catharsis in children, leading to better recognition of themselves or identification with fictional characters.
- Assist in dealing with the everyday situations that children face, depending on their age and stage of development.
- Help children to model behaviours that are successful, because of insight and assistance with problem-solving that they have learned through fictional characters and situations.
- Encourage relationship-building with others through shared interests and experiences with books.
- Provide information about new or potentially frightening circumstances – hospitalization, bullying, stepfamilies, etc.
- Create enjoyment and love of books – a lifelong habit in the making.
(adapted from Doll & Doll, 1997).

Of course, the challenge is to create an environment that allows for these advantages to occur. On the part of a librarian this includes proper selection of material, appropriate presentation, assurance that there is comprehension of the inherent messages, and follow-up with the patrons.

History of clinical and developmental bibliotherapy

Many different librarians and therapists have been credited with initiating the use of books for healing, but the first that is mentioned in the literature was in the 1840s in mental institutions (Moody & Limper, 1971). It became a popular practice in libraries in USA in the 1920s, and was used extensively in the following three decades. Bibliotherapy involved getting to know patrons and their psychological and emotional issues, and setting up programs of treatment including book referrals, reading groups and story time. Consultation between librarians and mental /medical health professionals was part of the process. Gradually, the roles of the librarian and of the medical teams separated, so that bibliotherapy became both an art and a science, with each profession focussing on their core skills. Clinical bibliotherapy usually involves therapy with individuals who need significant psychiatric or psychological intervention in their lives. This does not fit the role of a librarian, who was more likely to practice developmental bibliography, involving the use of books to help people who do not have specific mental disorders, but who need help in coping, adjusting, or understanding matters in their ordinary lives.

In the 1970s, this division had become particularly apparent, and R. J. Rubin (who later in 2006 received a service award from the American Library Association for her contributions including those in the field of bibliotherapy) set out the differences between institutional, clinical and developmental bibliotherapy in chart form. Institutional bibliotherapy involved the use of treatment through books within mental health institutions, and is not part of this overview. Rubin characterized clinical bibliotherapy as: voluntary or involuntary, in which a client with an emotional or behavioural problem is presented with imaginative literature for discussion with a professional, in order to achieve insight or behavioural

change. Developmental bibliography is: a voluntary process, usually in group format, in which a professional (including librarian or teacher) leads discussion of material, with an emphasis on the client's reactions and insights. The goal of the activity is for normal development and self-actualization. (Rubin, p.7).

Bibliotherapy is not well-explored among librarians – recent writers in the field comment on the paucity of research and development in the area (Lu, for example). It had fallen out of favour by the 1980s, and by the 1990s, the ALA subcommittee on bibliotherapy disbanded, and has not been revived. This may be as a reaction to the proprietary position taken by mental health professionals towards treatment through books, and a concern that librarians do not have the training of therapists. Even so, many librarians practice bibliotherapy to some extent in reader's advisory in the ordinary course of their activities. It becomes more than reader's advisory by the presence of a patron with needs to which the librarian can specifically identify and offer assistance.

Is there a role for the non-clinical bibliotherapist? Can a librarian add value to the lives of their young patrons by providing programs and other assistance using books that can help children and young adults heal or cope or grow? Is it possible for the librarian to merely chant "Read two books and call me in the morning" and make people feel better about themselves and the world? (Steele, 1994). I believe there is, and that it has not received the professional import that is due.

The purposes of bibliotherapy for children, as stated in the previous section, do not involve intensive medical, mental health or therapeutic training. Rather, they encourage the best of what children's librarians have to offer – empathy, an ability to see their patrons as unique individuals with specific needs, good collection management and reader's advisory skills, and good program development.

How to make bibliotherapy work successfully

Like all good children's and youth programming, it takes planning to make a bibliotherapy program in the library work successfully. It may start with reader's advisory. That means finding a theme which reflects a developmental concern or real-life issue. The search for relevant material within the collection will ensue. A specific program can be storytelling, book discussion, summer reading program special theme day, or book talk. Perhaps the idea for the theme will come from suggestions from a youth advisory group, or from an individual child, her parent, or her teacher, who express an interest in a particular problem. It can be health related, a life cycle event, or a growth stage, for example. Rubin then suggests the following steps, in the form of answering the questions:

- To build a bibliotherapy program from the idea/theme at hand, which and how many children and youth will this program serve?
- What will the program accomplish for its participants?
- Who is responsible for planning, implementing and monitoring the program?
- Will it involve consultation with a counsellor, a teacher, or perhaps even a therapist in order to gain maximum benefit from the program?
- What types of media and selections best match the participants and purpose of the program?
- What activities will best reinforce the messages that are being suggested by the selections?

- Who is responsible for monitoring responses, recognizing serious emotional disturbances, and ensuring referrals to child therapy programs or to mental health professionals, if necessary?
- Finally, the program should be monitored, reviewed, and revised as needed.

The following two sections show two specific examples of when bibliotherapy is used successfully by modern librarians for appropriate situations.

Disasters and tragedies

It is a very natural role for a librarian to provide support and understanding in the event of national disasters and tragedies, through books. After 9/11 devastated America in 2001, after Katrina hit New Orleans, and after the Oklahoma bomber terrorized that city, librarians prepared bibliographies and made recommendations about books for children to help them adjust to such bizarre occurrences in their world. Beyond reader's advisory, though, they also developed non-clinical programming. They did not concern themselves with stepping on the toes of the medical profession, but were careful not to provide medical advice. Rather, they did what they know best, and used books to help people understand and cope with catastrophes. (Lu, 2008).

Local disasters such as teen violence, gang shootings, and similar events, often raise questions like "why" and "how can this happen" by youth patrons and pre-teens, or it initiates questions by parents about how to discuss these situations with their kids. Again, librarians can provide more assistance than just a list of books. (Driscoll, 1999). They understand the power of literature in helping kids cope, and they because events are in the news, they are aware of the specific incidents that are causing questions to be asked. When they provide recommendations, they can have conversations with the patrons face to face, inquiring about the specific area of concern, or informally asking how the patron is coping with the disaster. This interaction provides more than a pamphlet ever can – it enhances and personalizes the patron's experience, and gives greater opportunity to provide appropriate resources. It is an example of going beyond reader's advisory, to a non-clinical bibliotherapy practice.

Special Libraries

Bibliotherapy is an important feature in special libraries that exist for children and youth, particularly in hospitals and associations dealing with childhood disease. In Vancouver, the Family Resource Library (FRL) at BC Children's Hospital has played an assisting role with sick kids who need to understand about hospitalization, illness, separation from parents, and even death. Their online catalogue indicates a collection of both children's literature and non-fiction books, whose purpose is to assist children to cope with their situation. Of course this is not the only function of the library, but it is an important role. The FRL website provides a list of other specialized libraries in BC, specifically attached to associations focussed on a health issue or disease. These include BC Cancer Agency Library, Family Support Institute, BC Epilepsy Society, Autism Society of BC, Lower Mainland Downs Syndrome Library, among others.

Conclusion

Based on the LIS professional skills provided in the degree program, a librarian has the skills necessary to provide good developmental bibliotherapy. In addition, certain characteristics or personality traits have been associated with successful bibliotherapists. They are identified as people who identify with others, and have a good sense of self-esteem. They believe in others and are optimistic about the ability to achieve results with positive motivation and respectful approaches to others. Good bibliotherapists act with maturity, and with confidence in the potential benefits of their efforts. (Rubin, 1978). These qualities, albeit unscientific and unquantifiable, all describe the persona of someone in the role of a “helper”, who combines skill with passion and intention.

When used properly in a library setting, bibliotherapy will enhance the library experience of children and youth, and provide them with valuable tools for gaining personal insight and problem-solving within the common issues of ordinary development and in their worlds. The use of bibliography should be strongly endorsed, encouraged, and supported by librarian associations, and by child – focussed programmers in our library systems.

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One Small Step for Man, One Giant Leap for Literacy: Male Involvement in Library Early Literacy Programs

Sasha Ayowright for
Judith Saltman, LIBR 527

Over the past few decades, the definition and duties of fatherhood have changed, especially in the Western world (Morgan et al. 168). Not only are household duties and financial responsibilities more equally shared between men and woman, the duties of childcare and nurturing are beginning to be shared in a greater fashion than before: “The ‘new father’ is more involved in family than fathers of earlier generations; he assumes multiple roles...the term ‘fatherhoods’...has been used to describe the increasingly diverse ways fathers can be involved in families” (Morgan et al. 168). However, despite the increased number of fathers seen walking around with babies in slings or changing diapers in malls, traditional library programs still experience a shortage of male participants. This can be due to several different factors that libraries need to address in order to promote and support the important element of male involvement in children’s early literacy. As many researchers have shown, fathers play a large part in creating a literate family environment and children need to see literacy activities being modeled by both genders (Saracho, Literacy, 355).

There has been a lot of research done in the area of fatherhood and men’s influence on children. This research has been largely focused on “concerns for worrisome educational and socio-emotional effects of father absence, particularly in families living in poverty” (Honig 665). These studies all agree that the absence of fathers in their children’s lives – particularly the lives of male children – can have a significant negative impact on the children’s educational achievements and social behavior (Honig 665). However, the past forty years has seen the focus shift to two primary areas of interest: “the relationship between child development outcomes and patterns of the fathers’ involvement and absence...and examining ways fathers balance economic provisions, household work and participation in child-rearing practices” (Saracho, Fathers, 403). These studies look more deeply and broadly into a wide range of male interactions with children of all ages, and have focused on fathers’ influences on aspects of their children’s lives such as peer relationships, empathy, and their future bonding with their own children (Honig 666). Honig also notes that current researchers are expanding their focus to include male influences apart from biological fathers; children also live with and are influenced by stepfathers, grandfathers, foster fathers and the male partners of their mothers (666).

Studies have shown that parents’ involvement in their children’s education has a great positive impact, especially on their acquisition of literacy. A 2004 study by Gillanders and Jimenez found that the relationship between active parental support and the literary practices at home contributed to the children’s positive effects on literacy learning: “Family members recurrently read to children, modeled reading to children, made reading and writing materials accessible to children, and stimulated children to raise and respond to questions” (quoted in Saracho, Fathers, 406). Another 2004 study, this one done by Marks and Palkovitz, strongly encourages that families are careful to ensure fathers’ participation (quoted in Saracho, Fathers, 406). Very often in studies, the “parent” in “parent involvement” is understood as the mother (Morgan et al. 168), while “research on fathers’ involvement has...held negative connotations or been inadequately conceptualized” (Saracho, Fathers, 406).

Past researchers have primarily focused on the maternal influence because “it was assumed that mothers were the primary caregivers who were responsible for teaching young children to read and

write” and “fathers [had] limited interest...in their children’s academic learning” (Saracho, Fathers, 406-407). These ideas are increasingly challenged by newer research that suggests that fathers are participating in equal amounts to their partners. They participate in all aspects of literacy activities from reading with their children recreationally to establishing consistent reading and writing routines (Saracho, Fathers, 407). Ortiz, in particular has conducted several studies in the area of paternal involvement with literacy practices and has identified three major areas of their participation:

1. *Curiosity of print* referred to the fathers’ reactions to their children’s natural interest in reading and writing activities. For example, fathers would read newspapers, books and magazines in the presence of their children and then asked them questions concerning the nature of the activity. Children usually imitated their fathers’ reading behaviors.
2. *Personal values and beliefs* extended the fathers’ early literacy participation, For example, when fathers and children discussed the needs of learning to read and write or when fathers modeled reading behaviors in their children’s presence, fathers communicated to their children the importance of literacy learning.
3. Marital role function influenced the level of democracy in the fathers’ early literacy participation. For example, [it was] found that fathers who ‘share’ childcare responsibilities...with their spouses were those who engaged more in joint literacy activities than those that ‘divided’ such duties.

- Saracho, Fathers, 407

It is important to challenge the perceived stereotype that teaching children how to read and write is solely the female responsibility and “several researchers... recommend that fathers extend their literacy practices beyond books or schooling” (Saracho, Fathers, 408). Libraries have traditionally been a large part of promoting literacy, not only providing access to books but through children’s programs that entertain and educate. In their examination of fathers’ involvement in family literacy programs, Morgan et al. observed that “[p]rogrammes aimed at increasing father-child involvement in children’s literacy development have been implemented in recent years with varying degrees of success...[and] most have experienced difficulties in recruitment and participation” (170).

Visits to storytimes provided by various branches of the Vancouver Public Library seem to confirm this observation: in twenty different storytimes provided in the month of November (Baby, Toddler, Preschool and Family), fourteen groups consisted solely of women and babies. Of the remaining six storytimes, four were attended by one man each, one had two men and the last was a Family Storytime that had four men present – one solo and the other three with their female partners. Morgan et al. provide several possible explanations for the lack of male participation in literacy programs: fathers may be reluctant to participate in family literacy activities because “[they] are entering into practices that are valued and have already been established by mothers...such practices may not hold the same value for men...and mothers may have stronger beliefs than fathers in their own ability to help improve children’s reading skills” (169). However, low father participation in these programs may simply be for practical reasons: “most are provided during the working day...[and] are less accessible to men (who are more likely to be in full-time employment than women)” (Cairney, quoted in Morgan et al. 170).

One solution for the latter problem, of course, is hosting programs in the evenings and on weekends. The Vancouver Public Library’s increasingly popular Man on the Moon program primarily

takes place during these alternate times; male caregivers need to register for this program and the spots usually fill up immediately (Mendes). This program was started in 1999 by the Vancouver Public Library's director of youth services and community relations at the time, Janice Douglas. The program was the brainchild of several meetings with early childhood care workers who felt that men were not playing a large enough role in the literacy development of their children. The Man in the Moon program spans eight-ten weeks and each session lasts an hour. The majority of the programs are done in English, but funding from the Vancouver Foundation has allowed VPL to expand and offer the program in Cantonese and Spanish (Mendes). The executive director of the Vancouver Public Library Foundation, Brenda van Engelen, is glad that the Vancouver Foundation recognizes that "Man in the Moon is a conscious effort to connect the male caregiver with the important role of being a teacher and role model in their child's life" ("Men, Babies and Books").

Man in the Moon is a men's-only program; the participants are fathers of all varieties (biological, grand, step, etc.) and the program leaders are all men with library or early childhood education backgrounds. It is a very unique response to the problem of low male participation in regular storytime groups. In the Lower Mainland, only the Vancouver and Surrey library systems offer this program. The Greater Victoria Public Library holds a Guys' Night Out program and the Calgary Public Library offers a Baby Storytime for Dads but similar programs across Canada were difficult to find¹. Library systems that want to boost male participation in the literacy activities of children should definitely consider holding similar male-centric programs. A 1986 Swedish study found that "father were more likely to display affectionate behavior and engage in more play with the 8-12-month-old infants when alone with their babies and mothers were not present" (Honig et al. 668).

Man in the Moon program leader Marcus Mendes agrees with the findings of this study. He has participated in this program for five years and believes very strongly in the importance and positive impact of this program. At the end of the program run, the adult male participants are given a questionnaire to fill out; one of the questions concerns the men's feelings towards the "men only" aspect of the program. He says that ninety-five percent of respondents really appreciate it, while the other five percent have no strong feelings either way. Many of their answers cite a newfound confidence in their ability to soothe, nurture and simply care for their infants in their own ways. Several of the men had participated in other library or community offered literacy programs but felt out of place amongst all the women and were self-conscious about "doing something wrong" (Mendes). Being in an all-male environment and being led by another man allowed the participants to interact freely with their children and each other.

Male-centric programs can also be important aids to ease "intergenerational changes in fathering" (Honig et al. 668). For example, traditional Korean culture dictates a very strong divide between male and female duties relating to childcare. Mothers cared for their children until five years of age; after this, boys moved into the men's quarters and were taught and cared for by their fathers. Men were not expected to take an interest in their daughters, and traditionally, no contact was permitted between the two genders (Yi 19). Jung and Honig conducted a study in which they interviewed several intergenerational families and found that the current generation of Korean fathers exhibited "flexible and empathetic involvement with both male and female children" (43). There were significant differences in the responses of the current fathers and those of their own fathers (the children's grandfathers).

¹ Only the public websites of Canadian capital cities (or a second major urban center such as Vancouver and Toronto) were examined for library programs directed at male caregivers.

These differing attitudes towards father-child interaction can cause conflict between the generations as the younger generation struggles to make changes that the older generation may not understand or approve of. Childcare has been so tightly bound to the maternal realm that it can be difficult for older generations of men to see their sons in the role of “nurturer” instead of “provider”. This attitude can foster self-doubt or reluctance in the younger men about their abilities to care for their children. Libraries can become an incredible refuge and resource for fathers by offering programs such as Man in the Moon. Sara Willoughby-Herb and Steven Herb, both specialists in children services, published a wonderful book for librarians in 2002 called “Connecting Fathers, Children, and Reading.” It features a lot of detailed and thoughtful information about welcoming fathers into the library and how to provide fathers with the techniques to promote their children’s literacy development and give them hands-on experience in a supportive environment. Seeing their peers – men of all ages, occupations and ethnic backgrounds – shed their inhibitions for the love of their children is a great equalizer and motivator. Perhaps Man in the Moon program leader, Jon Scop says it best in a quote for the Vancouver Foundation: “It’s still viewed as sort of strange for dads to be involved. It’s a good thing, but it’s still a new thing. These guys, I don’t want to tell them this, but they’re pioneers” (“Men, Babies and Books”).

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Launch of *Picturing Canada*:

A History of Canadian Children's Illustrated Books and Publishing

Submitted by Noreen Ma, Children's Librarian, South Hill Branch, VPL

*On June 25, 2010, Gail Edwards (Douglas College) and Judi Saltman (UBC) celebrated the Vancouver launch of their epic tome *Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing*. In the cozy Children's Department of the Vancouver Public Library, surrounded by several hundred friends, colleagues, admirers and supporters alike, both authors delivered their speech: a folktale of their long and arduous journey that entailed intensive research, over 130 interviews, and travels to archives and libraries across our own Canadian terrain; an expedition that spanned more than a decade. Both Gail Edwards and Judi Saltman have kindly consented to having their speech printed in YAACing. Please enjoy!*

*Edwards, Gail, and Judith Saltman. 2010. *Picturing Canada: A history of Canadian children's illustrated books and publishing*. Toronto: University of Toronto Press.*

In folktales, all quests begin with a vision, an urgent call to action, or something as simple as a plea to “Bake me a bannock, and roast me a collop for I’m off to seek my fortune.” In stories, those who go on quests have no idea what lies ahead during the journey.

Our quest began 11 years ago, on a December morning, not with bannock or collops, but with coffee and croissants at a Vancouver cafe, as we sketched out the first draft of a joint research project that drew on our shared education in librarianship and on our individual discipline-based academic and professional careers. We wanted to create an interdisciplinary history of Canadian children’s illustrated books and publishing that would be of interest equally to the academic and professional communities, be accessible to both scholars and practitioners, and combine our research expertise in children’s literature and library services, Canadian history, art history, and the history of print culture.

And, as in any folktale, at the beginning of the journey, we had no idea what difficulties we might encounter along the way. When we received news that our grant application had been successful, we took a deep breath and set off. We drafted interview questions, compiled bibliographies, mapped out a research strategy, and signed a contract to write a book. We anticipated that it would take about two years to complete the research and draft a manuscript. Our great adventure took the next eleven years.

Our project was shaped by a set of questions about the interaction of image and text in children’s books, about the development of Canadian children’s publishing, and more specifically about nationalism and identity in Canadian children’s illustrated books. What do Canadian children see when they pick up an illustrated Canadian children’s book? Do they see themselves reflected in the images and texts? Have those images changed over time, and why? What is particularly Canadian about the illustrations? What do

authors, illustrators and publishers think about Canadian identity in the books that they create? And perhaps most importantly, why have critics argued that Canadian children need Canadian children's books in order to develop a Canadian cultural identity?

Our research over the next decade took us across Canada. At the Rare Books and Special Collections Division of the University of British Columbia Library, we examined early children's publications and obtained scans of images. Through the generous help of the librarians in the Education Library at UBC and at the Vancouver Public Library, teetering piles of children's books covered every surface of our living and work spaces. At the Osborne Collection of Early Children's Books at the Toronto Public Library, the Head, Leslie McGrath introduced us to the marvellous Canadian peaceable kingdom imagined by C W Jefferys for author David Boyle's 1908 collection, *Uncle Jim's Canadian Nursery Rhymes*, which was our unanimous first choice for the cover image of *Picturing Canada*.

At Library and Archives Canada in Ottawa, we examined the manuscripts and artwork of many award-winning illustrators whose work shaped the look of children's publishing in Canada over the last four decades, from Elizabeth Cleaver and Ann Blades to Ken Nutt and Marie-Louise Gay. The opportunity to see the evolution of a picturebook from preliminary sketches to the finished artwork gave us new insight into the creative process involved in works in which text and image interact on the page.

The children's literature community includes associations, organizations, and institutions whose corporate memory was critical to our research. The Canadian Children's Book Centre; the Canadian Library Association; and IBBY Canada all provided information that helped us to document the history of the children's literature community in Canada. We read through long runs of newspapers, magazines, booktrade, professional and reviewing journals, annual reports of libraries, and a variety of reports and Royal Commissions on the state of publishing in Canada, to trace the development of Canadian children's publishing, look for evidence of reader responses to Canadian children's illustrated books, and document the changes in the ways that children's literature communities talked about and used Canadian children's books. We corresponded with librarians at university and public libraries across Canada, who lent us the golden keys to unlock boxes of treasures on our quest by answering questions, tracking down information, and providing us with access to a wide range of materials.

Unlike the protagonists of many folktales, we didn't have to wander endlessly through a dark wood on our quest—rather, we were welcomed into the well-lit homes and studios and offices of authors, illustrators, publishers, editors, designers, librarians, children's literature specialists and booksellers from St. John's to Montréal to Victoria. Their experiences, memories, and reflections allowed us to document the history of children's publishing in Canada.

Folktales remind us that the quest requires patience and persistence. The process of gathering, transcribing, editing and indexing the interviews would take several years of sustained work. As we reshaped and edited and polished successive drafts of the manuscript, our wonderful editors at the University of Toronto Press, Siobhan McMenemy, Ryan Van Huijstee, and Frances Mundy offered sustained and patient assistance (and the occasional stern warning) as the project moved forward towards publication.

And so, after 11 years, we have written the first interdisciplinary history of children's publishing in English-speaking Canada through the lens of Canadian children's illustrated books. By focusing on the particular histories of children's publishers and the books they have issued, we hope to trace both changes

and continuities, using the books as the primary sources to interrogate the question of cultural identity, explore the ways that creators and readers interact with texts and images, and document the contributions of the various professional communities involved in shaping and sustaining Canadian children's literature.

And now we come to the end of our story, not with the expected phrase "and they lived happily ever after," but at the lovely moment that precedes it -- the moment when we have the opportunity to thank everyone who supported and encouraged us throughout the long process of bringing our research to completion. At various critical moments when the task seemed overwhelming and we found ourselves wondering if the process of research really was destined to be as endless as this speech, our colleagues, our friends, and our families provided invaluable feedback and support and exercised remarkable patience.

The complexities and costs of a project of this size are considerable. This book, and the research on which it is based, was supported by the Social Sciences and Humanities Research Council of Canada, grants from the University of British Columbia, the Bibliographical Society of Canada's Marie Tremaine Fellowship, and the International Board on Books for Young People – Canadian Section's Frances Russell Research Award. Through the generosity of Steve Koerner and the Moss Rock Park Foundation, we were able to negotiate permissions for the reproduction of the 20 colour plates and 40 black and white images that introduce readers to the breadth of images in Canadian children's picturebooks.

Throughout the project, we worked with almost 100 graduate research assistants from the Master of Library and Information Studies Program, the PhD Program, and the Master of Arts in Children's Literature Program at SLAIS. They completed background research, helped us to develop a database of Canadian award-winning illustrated books, designed and mounted a website for the project (www.canadianchildlit.ca), and organised an exhibition of Canadian children's illustrated books, based on *Picturing Canada*, at the Rare Books and Special Collections Division of the University of British Columbia Library.

And finally, we are grateful for the creativity and passion of the librarians, editors, designers, publishers, writers and illustrators, teachers, booksellers and critics who share a passion for connecting children and literature. The book that we have written is the beginning, the opening of a dialogue, a conversation that we hope will continue. Our research is grounded in the belief that children need books that will engage their imagination, encourage their interest in the pleasures of the printed page, and inspire their hearts and minds. We believe that a vibrant and healthy Canadian children's publishing industry is vitally important if Canadian children are to see themselves in the images and texts of the books that they read. Canadian publishing has always been a precarious activity, and we hope that our research will be a reminder that a healthy indigenous book trade in Canada is a vital component of Canadian cultural production.

And now, we hope that you will join us in sharing bannock and collops, as we carry on the journey, seeing what new discovery is around the next horizon.

Tenth Annual Writing & Book Camp at Vancouver Public Library

The tenth annual Writing & Book Camp at Vancouver Public Library was a whirlwind week at Central from August 9-13, 2010. This year's camp had 122 enthusiastic young readers and writers enrolled with an additional 14 on the waitlist—more than have ever attended! Campers came from as far away as Anacortes, Washington, and Winnipeg, Manitoba. The young writers attended a series of writing workshops from Canadian authors and illustrators including “Writing through Improvisation,” “An Intro to Making Your Own Comic Books,” and “So You Think You’re a Villain: The Art of Crafting Characters that are Dreadful and Dastardly.”

Campers were lucky to have five well-known authors address them with Keynote talks each afternoon: Carrie Mac, Polly Horvath, Susin Nielsen, Sarah Ellis, and Meg Tilly. Carrie Mac opened the week on Monday afternoon to critical acclaim for her forthright honesty and hilarity and Meg Tilly rounded it off with much success (camper to Meg: “You are the most awesome speaker I have ever seen ever.”)

Library staff from all departments joined together to make the week a success by delivering awesome teen book talks, guiding campers on tours of the library's writing and publishing resources, helping them explore Special Collections, and ensuring that laptops and projectors galore were set up and ready to go at the drop of a hat. Book Camp volunteers brought wonderful energy and enthusiasm to their roles in counseling and assisting.

The week ended with the Gala which featured sixteen of the campers reading from their original work for a crowd of campers, parents, volunteers, and library staff. Emcee Mike Fly had the crowd in stitches as he improvised a character from each reader's story in order to introduce the next camper. Acting City Librarian Diana Guinn introduced the evening and Book Camp co-founder Joy Gugeler said a few closing words. Workshop leaders and keynote authors were on-hand to autograph copies of their books much to the campers' delight. Black Bond Books had a successful evening of sales, with Susin Nielsen's brand new YA book *Dear George Clooney, Please Marry My Mom* being a crowd favourite.

Thanks to all of the volunteers, sponsors, workshop leaders, authors, staff, and campers for making the Camp a success!

For a few photos of the Camp, check out

<http://www.flickr.com/photos/vancouverpubliclibrary/sets/72157624704204908/>.

To see more Book Campers in action, come to Word on the Street Vancouver on September 26th at Vancouver Public Library.

Meghan Radomske is a student in the Master of Library and Information Studies Program at the University of British Columbia, the Co-Secretary of YAACS, and this year's Writing & Book Camp Coordinator at Vancouver Public Library.



Stellar Book Award Winner

The Young Readers' Choice Awards Society of BC is pleased to announce the 2009/2010 winner of the Stellar Book Award is *Choices* by Deborah Lynn Jacobs.

Teen reviewers said the book was "addictive" and "thought provoking". One teen said it "might be the best book I have ever read"! Another wrote "In life we make choices every day and it is up to us to make the right choice."

Teens of B.C. have made their choice for the winner of the 2009/2010 Stellar Book Award. Congratulations to Deborah Lynn Jacobs!

Our thanks to all the teens who selected the nominees, read the titles, reviewed and voted for this year's Stellar Book Award.

Stellar 2010/2011 Nominees Announced

The Young Readers' Choice Awards Society is pleased to announce the nominees for the 2010/2011 Stellar Book Award in preparation for the new Stellar season in November.

Stellar Book Award -- Fiction & Information Nominees 2010/2011

The Summoning by Kelley Armstrong

Tales From Cook's Cove: One For Sorrow by Mary C. Sheppard

Starclimber by Kenneth Oppel

Getting the Girl by Susan Juby

The Apprentice's Masterpiece by Melanie Little

Alexandria of Africa by Eric Walters

The Lit Report by Sarah N. Harvey

My Mother is a French Fry and Further Proof of my Fuzzed-up Life by Colleen Sydor

Word Nerd by Susin Nielsen

Gotcha! by Shelley Hrdlitchka

Gravity Journal by Gail Sidonie Sobat

Chanda's Wars by Alan Stratton

Lockdown by Diane Tullson

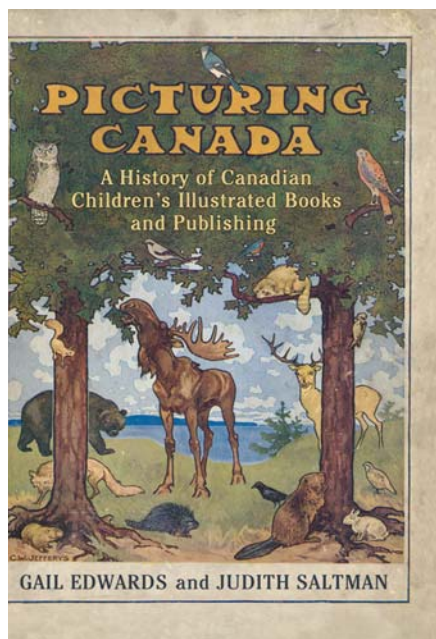
Our thanks to the Teen committees in Richmond, North Vancouver, Surrey and Prince George for deciding the nominees for B.C.'s 2010/2011 Teen Readers' Choice Award!

LIBRAFILES: LIVES OF REMARKABLE LIBRARIANS JUDITH SALTMAN: A MODEST LIFE OF RICHES

By Pamela Fairfield

This article first appeared in the BLCA Browser July 1, 2010 issue and is being republished with Browser's permission and the permission of the author.

Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing (University of Toronto Press)—an essential literary collaboration between Gail Edwards and Judith Saltman—landed on the publishing scene in May 2010, as not only an integral work of Canadian publishing history and the history of childhood in Canada but also as a fitting culmination of the many accomplishments in the rich life of Judith Saltman. It is remarkable to have a text that analyzes the artistry and consumption of illustrated books for children in Canada, while also addressing the engendering of children's librarianship. On a cellular level, this volume embodies Judi Saltman's love for literature and all things delightful in the literacy process that unfolds during the life of a child.



As students of Judi Saltman, both past and present, we take with us into our journey

through children's librarianship not only Judi's vast knowledge of children's literature and publishing but her fervor that conjures a renewed sense of "the wonder of childhood." A lecture from Judi is not just about a child's literature choices and the essential elements of children's programming but weaves together life lessons for the new librarian that are punctuated by the stars we see in Judi's eyes as she takes us across a landscape where we witness once again the sweet naivety of a child's heart and the delights that alight therein and stay with us throughout life. This unique talent for teaching that invokes renewed passion and uncovers a deep understanding for children's literature by giving memory to that tentative time in life when we were once constantly discovering new worlds through words won Judi the prestigious University of British Columbia Killam Teaching Prize in the spring of 2003, an award that requires the nomination of her students. That she considers this to be one of the most important honors during her life as a teacher speaks to Judi's commitment as an activist for children's literacy, as she helps shape and shepherd the interest of new students into a living passion for Children's Librarianship. By doing so, she ensures the constant cultivation of a vibrant and knowledgeable community of librarians who help spread the word of literacy to all children.

THE EARLY YEARS

Luckily for us Judi returned to Vancouver in 1973 after her first major role as a Children's Librarian at Toronto Public Library (TPL) (1970-1972), where she rapidly developed her true colors as a professional, ready to spearhead

any project that came her way. During her years at TPL, she works with a team of talented librarians. TPL had become known internationally from the early twentieth for its quality children services and high standards of selection, attracting librarians from around the world to join in their expertise. This was also the training ground for Judi's mentor, Sheila Egoff, acclaimed author, professor and children's librarian, who would continue to inspire Judi throughout her life.

It is in Toronto where Judi fully encounters the capacity of the picture book that "now occupies a significant position in the world family of Canadian and international children's literature." She discovers the importance of Canadian publishers like Kids Can Press as independent specialists of the book trade, publishing some of the first Children's books of the era containing current, valuable and significant stories by and about Canadians that contribute to the creation of history and myth; in short, a child's story of Canada. In Toronto, she also discovers that the power of the story not only materializes in books but is embodied by the unique creature—the storyteller. She encounters an important mentor—Alice Kane—one of the founders of the Storytellers School of Toronto. It is here where she learns the depth of the storyteller's role and how to release the power of the story through voice and presence. This will become the root of her ability to present successful storytimes to children of all ages.

The charm of Judi's personality comes from a modesty she brings to everything, despite her remarkable life of accomplishments. During our interview she fondly remembers her first moments as a young librarian and the terror we all feel as we enter the room for our first preschool storytime. It is hard to believe that a woman with such a prestigious history once walked the very path we all take as we graduate with curiosity and trepidation into our new profession. We can only hope that we transform

as quickly as Judi once did into librarians that mark the world of early literacy with such an eloquent yet sizzling zeal. But this is a tall order to fill as her accomplishments are far reaching.

Excited about the cutting edge tools for librarianship she gathered in Toronto, Judi returns to Vancouver in 1973 to accept the role of Head of Children's Services for West Vancouver Memorial Library. Here she has the opportunity to transform her unique Toronto experiences into the development of a host of inventive programs: preschool storytimes, puppetry, children's literature courses for adults and creative dramatic storytelling for older children. She quickly realizes that developing a contemporary library collection that includes a significant audiovisual component is integral to the process of creating programming that will effectively enhance a child's interest in literacy. It is the very spark that is initiated during a successful children's program that propels children to the library shelves to seek out their favorite story in whatever format they so choose. The ultimate goal is to maintain the light that turns on as a child's mind opens memory to the first reading of that story.

A PATH TO TEACHING

Throughout the 70's Judi continues to develop and deliver effective programming to preschool and school-age children, visiting classrooms in her catchment area on a constant basis, capturing more and more children in her literacy net as she goes. In 1979, Judi leaves West Vancouver Memorial Library, when she is asked by Sheila Egoff to become her research assistant for her latest venture, *Thursday's Child: Trends and Patterns in Contemporary Children's Literature*, (ALA, 1981), covering children's literature from 1960 to 80 inclusively. It is during this time that her passion for teaching comes into full view as she takes on her first instructor's role in 1980 for the SLAIS department and Education Faculty at UBC,

followed by a year in the Education department at Simon Fraser University. In 1981, realizing the importance of augmenting her education, Judi travels to Simmons College in Boston with renowned children's author, Kit Pearson, where in 1982 she receives her Master of Arts in Children's Literature. In 1983, Judi leaves her beloved position as Children's Librarian at the Kerrisdale Branch of Vancouver Public Library and accepts the tenure track position of Assistant Professor at SLAIS, UBC. During this prolific year she also begins work on *The Riverside Anthology of Children's Literature* (Houghton Mifflin Company, 1985) which ends up selling over 100,000 copies and has been used extensively as a textbook in English, Education and Library and Information classrooms throughout North America. Shortly after, Judi is approached by Oxford University Press to produce a book called *Modern Canadian Children's Books: Perspectives on Canadian Culture* (1987). In this snapshot of the period 1975 – 1985, Judi states that picture books are a "microcosm of a country's literature for children, reflecting in miniature the nation's themes and cultural vision," by marrying "art and text into an indivisible whole," and offering children a "bright kernel of experience." During this same year she publishes *Goldie and the Sea* (Groundwood Books, 1987), the story of a child artist who wants to visit the ocean so she can reproduce in drawings what she sees there. During this monumental year, Judi also becomes pregnant with her daughter. Becoming a mother transforms her work from print-centered to child-centered; and her new experience as a mother propels her into the emotional life of children and by nature, influences her decisions in the development of syllabi within the Children's Literature focus of SLAIS. In the following years at UBC Judi continues to develop youth services and children's literature courses into a unique concentration that attracts students, professors, authors and library professionals from beyond Canada to join in a special experience that takes us back to "the wonder of being in the world."

TODAY

Judi Saltman is now Associate Professor for the Master of Library and Information Studies (MLIS) at the University of British Columbia's School of Library, Archival and Information Studies, as well as the Chair of the Master of Arts in Children's Literature Program (MACL) at UBC. Areas of special interest that have inspired her to develop and teach eight separate courses at SLAIS are: the historical development and criticism of Canadian literature for children and young adults; the historical development of illustration and design in children's books; the historical development of Canadian publishing for children, within the context of the history of the book in Canada; and services for children and young adults in public libraries. Judi's expertise in these areas and the talents of other faculty members and adjunct faculty at SLAIS have helped to develop a specialization within the MLIS program that is respected both nationally and internationally and inspires students across North America and beyond to become master candidates in the MLIS program at UBC.

Judi spearheaded the planning committee to establish the Master of Arts in Children's Literature Program (MACL) at UBC, for which she became Chair upon its inception in 1999 (a seat she maintains to this day). The MACL Program is a unique university program based on multidisciplinary and academic cooperation, jointly offered by English, Creative Writing, Language and Literacy Education and the School of Library, Archival & Information Studies. The program offers a multidisciplinary perspective on the full life cycle of children's literature—the creation and publishing of the literature, its critical analysis and the pedagogical approaches to literature in interaction with children in schools, homes and libraries. The MACL Program is the only one of its kind in the world offered from such a broad, multidisciplinary perspective and the only

Master's program in Children's Literature in Canada.

Judi Saltman's publications, awards and life experiences can not really be told in such a brief story. But some of her latest and most prestigious accomplishments include: the 2009 CAPL/Brodart Outstanding Public Library Service Award, presented annually for outstanding service in the field of Canadian Public Librarianship. There could not be a more fitting award for someone who has dedicated so much of her life to literacy for children and families.

In 1990, she published an important text with Sheila Egoff: *The New Republic of Childhood: A Critical Guide to Canadian Children's Literature in English*. It discusses such topics as realistic fiction, fantasy, science fiction, picture books, historical fiction, folk and fairy tales, poetry and verse, and the growth of Canadian publishing.

This volume brings essential literary criticism to the most relevant titles in Canadian children's literature from the 19th Century to 1989 with some classic titles from the world of children's literature serving as reference points.

An ongoing project that holds great importance for children's and teacher librarians, as well as students and researchers in children's literature is a database that Judi and Gail Edwards have developed as part of the research for *Picturing Canada*. The website, Canadian Children's Illustrated Books in English (<http://ccib.arts.ubc.ca/>) was developed with the research collaboration of SLAIS graduate students over 11 years. This website provides hundreds of annotated resources on aspects of Canadian children's books, international illustration and children's publishing in Canada, as well as links to electronic resources and a searchable database of award-winning Canadian children's illustrated books. Here, the history of publishing for children in Canada is examined through the lens of the illustrated book.

Equally as important are a number of grants won for Gail and Judi's most recent collaborative effort: *Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing*. This volume, so essential to the fields of Book History in Canada, Early Literacy, Children's Literature, Education and Library and Information Studies, has been supported by the following granting agencies: the Social Sciences and Humanities Research Council of Canada, the Moss Rock Park Foundation, the UBC Hampton Fund and HSS Research Grant, IBBY-Canada and the Bibliographical Society of Canada.

PICTURING CANADA

Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing was celebrated in a summer-long exhibition at UBC Library's Rare Books and Special Collections department. The exhibition took a thematic look at the evolution of illustrated books for children - considering the portrayal of Aboriginal peoples, the reflection of the country's national and regional identities, multiculturalism, the evolution of Canadian publishing for children and the introduction of different technologies and formats used to create illustrations for children's books.



(Photograph courtesy of Shannon Ozirny)

The exhibit served as a visual companion to *Picturing Canada* and showcased Canadian illustrated books from 1825 to the present.

Three SLAIS master's graduates worked under Judi's supervision on this evocative exhibit: Shannon Ozirny, Meaghan Scanlon and Genevieve Valteau.

The exhibition took place from May 7, 2010 to August 31, 2010.

Today, to quote Judi from her work, *Modern Canadian Children's Books*, "the picture-book genre is the fastest growing, most aggressively marketed, and most vital sector of the industry in Canada." We can only hope that our field continues to be inundated with the passion and intelligence we have witnessed in the life of Judith Saltman in the effort to keep the Canadian picture book alive as an essential

element of early literacy. Come to UBC to experience the exhibit and to celebrate the inauguration of *Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing* into the canon of Children's Literature.



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