

THE OFFICIAL JOURNAL OF THE YOUNG ADULT LIBRARY SERVICES ASSOCIATION

young adult library services



VOLUME 11 | NUMBER 3

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INSIDE:

THE BIG PICTURE OF
YA SERVICES

LISTENING WITH
OUR EARS

E-BOOKS: WHAT'S
THE BIG DEAL

AND MORE ...

AWARDS
ISSUE

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About This Cover

Find the best books and media for young adults each year with YALSA's Best of the Best. At www.ala.org/yalsa/best, you'll find downloadable tools to promote these titles in your library.

You can also join The Hub Reading Challenge through June 22.

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Statement of Purpose

Young Adult Library Services is the official journal of the Young Adult Library Services Association (YALSA), a division of the American Library Association. YALS primarily serves as a vehicle for continuing education for librarians serving young adults, ages twelve through eighteen. It will include articles of current interest to the profession, act as a showcase for best practices, provide news from related fields, publish recent research related to YA librarianship, and will spotlight significant events of the organization and offer in-depth reviews of professional literature. YALS will also serve as the official record of the organization.

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from the Editor

Linda W. Braun

It was ALA Midwinter, 7:45 a.m. on January 28, 2013, and I was in the audience for the annual Youth Media Awards in Seattle.

The large ballroom was buzzing as hundreds of people—some who had stood on line since before 7 a.m. to get good seats—waited to hear which author had been given the 2013 Margaret A. Edwards Award, and which books had won the Michael L. Printz Award, the William Morris Debut Novel Award, the Award for Excellence in Nonfiction for Young Adults, the Odyssey Award, and the Alex Award. Until the last moment, many were rooting for their favorites and debating the likely winners.

It's exciting being on site, but you can be part of the buzz with this issue of YALS. There's a full list of winners included, plus plenty of behind-the-scenes information. Angela Frederick, Chair of the 2013 Award for Excellence in Nonfiction for Young Adults, describes how her committee worked to select the winning title for the year. Teri Lesesne, Chair of the 2013 Odyssey Award Committee, gives readers an inside look at what it takes to evaluate an audiobook for teens and highlights their value for teen readers.

Do you want to feel more involved in the world of YALSA awards and lists? Can you read twenty-five books from YALSA's lists by June 22? That's what Gretchen Kolderup, member manager of YALSA's The Hub blog, challenges you to do. Or, maybe you really want to make sure that you have a good selection of award and list titles available in your teen collection. Erin Daly's article on the YALSA Teen Book Finder app will show you how to do that from the palm of your hand on mobile devices.

But this issue of YALS isn't just about awards and lists. You'll also find out how teen Nerdfighters in Orlando got to be a part of a new program sponsored by their public library. You'll find out what the ALA Digital Content Working Group (DCWG) is doing to help libraries build strong e-collections. You'll also get a chance to learn what YALSA discovered in a recent survey of members and nonmembers, and how the association's board is already working on initiatives to support the survey results.

Remember, at the YALS website <http://ala.org/yals>, you'll find a full set of reproducibles of YALSA's 2013 lists, along with materials and articles that complement each issue of this journal. Check it out. YALS

from the President

Jack Martin



Award season is here, and I know that lots of YALSA members (including myself) waited with bated breath to hear about who won what award at the Youth Media Awards that took place at 2013 ALA Midwinter Meeting in Seattle in January.

All year YA lit fans predicted and pontificated about which authors would take home the coveted Margaret A. Edwards Award for lifetime achievement, the Michael L. Printz Award, the Award for Excellence in Nonfiction for Young Adults, the Odyssey Award, and the William C. Morris Award. Now that these awards are announced, these same fans are agreeing or disagreeing about what won what. That's part of what makes it all so much fun.

Members of YALSA's selection committees read constantly in 2012 in order to determine the best titles for each selected list. They combed through boxes of materials, generously donated to the cause by publishers, so to find the best for the list they were working on: Best Fiction for Young Adults, Quick Picks for Reluctant Young Adult Readers, Popular Paperbacks, Fabulous Films, Amazing Audiobooks, and Great Graphic Novels. It's all connected to YALSA's mission to support and advocate for library services to teens. That mission definitely includes providing lists that help improve the reading and literacy skills of young adults.

Reading, literacy, and libraries are integrally connected, and YALSA is constantly thinking and rethinking how the awards, lists, and other initiatives support and extend these connections.

The association is looking at how to help library staff use the awards, lists, and other resources to build more robust afterschool programs for teens. YALSA works to provide resources so library staff can use the association's awards and lists in advocacy efforts for more and better services for teens.

Advocacy is always at the front of YALSA's priorities. It's a goal in the association's strategic plan. And, in YALSA's fall 2012 survey of members and nonmembers, advocacy was selected as one of the most important areas for the association to focus on. It therefore makes sense that advocacy is something the YALSA board of directors thought a lot about at their 2013 Midwinter meetings in Seattle. One agenda item focused on working with library administrators to increase teen library staff and services. In 2008 the Public Library Data Statistics reported that over half of the libraries responding had at least one full-time young adult librarian. In 2012, however, the percentage shrunk to just one-third.¹ This 18 percent reduction is alarming, and the YALSA board spent time at Midwinter brainstorming how our association might help library administrators understand the value of teen services to the library, to the community, and to teens.

In the broader advocacy arena, YALSA hosted the very first National Forum on Libraries and Teens just prior to Midwinter Meeting. This summit brought together librarians, experts on youth development, educators, administrators, researchers, academics,

and teen advocates from the for-profit and nonprofit world—all in the same room—to

explore how libraries must serve teens in the future. Facilitated by ALA President Maureen Sullivan, the summit's goal was to bring together a cadre of diverse voices in a version of a think tank. The results of the conversations were captured and will be used in the development of a white paper on the future of library teen services. (If you are interested in learning more about the National Forum check out the website at www.ala.org/yaforum. You might also consider joining YALSA's virtual town halls that are a part of this project.) YALSA is looking for new ideas and new directions, and this summit, along with the virtual town halls, are a big step forward.

How do awards, board discussions, and the National Forum on Libraries and Teens connect? They all relate to the work we do in libraries every day from recommending materials, to advocating for great teen services and staff, to building partnerships and planning for the future. YALSA is right there with you, helping to give you the tools you need to succeed. YALS

Reference

1. Public Library Association, *Public Library Data Service Statistical Report* (Chicago: PLA, 2012).

feature

The View from ALA

E-Books? So What's the Big Deal?

*By Chanitra Bishop
and Marijke Visser*

Navigating the current e-book market is no small feat and has librarians confused, frustrated, infuriated, discouraged, and in some cases ready to throw in the towel. Yet librarians still need to provide patrons, including teens, with the same resources they did prior to the e-book craze, and potentially provide access to richer resources made possible through technological advances.

Why Is It Such a Challenge?

These are uncharted waters for all of the players in the e-book ecosystem. Publishers are reinventing publishing for the digital world; libraries have to rethink their traditional models of service. Distributors and authors are also carving out different niches. Each player has a tremendous amount at stake, and with new twists occurring sometimes daily, it's understandable that we all want to

hold onto the familiar territory of the traditional print world. (Un)fortunately, this is not an option as e-books find their way into more and more readers' hands.

The e-book environment is in seemingly constant flux as publishers test new business models, self-publishing becomes a true contender in the book world, and competing vendors vie for the largest e-book catalog. Because of the rapid and sometimes surprising changes, librarians have found themselves in an uncomfortably reactive state rather than as a force that can help shape the e-book market—at least as it pertains to libraries.

Why Should We Care?

Librarians must get reading materials into the hands of their patrons. We want to support a nation of readers, and we strongly believe that our patrons should have access to the reading materials they want regardless of content or format. We want to connect readers to authors. The library is a place for discovering new authors and experimenting with new genres. If our patrons want to read a book in print, that's fine. If they prefer a digital format, that's fine, too. However, for the young adult reader looking for one of the the House of Night series or the Hunger Games series in digital form, the librarian has to say, "Sorry, we don't have that here."

According to a recent Pew Internet Project report, "Younger Americans' Reading and Library Habits," high school students aged sixteen and seventeen are the most reliant on the library for reading materials and more likely than other age groups to be interested in checking out preloaded e-readers from the library.¹ To continue to support the reading habits of young adults, it behooves librarians to be a strong voice for their young patrons and provide fair library access to e-books.

It is a conundrum that many patrons are not aware they can get their e-book fix

CHANITRA BISHOP is the Emerging Technologies Librarian at Indiana University, Bloomington and a member of DCWG. Her responsibilities include exploring and recommending new technology to incorporate into the delivery of library reference and instructional services. A technology enthusiast, Chanitra promotes the use of technology by libraries and librarians and has done presentations on online technology tools for librarians. In addition to exploring new technologies, her professional interests include accessibility and usability issues with libraries and exploring new ways to market library services to users. **MARIJKE VISSER** is Assistant Director of ALA's Office for Information Technology Policy (OITP). She is the staff liaison to ALA's Digital Content and Libraries Working Group (DCWG) an association subgroup that works on library education and outreach. When not talking about e-books, she focuses on the intersection of children and youth and information technology policy as well as broadband adoption and digital divide issues. Marijke has two young adults and a preteen at home, which means she has built-in case studies for teens and technology use.

at the library; most libraries offer e-books, and many have plans to increase their e-book offerings. Though libraries do have some e-books, a number of factors do not make it easy for the patron to borrow them. Between complete unavailability—the library can't get it—to costs that prevent the library from purchasing a title or purchasing enough e-books so there is not a 100-person waitlist, to difficulty in actually finding and downloading a title, librarians have much work ahead.

In this climate of uncertainty and volatility, librarians must articulate their needs in providing services and the value they bring to publishers, distributors, authors, and readers, as well as funders and taxpayers. Change and controversy are also a time of opportunity. Librarians must take advantage of the current volatility and shape the unknown into models that work for libraries. Furthermore, in an age of constant budget cuts, if libraries don't keep up with current demands, they risk being seen as irrelevant or out of touch with user needs.

Looking into the future of e-books and digital content, we are in the nascent stages of what could be possible through technology, such as enhanced or interactive e-books. Libraries need to take charge now and in the coming years as e-books become more and more advanced, sophisticated, and integrated with other information services.

What's So Different about E-Books?

From the library perspective, the most telling difference comes down to how libraries acquire e-books and how they are (or are not) able to lend them to patrons. Consider this difference:

- Print books are purchased as physical copies that the library *owns* and lends, and even sells in the Friends of the Library book sale.

- Rights holders typically *license access* to—rather than *sell*—digital resources. Digital music and online journals represent examples of this shift from the last few decades; e-books are the latest form of content to make this transition.

Licenses are governed by state contract law, and unlike under federal copyright law, libraries negotiate with rights holders for user rights articulated in the license. This means librarians must educate themselves about licensing terms so they can negotiate the best license for their libraries.

The usual e-book license with a publisher or distributor often constrains or altogether prohibits libraries from:

- selling e-books that libraries do not wish to retain;
- receiving donations of e-books;
- ensuring patron privacy;
- making accommodations for e-books for people with disabilities; or
- archiving and preserving content.

It's Not Easy for Anyone

Just as librarians are grappling with the unknown world of e-books, so are publishers. While both camps had the world of physical books pretty well figured out between buying, owning, lending, and preserving print editions, publishers are asking the same questions as librarians about how to handle digital materials. With the rise of e-reading, publishers voiced concern that library e-book lending would erode sales and decrease the royalties paid to authors. Additionally, publishers have seen competition from other entrants in the market, with Amazon and Apple taking the lead. In an effort to combat this change, publishers have developed new models for licensing e-books to libraries. These new models

often involve significant price increases, such as when Hachette Digital raised prices on e-books by an average 104 percent bringing the price of Stephanie Meyer's *Breaking Dawn* to \$34.99 from \$22.99, or when Random House doubled or tripled the price of some e-books in March 2012 and the price of *Blessings* by Anna Quindlen went from \$15.00 to \$45.00.^{2,3}

Getting E-Books into Libraries

When you hear talk about e-books and publishers, you inevitably hear about the "Big 6." These so-called Big 6 companies control roughly two-thirds of the U.S. consumer book publishing market. They are: Hachette, HarperCollins, Macmillan, Penguin, Random House, and Simon & Schuster. True to the fluctuating e-book ecosystem, in October 2012 Random House and Penguin announced a plan to merge, and in November 2012 News Corp. (owner of HarperCollins) was in talks to acquire Simon & Schuster; the number of major publishing houses could decline to four.

What is the Status of Big 6 Publishers Doing Business with Libraries?

While they are sometimes lumped together, the large publishers vary widely in their approaches to providing e-book titles to libraries, and conditions continue to shift as publishers change prices or restrictions and undertake pilots. At the start of 2013, following is the status of relations between large publishers and U.S. libraries:⁴

- **Simon & Schuster** has never offered its catalog of e-books to libraries and has not indicated plans to work with libraries. Young adult readers

cannot read the 2012 Alex Award winner *The New Kids: Big Dreams and Brave Journeys at a High School for Immigrant Teens* by Brooke Hauser or a 2013 Printz Honor winner, *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz, as an e-book.

- **Macmillan** has never offered e-books to libraries, but CEO John Sargent confirmed a library e-book pilot with 1,200 backlist (older) crime and mystery titles. Denied to U.S. libraries in e-book format is YALSA's 2013 winner for Excellence in Nonfiction for Young Adults, *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon* by Steve Sheinkin.
- **Penguin** offered titles to libraries through e-book distributor OverDrive until February 2012, when it discontinued its relationship with OverDrive. Since that time, it has launched a pilot with two large New York libraries and announced that content will be available to libraries through the 3M Cloud Library.⁵ Among the popular titles denied wide distribution to U.S. libraries is John Green's *The Fault in Our Stars*.
- **Hachette** offers backlist titles to libraries and has a pilot underway to explore conditions for offering more recent titles. OverDrive announced in the fall of 2012 that the publisher was raising prices for its titles by more than 100 percent.⁶ Young adult readers are denied another Alex Award winner *In Zanesville* by Jo Ann Beard.
- **HarperCollins** and **Random House** have always offered e-book titles to libraries. In February 2011, HarperCollins announced that new titles licensed from library e-book vendors would be able to circulate only

twenty-six times before the license expires. In March 2012, Random House dramatically increased prices for libraries.

The Big 6 are not the only suppliers of digital content. Over the past couple of years, mid-list, independent, and small presses have arrived in the e-book market. Like traditional publishers, they have the similar mechanisms of acquiring, editing, designing, and marketing quality books. Many of them, however, have not had the ability to distribute their printed works nationwide or fulfill library orders in quantity. With electronic delivery, that's changed, and in their eagerness to develop a new market, libraries, they are often very responsive to requests for library discounts. They are also interested in exploring new models of discovery and curation.

There is an ever-growing number of e-book distributors available to public libraries. Among distributors of e-books, OverDrive is the dominant player for public libraries. More recently, new vendors have emerged providing public libraries with alternative solutions for offering e-books to their users. Baker & Taylor launched Axis 360, its digital media library platform, along with Blio, the e-reader application. 3M's Cloud Library is another option, and Library Ideas developed Freeding, which works similarly to the popular Freegal music platform used by libraries. For libraries with more resources and dedicated technology staff to manage e-books, the Douglas County, (Co), model of bypassing the vendor in favor of owning and hosting e-book files on library servers is an attractive option.

E-book content is typically available in PDF, EPUB, or Kindle format. Depending on the platform, users are often able to manage their e-book library through Adobe Digital Editions, which is free for anyone to download and use. Many vendors are also moving toward

making content available through mobile devices such as iPads and Android devices, as well as desktop computers.

Despite the challenges to library e-book lending, the number of public libraries that offer e-books has doubled in the past five years, with 76 percent of libraries reporting that they *do* lend e-books (compared to 38 percent five years ago).⁷

What We Know about Our Patrons

A recent Pew study found that there are four times more people reading e-books today than two years ago.⁸ *Library Journal's* 2012 "E-Book Usage in U.S. Public Libraries" reports that there has been a marked growth in young adult circulation of e-books, with libraries reporting that 91 percent of libraries offer young adult e-book materials, up from 69 percent in 2010 (included in this percentage is fiction, nonfiction, and children's picture books).⁹ In the library setting, "Libraries, Patrons, and E-Books" reports that while e-book borrowers are generally avid readers (which makes a good story to tell), the majority of library patrons are not aware that the library lends e-books.¹⁰ Among young adults between the ages of sixteen and twenty-nine, many are unaware that e-books are available through public libraries, a group that according to Pew would like the ability to check out e-books from libraries. All of this is in spite of the fact that about three-quarters of libraries offer e-book lending. This rift between services and awareness of those services puts the onus on librarians to get the word out to their patrons about the e-books that are available in their libraries.

High schoolers are less likely to have read an e-book, though they are more likely to show an interest in checking out an e-book, than other young adults under the age of thirty. *Younger Americans'*

Reading and Library Habits found that they are most likely to use libraries for research assistance, to check out books, or to get book recommendations.¹¹

Among those patrons who *do* check e-books out from the library, just under half of young readers report reading e-books or online magazines and newspapers, and 40 percent of young readers (Pew research looks at readers 16–29) report they are reading more because of e-content. The majority of these young e-book readers do not use a dedicated e-reader but rather a desktop or laptop computer or a cell phone.¹² Young adult librarians are in the lead in thinking about how to use mobile technologies to reach their patrons, which is a good place to support young readers and their e-book habits.

While e-reading devices have improved since they first came on the market, librarians still report having to spend time working with patrons on how to download an e-book or explaining that the dedicated e-reader may not be compatible with the format of the e-book. Often downloading an e-book from the library involves a number of steps that can be frustrating for a patron who may have more experience purchasing an e-book through an online bookseller such as Amazon. Librarians themselves must be comfortable with a variety of devices so they are prepared to assist patrons. Additionally, it is often difficult for patrons to find an e-book they are looking for—in part because it's just not available in the library—but also because of the difficulty in integrating the e-books into the library's online catalog and in some cases having to leave the library's catalog during the download process for the vendor's system. We know that our patrons would like to learn how to borrow an e-book, how to download it, and how to use different devices. Librarians must be prepared to provide patrons with this knowledge, but also to talk with their

patrons about why some books are not available in the library.

ALA at Work

Supporting the “transformation” of libraries is one of the priorities of ALA's 2015 Strategic Plan, and the rapid shift from print to digital content is one of the more dramatic developments now transforming libraries of all types. In the fall of 2011, the ALA President assembled a group of experts representative of the numerous constituencies within the library community. The resulting Digital Content Working Group (DCWG) was charged with delving into the myriad of confusing and often interrelated issues in providing patrons with digital content.

While the scope of ALA's DCWG is broader than just the current e-book dilemma, it has been primarily focused on public library acquisition of popular trade e-books. ALA leadership and delegates from the DCWG met with all of the Big 6 publishers (and some important ones not part of the Big 6, such as Scholastic and Rosen) to make the library case directly and at the highest levels in order to establish direct channels of communication. The result has been a better understanding on both sides of library and publisher concerns and misconceptions. Throughout 2013, the DCWG will investigate the influential role of intermediaries, or distributors, in library e-book lending. Plans are in the works to connect with smaller and independent publishers, as well as authors and literary agents, to build new relationships in the e-book ecosystem. Additionally, the DCWG will investigate the exploding world of self-publishing.

The DCWG will continue to work on promoting tools for local libraries to use to bring attention to the e-book issues and begin exploring the school library market, digital preservation, and

accessibility concerns. The work of the DCWG is disseminated primarily through the American Libraries (AL) E-content blog, <http://americanlibrariesmagazine.org/e-content>, which provides space for your comments and questions.

What Can You Do?

It is understandable that librarians might feel like their hands are tied by decisions made behind closed doors of the publishing executives, but there are ways to take action and be involved.

Stay informed. Challenging at best, it is important to be aware of changes to the e-book market that will affect your library. Besides the e-content blog, the e-content section of AL Direct, (a weekly email newsletter from American Libraries available at <http://americanlibrariesmagazine.org/aldirect>), covers most of the hot-button issues as they arise. Another home for e-content materials and resources is ALA's Transforming Libraries E-Books and Digital Content website, www.ala.org/transforminglibraries/ebooks-digital-content.

Negotiate. In a licensed rather than purchased regime, librarians must be smart consumers. Whether you are responsible for buying books or whether it is a colleague, learn the terms in the contracts from your distributors. Seek clarification on terms you may not understand. The DCWG prepared model licenses, http://www.districtdispatch.org/wp-content/uploads/2013/01/Ebook_Scorecard.pdf, that focus on various attributes of licensing arrangements libraries may have with publishers.

Learn what questions to ask distributors (or work with the person who buys the books in your library).

Become familiar with licensing options, and be a strong advocate for what is important to your library and your patrons.

Advocate. As library staff working with teens, you can advocate on behalf of your patrons to ensure that adolescents

have access to titles they want. Similarly, it is important to increase patron awareness; teens need to be aware that libraries are often unable to purchase some of the most popular titles due to publisher restrictions. A strong teen advocacy effort on behalf of public libraries could help turn the tide, particularly for titles with authors who frequently reach out to teens through public appearances, social media outlets, and library visits.

Educate. In addition to educating teens about the issues surrounding e-books and libraries, teach teens how to access and use e-books. Use e-books as an avenue to continue to do the work you have always done with creating new readers and engaging reluctant readers. As the Pew study noted, e-books also provide the opportunity to help users discover new authors more easily. Not all teens are tech savvy. Helping them become more familiar with and comfortable reading content in a variety of formats on a variety of devices will help prepare them for the future. Increased demand for e-books in libraries could also encourage publishers to work with libraries to develop solutions.

Take Action with ALA Resources

The DCWG has produced tools for librarians and will continue to do so, recognizing that librarians need resources to successfully advocate for continued access to digital content. In addition to the business models mentioned previously, the DCWG has a Business Model Scorecard, www.districtdispatch.org/wp-content/uploads/2013/01/Ebook_Scorecard.pdf, which describes the meaning of licensing terms often seen in e-book contracts and allows librarians to weigh the variables most important to their library. To help explain some of the more convoluted

terms and concepts that are part of digital content, the DCWG is creating tip sheets that describe topics in plain English, <http://americanlibrariesmagazine.org/e-content/digital-content-working-group-tip-sheet-drm>.

Resources for you in the E-Book Media and Communications Toolkit, <http://www.ala.org/transforminglibraries/ebooktoolkit>, include: templates and guidelines for using them with editorial and news media contacts, news hooks you can use locally, tips for relationship building with media contacts, and links to examples of e-book-related editorials and news stories.

Most importantly, we want to provide you a place to share your questions and concerns because these issues are critical to your ability to provide e-books and digital content to your patrons. Follow the e-content blog for the most up-to-date information on the issues and the on-going work of ALA. Remember, we'd like to hear from you. As librarians on the front line, your participation can make all the difference. **YALS**

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As part of a marketing study conducted last year, YALSA surveyed three groups between September 11 and 30: members, former members, and nonmembers. The response rate for the member survey was 15.9 percent, with 750 responses gathered from an approximate distribution of 4,700. The results of this survey indicate that the organization is performing well in many areas, while there are a few areas for improvement and/or better visibility. The YALSA Board of Directors is looking at the results of the survey as they plan for the future of the association.

Of those surveyed, almost 64 percent have been YALSA members for five years or less, with approximately 20 percent having been members between six and ten years and 11.7 percent between eleven and twenty years. Only 4.3 percent of those surveyed have been members for twenty or more years. The majority of respondents (58.3 percent) work in public libraries, while 28.4 percent work in school libraries. Other places of employment include academic and state libraries, library science programs, and publishers. A number of respondents were unemployed, retired, or students.

When asked to identify their three primary interests in YALSA, 79.9 percent of the respondents selected "To stay up to date on young adult literature and media" as the primary interest. The other most-selected interests were "To learn about best practices" (55.3 percent), "For professional development opportunities" (44.1 percent), and "To network with peers" (31.2 percent). The three areas receiving the lowest numbers of responses were "To be eligible for a grant or scholarship" (5.9 percent), "For career development and job seeking" (8.4 percent), and "To support the association's advocacy work" (9.5 percent).

One of the questions listed potential areas of emphasis for the organization and asked that members select how much

emphasis they would like YALSA to put on each area, with choices ranging from "more emphasis" to "emphasis" to "less emphasis." The three areas receiving the highest number of "more emphasis" and "emphasis" responses were "Providing current information on young adult literature and media" (45.9 percent more emphasis/50.6 percent emphasis), "Disseminating best practices" (59.4 percent/36.8 percent), and "Advocating for library services for teens" (48 percent/47.3 percent). Respondents were mixed in the need for emphasis in the following three areas: "Offering career development and job-seeking resources" (51.1 percent more emphasis/25.3 percent less emphasis), "Establishing and disseminating national guidelines" (51 percent/23.9 percent), and "Providing volunteer opportunities on committees" (55.2 percent/22.6 percent).

YALSA also questioned members about which of the organization's activities

they had participated in in the previous two years. More than 86 percent of the surveyed members have used YALSA's lists or awards for readers' advisory or collection management. Other activities selected by more than 50 percent of respondents were: "Read or posted messages on a discussion list or blog" (59.7 percent), "Voted in the YALSA/ALA election" (54.9 percent), and "Registered for and celebrated Teen Read Week" (50.8 percent). Two activities were chosen by fewer than 5 percent of respondents: "Attended a local licensed institute" (0.7 percent) and "Participated in a monthly forum in ALA Connect" (4.8 percent).

Two of the questions asked members about additional resources they would use if provided by YALSA. Concerning freely available resources, more than 80 percent of respondents expressed interest in a searchable database of teen programs, while almost 70 percent selected regional/local engagement opportunities.

What YALSA's Members Have to Say

By Robin Fogle Kurz

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What YALSA's Members Have to Say

73 of the surveyed members provided other possibilities for freely available resources, with free and/or inexpensive professional development opportunities, an Android-based Teen Book Finder App, and removal of the login/registration requirement for the book awards/lists each receiving five or more mentions. The second question on additional resources concerned those limited solely to YALSA members. Only one of the seven offered resources received a majority of selection by the members surveyed: Almost 63 percent of respondents chose a full-text online version of *YALS*.

When surveyed, members were asked to rate the individual importance of YALSA activities. The five areas seen as the most important were: advocating for teen library services (68.6 percent very important), placing national emphasis on teen reading (68.2 percent), using selected lists to provide current YA literature information (67.5 percent), promoting excellence in YA literature through awards (66.4 percent), and identifying and supporting best practices (57 percent). The two activities seen as least important to the respondents were providing in-person networking opportunities (12.3 percent not important) and addressing ALA's key action areas (9.4 percent).

Members were also asked to use many of the same activities to rate how well YALSA is doing as an organization. Surveyed members gave the highest marks to the promotion of excellence in YA literature through awards, with more than 55 percent selecting "very good job." The majority of the other activities received high numbers of "very good job" and "good job" selections. For other activities, the respondents viewed YALSA's performance less favorably, with three activities receiving relatively high

numbers of "poor job" and "very poor job" selections. These activities were providing in-person networking opportunities (26.1 percent combined poor job/very poor job), promoting/publishing research (19.3 percent combined), and providing virtual networking opportunities (16 percent combined).

The next question asked members if they would recommend a friend or colleague join YALSA. 80 percent answered "yes" to this question, 18.3 percent answered "maybe," and 1.6 percent "no." More than 270 of the respondents provided explanations for their answers, and the majority of these comments were positive. Of the negative comments, the current fee structure was mentioned, and others focused primarily on feeling unwelcome, preferring other organizations to YALSA, a perceived bias for public libraries over school libraries within the organization, and unstated barriers to involvement/volunteering.

Members were then asked to rate YALSA from a list of twelve statements, with choices ranging from "strongly agree" to "strongly disagree." The three statements receiving the highest combined numbers of "strongly agree" and "agree" selections were "has relevant knowledge and expertise" (99.5 percent strongly agree/agree combined), "is a trusted national association" (97.6 percent combined), and "improves the image of library services to teens" (95.7 percent combined). The two lowest-rated statements were "has a logo that projects a strong image" (29.8 percent disagree/strongly disagree combined) and "offers a good balance between members' only and freely available resources" (21.1 percent combined).

Near the end of the survey, members were asked about YALSA materials, both printed and electronic. Three of the

choices received more than 85 percent combined for "strongly agree" and "agree" for being polished and professional looking. These were *YALS* (journal) (88.6 percent strongly agree/agree combined), YALSA E-news (88.3 percent combined), and books published by YALSA (85.1 percent). YALSA's website was the only item receiving notable negative mention, with 13.8 percent of respondents selecting either disagree or strongly disagree. Many of the materials were unfamiliar to the surveyed members, including the mobile app (44.5 percent N/A or not familiar with), webinars and e-courses (33.6 percent), and the YALSA Facebook page (32.5 percent). This lack of familiarity across almost all of YALSA materials among surveyed members may indicate that more awareness needs to be raised about both the printed and electronic resources provided with membership.

As mentioned before, the YALSA Board of Directors is looking at the results of the survey with an eye to future plans for the association. Already in the works are member groups that connect directly with some of the areas brought up in the survey results. These include:

- Programming guidelines task force
- State conference road trip task force that will bring YALSA to state conferences and help provide opportunities for networking
- Common core task force that is a joint working group with YALSA, the American Association of School Librarians (AASL), and the Association of Library Services to Children (ALSC).

While the number of respondents to the survey is fairly small, the results do show that YALSA is on the right track in many areas. *YALS*

10. Um . . . YALSA Board? What's That?

YALSA's Board of Directors (informally known as YALSA Board, or just Board) has the "principal responsibility for fulfillment of YALSA's mission and the legal accountability for its operations."

As a group the Board is in charge of:

- establishing a clear organizational mission
- forming the strategic plan to accomplish the mission
- overseeing and evaluating the plan's success
- hiring a competent executive director
- providing adequate supervision and support to the executive director¹

The board is composed of members who care about the organization and want to be involved in its governance. Come to a YALSA Board meeting at Conference and find out what goes on!

9. Oh, Right, So Everyone on the Board Has Been in YALSA Forever and Is Part of the "In-Crowd"

Actually, no. YALSA is always looking for diversity on the board, including newer YALSA members, to bring their perspectives to the table. Additionally, YALSA now has a one-year board fellowship specifically aimed at members who would like to dip their toes into the water by finding out what is involved in being on the board without the full three-year commitment.

8. Whatever. I'm Sure I'm Not Qualified

Are you a YALSA member? Have you served on any YALSA committees, juries, or task forces? Do you work well in a

team environment? Are you able to take a big-picture look at the association, making decisions about what is best for YALSA while putting aside personal interests? Do you have a strong commitment to the mission and goals of YALSA? Can you attend every ALA Midwinter Meeting and Annual Conference for three years? With over five thousand members, there are plenty out there who meet these requirements.

7. Yeah, But No One Would Vote for Me, Anyway

You'd be surprised. Especially now that voting is online, YALSA has a pretty good track record (compared to other ALA divisions) of getting out the vote. And voters don't necessarily have to know you in person. If nominated, you will write a statement that members can

read, and the nominating committee will make sure that members learn about you on the YALSAblog and social media. And, seriously? It doesn't hurt to run, even if you don't win—it gets your name out there in front of members, and lets YALSA leadership know you're interested in taking on this type of role.

6. All That's Fine, But I Really Don't Have Time

Okay, this one could be a deal-breaker. You really do need to look thoughtfully at your commitments before you decide to run. The Board meets twice a year in person, at the ALA Midwinter Meeting and the ALA Annual Conference. For each of those, there is an agenda of twenty-five to thirty items, all of which require preparation ahead of time. In

Top Ten Reasons Not to Run for YALSA Board and Why You Might Be Wrong About Them

By Sarah Flowers

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Top Ten Reasons Not to Run for YALSA Board

addition, the Board meets by phone at least quarterly, and has monthly Board development online chats. In between those group meetings, you will be expected to keep in touch with the chairs of three or four YALSA committees, task forces, or juries, answering their questions and making sure they're on the right track. Also, you may be called upon to be on (or lead) a Board ad-hoc committee to look into an issue and present your findings to the Board, and you may be asked to prepare a Board document for one of the meetings.

Also, you cannot be on the Board if you are simultaneously on a selection committee (*any* selection committee, including ALSC and ALA selection committees), so you will want to time your service accordingly. If you are just starting a new job, or having a baby, or training for a triathlon, or whatever, you may want to assess how much free time you have, and whether you want to take on the added responsibilities of Board service at this time.

5. Yeah, But I Heard It's Boring, Anyway

In fact, boring is about the last way to describe Board service. At least, if you like knowing what is going on (and don't all librarians?), the Board is the place to be. Being on the Board gives you an opportunity to find out what is going on all throughout YALSA. If you thought you knew YALSA, just wait until you have a term on the Board—you'll discover that there are all sorts of initiatives, activities, feel-good stories, learning opportunities, and more, that you never knew about. It's like I used to tell teens when doing class visits at the library: I'll bet I will tell you something today about the library that you didn't know before. Plus, being on the Board puts you together with some of the best minds in the organization—who also

happen to be people who like to have fun together.

4. But If I Were on the Board, Wouldn't I Be at Meetings All the Time at Conference, and Never Get to See My Friends or Network?

At most conferences, YALSA Board meets three times—usually once on Saturday afternoon, once on Sunday, and once on Monday. The length of sessions varies from one and a half hours to four hours. In addition, there is often a Friday afternoon session devoted to a specific topic. Also, Board members are expected to attend the Saturday morning leadership development session, as well as other YALSA-sponsored activities, like happy hours and receptions—but, hey, that's where all your friends are, anyway, and those are the places that the networking really happens!

3. Okay, I'm Kind of Interested. But in the Past, the YALSA Board Has Come up With Some Policies That I Have Disagreed With. I Don't Think I Would Fit in

Well, I would agree that you shouldn't come to the Board with a specific axe to grind. But Board decisions are made after much discussion and research into the issues, and after all Board members have had an opportunity to express their concerns. Making decisions about what is best for the organization can be difficult, especially if those decisions don't match our personal interests. But as Board members, we have to be able to look at the big picture. And being on the Board is a great education in seeing how decisions are made. When fifteen committed, caring, intelligent individuals with experience in the organization have hashed something out and come to a decision, there is usually a solid reason for it. And the Board can also revisit past decisions in the light of new information.

2. My Employer Wouldn't Support My Board Service

Are you sure? Board service is a great way to enhance your leadership skills. It can help you advance your career, by giving you experience in activities that you might not get to do on the job, such as liaising with committee chairs (interpersonal skills, negotiation, conflict management), doing strategic planning, learning about association finances, and really giving back to the profession. Past Board members have told stories of how their Board experience gave them the confidence to apply for promotions. Make a presentation to your boss about how being on the Board will enhance your skills and make you a more valuable employee. You won't know until you try.

1. No One Asked Me

Right now, I'm asking all of you to think about it. You can let me know you are interested by talking with me at ALA Annual in Chicago, by submitting a nomination form at www.ala.org/yalsa/governance-candidacy-form, you can e-mail me at sarahflowers@charter.net. You can talk to any Governance Nominating Committee member: Nick Buron, Ritchie Momon, Erin Helmrich, or Maria Gentle, or any current YALSA Board member. We're taking nominations now for the slate for the spring 2014 election. Winners of that election would begin their three-year term immediately after Annual Conference 2014.

If reading this made you think, "Well, I don't think I could run right now, but I know someone who would be *awesome*," then submit that person's name on the form, or to me directly, or approach that person and ask him or her to talk to me. YALS

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Beginning in 1988 and commissioned annually by ALA's Public Library Association (PLA), the PLA Public Library Data Service (PLDS) asks US and Canadian public libraries to answer survey questions relating to library collections, expenditures, staffing, and services.¹ In 2007, and again in 2012, the survey included a special section with questions relating to YA services.² This article will summarize and analyze the results of the 2012 PLDS YA services survey and compare them with the results from the 2007 survey to paint a broad picture of the current state of public library services for young adults.³

General Findings from the 2012 Survey

In 2012, postcards and reminders were mailed to 9,206 public libraries in the United States and Canada asking for voluntary completion of the survey. A total of 1,832 libraries, or about 19 percent of the 9,766 public libraries in the United States and Canada combined, completed the survey in whole or in part.⁴

Of these 1,832 responding libraries, 1,469 completed some or all of the YA services questions. Responses indicated that more than four-fifths (83 percent) of these libraries defined "young adult" as ages twelve to eighteen. The remaining 17 percent targeted youth as young as age nine up to those as old as age twenty-one.

Overall, the survey results paint a mixed picture of the current state of YA services. On the positive side, during fiscal year 2011, together the responding libraries spent \$47,453,083 on YA collections, circulated 64,577,181 YA materials, and held 177,413 YA programs attended by 2,896,898 youth.⁵ Based on these figures, it appears that just this small subset of public libraries together are reaching a significant portion of the broader target population, the roughly seventeen million secondary

school students in the United States and Canada combined.⁶ Were spending, collections, and programming figures available for all 9,766 libraries, the portion of the target population reached would likely be much higher.

The survey results also show that the responding libraries are offering these many YA programs and materials with relatively few dedicated staff members. There have been many discussions in the professional literature of the need for library staff with expertise in serving teens.⁷ Still, according to the 2012 survey, only about one-third (37 percent) of responding libraries indicated that they had at least one YA specialist (librarian or paraprofessional) on their staff. For

the 2007 survey, 62 percent had at least one staff person, either a librarian or a paraprofessional, dedicated to serving teens. The notably lower 2012 figure might be due to a much higher response rate for the 2012 survey than to the 2007 survey, but in any case, the 2012 figure is disappointing. It means that youth in many US and Canadian communities are losing out on the expertise that YA specialists can provide.

The survey also asked respondents about spaces for housing YA collections. In general, the larger the responding library, the more likely it was to have a separate YA collection space. However, the data do not tell us what percentage of overall library space tends to be set aside

The Big Picture of YA Services

Analyzing the Results of the 2012 PLA PLDS Survey

By Denise E. Agosto

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The Big Picture of YA Services

for teen use, and whether or not teens are getting their fair representative shares of libraries' physical space allotments.

Reflecting the great deal of focus in the professional literature about the growing importance of maintaining active web presences as a part of YA services, the survey also included questions relating to web-based programs and services.⁸ Between 1,125 and 1,226 libraries responded to questions about dedicated library web pages, Facebook pages, and Twitter accounts. 65 percent of responding libraries had specific sections of the library website dedicated to young adult services. Forty percent had Facebook pages or groups specifically for YAs, and just 17 percent had Twitter accounts for communication with YAs.

Of the roughly 1,200 libraries responding to this set of questions, 154 listed additional web-based tools, platforms, programs, etc., that they used with teens. A total of 31 of these "other web presences" were reported, with blogs (containing either librarian-generated or teen-generated content), YouTube, and Flickr by far the most frequently mentioned. Table 1 shows the full list of responses and the number of libraries that gave them.⁹

It is likely that many more than just 154 of these 1,200 libraries used these additional technologies and programs, so the numbers shouldn't be viewed as accurate. Rather, they should be viewed as rough indicators of the relative popularity of the thirty-one additional kinds of web presences and as a list of possible ways that public libraries can increase their online offerings for teens. The survey responses do not, however, provide us with any way to evaluate whether or not libraries are successfully using these tools to connect with teens. Such data would enable YA librarians to determine the most effective ways to commit their financial and staff resources into broadening their online presences.

Other Web Presences

Web Presence	Number of Libraries Reporting Usage with YAs (out of 154 libraries)
Blog	83
YouTube	23
Flickr	23
GoodReads	9
Pinterest	9
Tumblr	6
Foursquare	5
online newsletter	4
online book club	4
MySpace	4
E-mail	4
LibraryThing	3
online book reviews/book trailers	3
Google	2
text messaging	2
Podcasts	2
Google Place	1
Google+	1
deviantART	1
LibGuides	1
online teen advisory committee	1
Ning	1
Shelfari	1
online literary magazine	1
Vimeo	1
game sites	1
Delicious	1
Yelp	1
NextReads	1
RSS feeds	1
Skype	1

Differences between the 2012 and 2007 Surveys

In addition to using the 2012 survey results to paint a broad picture of the current state of YA library services in

the United States and Canada, we can compare them to the results of the 2007 survey. However, it's important to avoid reading differences between the 2007 and 2012 responses as proof of clear trends.

The best we can do is to point out the differences and to think in general terms about what larger differences between the two years might indicate.

For example, it's tempting to make sweeping conclusions like: "87 percent of 2007 responding libraries offered specialized YA services, but just 82 percent of 2012 responding libraries offered specialized YA services, so there is a downward trend in public library services for teens." There are several reasons why such conclusions would be unfounded. First, with just two data points (2007 and 2012), there isn't enough data to claim there is a trend of any kind. The average percent of libraries offering dedicated YA services during the intervening years (2008, 2009, 2010, and 2011) could have been higher, or lower, or mixed in comparison to the 2007 figure, meaning that there was no clear upward or downward trend.

Second, the 5 percent difference between the 2007 and 2012 results could be an effect of the significantly higher response rate to the 2012 YA services survey section (1,469 libraries, or about 15 percent of US and Canadian libraries) than for the 2007 survey (891 libraries, or about 9 percent of US and Canadian libraries). More confusing still, response rates varied considerably from question to question, with libraries choosing to answer some of the YA questions but not others.

Third, the survey used a convenience sample of volunteer respondents, as opposed to stratifying the responses to account for variances in state and local funding levels, local education levels, number of libraries per population served, and so on. We don't know how the other 85 percent of libraries in 2012 and 91 percent of libraries in 2007 would have answered these questions, so the survey results are not mathematically generalizable to the larger population of US and Canadian public libraries.

Finally, the 5 percent difference is not a huge difference overall. The two figures actually indicate that about the same percent of responding 2007 and 2012 libraries offered dedicated YA services.

Nonetheless, we can compare data from the two years to make broad inferences about similarities and differences in YA library services, programs, and resources, keeping in mind not to read too much into the differences or to view them as proof of clear trends. In fact, the most striking aspect of an overall comparison of the 2007 and 2012 responses is their similarity. With few exceptions, the responses for each question were roughly equal for both years.

YA Services, Programs, and Collection Spaces

As explained previously, in response to the question "Does your library provide young adult services?" roughly the same percent of responding libraries offered dedicated YA services in 2007 (87 percent) as in 2012 (82 percent). On the whole, these libraries were active providers of teen programming. Within the subgroup of responding libraries that provided YA services, in both 2007 and 2012, 90 percent of responding libraries indicated that they had offered programs geared toward young adults during the previous year.

It seems that the many calls in the professional literature to include teens in the design and delivery of library services have had a strong impact on these libraries, at least in the area of teen advisory boards (TABs).¹⁰ In each of the two survey years, about half of the responding libraries had active TABs (50 percent in 2007 and 46 percent in 2012). Unfortunately, the survey did not address other types of library programs, leaving us without the data to determine other types of commonly offered YA programs.

The percentages of responding libraries indicating that they had dedicated spaces for housing YA materials also stayed roughly constant. In the 2007 survey, 93 percent of responding libraries indicated that they housed YA materials in areas separate from the children's and adult materials. In 2012, 97 percent indicated that they had separate housing areas. The survey questions focused just on libraries as spaces for housing collections. It would have been helpful also to learn how many of these libraries provided special seating areas, socialization spaces, programming spaces, computer and digital device use spaces, and other spaces to enable teens to take advantage of the full range of their public library programs and services beyond just materials collections.

Funding for YA Collections

In contrast to the high percentage of libraries with dedicated spaces for housing YA collections, in both 2007 and 2012 only about half of the responding libraries indicated that they accounted for YA materials separately in their annual materials expenditures (52 percent of libraries in 2007 and 45 percent in 2012). It would be more helpful for analysis and advocacy purposes if more libraries separated out their YA materials spending. Toward this end, YA librarians should encourage budget administrators to report YA collection budgets separately in future years.

The combined spending of the minority of libraries that did report their total YA collections expenditures totaled \$21,346,447 for 2007 and \$47,453,083 for 2012. We can't say whether or not this represents a per library spending increase or decrease for all of the reasons discussed previously. Similarly, it is difficult to determine per capita YA materials spending because a minority of libraries reported both their YA materials

expenditures and the total numbers of young adults in their service areas. However, we can use the 2012 survey figures from the 291 libraries that reported both YA collections expenditures and the total numbers of young adults in their communities to calculate that they spent an average of \$3.94 on YA materials for each young adult living in their service areas. Looking at the 2007 survey data, 204 libraries reported both total YA materials expenditures and the total numbers of young adults in their service areas, spending an average of \$2.14 per capita. It appears from these figures that spending per capita was higher in the more recent year, but these numbers should not be read too closely, again for all of the data limitations reasons discussed previously.

Collaborative Efforts

So far in this discussion we have seen roughly equivalent responses for both the 2007 and 2012 surveys for questions relating to YA services, programs, spaces, and collection funding. There was a much larger difference in responses to the question: “Do classes from middle/high schools in your service area come to the public library for visits or instruction?” Fully 70 percent of 2007 responding libraries answered affirmatively, yet only 58 percent of 2012 responding libraries answered affirmatively. Again, with just two years’ worth of data we can’t say firmly that this represents a downward trend, but the difference here is striking. In light of the 2008 recession and subsequent funding shortages at many public libraries and schools, it may be that strained resources led fewer schools to bring students to libraries for programs and instruction.

This apparently reduced school–library collaboration was less dramatic in the other direction. In the 2007 survey, 73 percent of responding libraries indicated that librarians from the public

library visited middle schools and high schools in their service areas at least once a year. In the 2012 survey, 66 percent made school visits. Again, funding and staffing shortages might account for some of this variance.

On the other hand, a markedly higher percentage of 2012 respondents indicated that they were sharing collections or online resources with local schools. In 2007, just 22 percent of responding libraries were engaging in this type of sharing; in 2012 that number jumped up to 37 percent. Although we cannot say for sure that these figures suggest an upward trend, it does make sense that resource sharing would have increased during this time, in light of corresponding school and library funding crunches.

The picture of school and library collaboration during this period becomes even more interesting when we consider responses to the question: “Do you collaborate with middle/high schools in your service area in other ways such as purchasing materials, assignment alerts, or special library cards for educators?” In 2007, just 22 percent of libraries responded affirmatively, whereas in 2012, 59 percent—or more than two and a half times as many—responded affirmatively. Now that we know that these collaborations are occurring on a fairly wide scale, more detailed information is needed to characterize what these collaborations tend to entail.

Responses to the survey question about working with youth organizations (for example, the Girl Scouts or 4-H Clubs) to plan activities or programs and to provide information and meeting spaces for teens were about the same in 2007 (66 percent of responding libraries engaged in these types of collaborations) and 2012 (67 percent of responding libraries). Again, more data is needed to understand the kinds of activities that are taking place between these organizations.

About half of responding libraries for both 2007 (52 percent) and 2012 (50 percent) worked with cultural organizations such as museums to plan cooperative activities and programs and to provide information and meeting space for teens. Figures were also similar for collaborations with recreational organizations such as the YMCA and YWCA (54 percent for 2007 and 46 percent for 2012). In contrast, responses were much lower for collaboration with health and mental health agencies, with just 39 percent of 2007 responding libraries and 35 percent in 2012 engaging in this type of collaborative work.

Digital Services and Tools

The finding that about 90 percent of responding libraries in both 2007 and 2012 were active providers of teen programming paints a picture of overwhelming access to library programs for teens, at least for teens with easy access to their libraries. More disappointing is the percent of responding libraries with specific sections of their library websites just for teens. About two-thirds of the 2007 respondents (63 percent) and the 2012 respondents (65 percent) had dedicated a portion of their library web pages for YA services. For teens with mobility issues and transportation issues that restrict physical visits to their libraries, digital library access can be the only method of using their libraries on a regular basis, and as a result, a section of the library website dedicated to teens and to teen programs and services should be a public library standard offering. On the other hand, many young adults are unaware that their public library websites have YA sections, and they are unlikely to use them even with increased marketing.¹¹ Thus, reaching out to teens digitally might also necessitate the use of a broader range of technologies than just web pages, such

as social media and other technologies that teens are more likely to use and to incorporate into their regular technology use practices. It is important to learn the preferred technologies of the library's teen population and to meet teens where they like to spend time online.

So Where Do We Go from Here?

The YALSA Research Agenda reminds us that: "A key component of successful young adult library services is the ability to advocate for a strong program. Strength in a young adult program requires adequate funding and staffing, along with up-to-date collections, and ongoing continuing education of staff."¹² Now that we have the new PLDS data in hand, we can use them to support our ongoing YA advocacy efforts.

For example, we can use the finding that just about one-third of the responding libraries have dedicated YA services staff to help us spread our message about the importance of employing staff with YA expertise more broadly beyond the young adult librarian community, and even beyond the public librarian community. If we want to see any real change in staffing and funding, we must take this message to conferences, media venues, city council and other governmental meetings, and publications aimed at library directors, mayors, city councils, state and national legislators, and others who make upper-level funding and staffing decisions. The same is true of YA materials funding, program funding, and library space allotment: we must advocate for stronger YA representation frequently, loudly, and beyond our own little community of YA librarians and educators, and we can use the survey data to bolster our claims.

Nonetheless, even though these data provide a useful basis for understanding the general kinds and amounts of YA

resources, services, and programs that US and Canadian public libraries offer, we still need a much broader and deeper range of data in order to be able to design and deliver optimal YA library services. Data are needed to answer crucial questions such as:

1. What is the correlation (if any) between the number of YA specialist librarians serving a teen community and the developmental benefits to the teens who use those libraries?
2. Are increases in YA materials and services budgets correlated to increased library use by teens? If so, how?
3. How—if at all—does teen library use vary along gender, racial, ethnic, socioeconomic, geographic, and other demographic lines?
4. Which types of teen programs are the most popular in public libraries across the United States and Canada?
5. Which types of teen programs lead to the most significant social, academic, leisure, and other benefits for teens?
6. Which social media and other technologies are the most effective for reaching teens? For use in teen services and programs?

Hopefully, future versions of the PLDS survey and other future research studies will provide us with much-needed answers to these and many other related questions about the current and future state of public library services for YAs. This would put us in a stronger position for yelling—frequently, loudly, and to anyone who will listen—about the value and impact of public library services for today's teens. **YALS**

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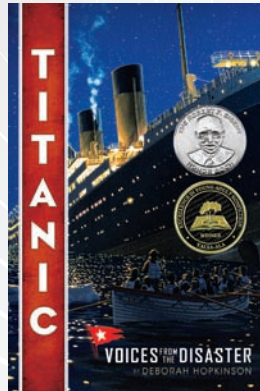
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Congratulations to Our Award Winners!



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A YALSA Excellence in Nonfiction Award Finalist

An ALA Notable Children's Book

- ★ "Riveting." —*Publishers Weekly*, starred review
- ★ "Definitive...absorbing." —*Kirkus Reviews*, starred review
- ★ "Richly satisfying." —*School Library Journal*, starred review
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Titanic: Voices from the Disaster
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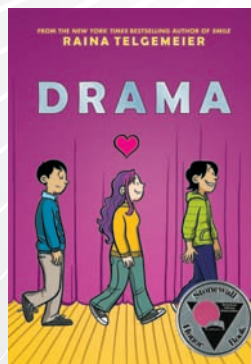
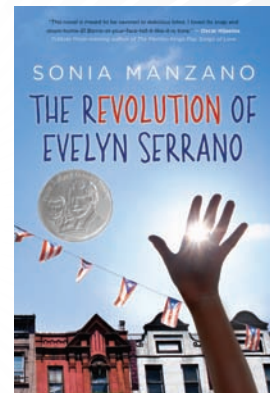
An ALA Notable Children's Book

An Amelia Bloomer Project Title

A CBC/NCSS Notable Social Studies Trade Book

- ★ "A stunning debut." —*Kirkus Reviews*, starred review
- ★ "Wry, moving." —*Booklist*, starred review

The Revolution of Evelyn Serrano
by Sonia Manzano
978-0-545-32505-9 • \$17.99



Drama
by Raina Telgemeier
HC: 978-0-545-32698-8 • \$23.99
PB: 978-0-545-32699-5 • \$10.99

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A #1 *New York Times* Bestseller

An ALA Notable Children's Book

An ALA Great Graphic Novel for Teens

An ALA Top Ten Popular Paperback for Young Adults

An ALA Rainbow List Top Ten Title

- ★ "Another dead-on look at the confusing world of middle school." —*Publishers Weekly*, starred review
- ★ "Pitch-perfect." —*Kirkus Reviews*, starred review
- ★ "Feelings and thoughts leap off the page." —*Booklist*, starred review
- ★ "Deftly portrays the ambiguity of sexual identity." —*Horn Book*, starred review


Scholastic Press


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It's a sight to see—17 teens ducking and dodging while holding copies of *Harry Potter and the Half-Blood Prince* and *Paper Towns*. This is not a karate class. This is the Orange County (FL) Library System's Nerdfighter event.

Nerdfighters is an online collective created by John and Hank Green, colloquially known as the VlogBrothers. In 2007, the duo created Brotherhood 2.0 where, for a full year, they communicated solely through video blogs posted on YouTube. Once the year ended, they resumed normal communication, but continued to create the vlogs for entertainment purposes. As both brothers became successful (Hank as a musician and John as an award-winning YA author), the videos generated a considerable following. Thus Nerdfighters, self-proclaimed nerds who watch and respond to the videos, were born.

The official website for the collective is considered “a place where nerds gather and play. [They] fight to increase awesome and decrease suck.”¹ The online community wrapped around these videos celebrates friendship, reading, creativity, and all things nerdy, while acting as a safe environment for fans of the brothers to virtually gather and converse. Members have raised money for various charities, including their self-started “This Star Won't Go Out,” which monetarily assists families living with a child who has cancer. (The foundation was created in memory of Esther Grace Earl, a young Nerdfighter who battled cancer and also inspired John Green's book *The Fault in Our Stars*.) Its motto is simple—DFTBA: Don't forget to be awesome.

While John and Hank Green occasionally travel to meet fans—most recently during last year's sold-out Tour de Nerdfighting—which launched John's *New York Times* best-selling book *The Fault in Our Stars*—their tours are few and

far between. So, unofficial meet-ups are frequently held throughout the country for fellow Nerdfighters to convene in real life. A teen suggested we host a meet-up at the library, and I quickly jumped on the idea. As a fellow Nerdfighter who has followed the videos for years, I knew the library to be the ideal locale, as it, too, celebrates reading, creativity, and individuality. Much like the website, the library is “a space in which teens [feel] safe and comfortable, where there [is] a strong sense of community and belonging, where all [are] welcome.”²

Planning

I partnered with the teen who initially suggested the program to create the library event. I valued her input, as she defines the Nerdfighter audience. Not only is she an active member of the online community, but she also fully supports and demonstrates the ideals of creativity,

generosity, and friendship. She has seen all of the videos, knows all of the references, and is of the age where a supportive community is essential in development. Meanwhile, she gained experience planning an event for the community. By working with me, she learned how to plan a library event from early marketing strategies to designing activities to final implementation. She learned how to target niche audiences, reach out to community members, and work with others to achieve a shared goal.

I researched heavily prior to planning, noting in particular if any other library had hosted such an event. I found that the Westport (Conn.) Public Library had a Nerdfighter Night at the library, which featured pizza and videos as well as a discussion of Green's books, including *The Fault in Our Stars* prior to its release. Having no budget for food, and no upcoming book release, we decided, instead, to focus our event on

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the Nerdfighter culture as a whole, and on what makes it awesome. We decided not to make this program as formal as other events for teens. We labeled it a meet-up with the title “Nerdfighters at the Library.” In doing so, the event became less structured, and though there was an itinerary of games and crafts, there wasn’t a strictly scheduled timeline to follow.

Marketing

After receiving permission to host the event, I created posters and bookmarks designed to look like *The Fault in Our Stars*’ cover, which features a blue background and black and white clouds. I hoped the flyer would allow teens to create a cognitive association with the book, and attract those who’ve read and enjoyed it. The flyers were placed around the library, and the bookmarks were placed in new YA releases, along with books similar to Green’s novels. A few teens approached me about the event, so I knew the publicity was working.

Since the program was book- and author-based, I reached out to local high schools and e-mailed the flyer to English teachers and media specialists. One student e-mailed me for information about the event so she could write about it in her school newspaper.

The teen volunteer promoted the event within her group of friends as well, posting information online and forwarding flyers to those who might be interested, such as teens who don’t normally go to the library and wouldn’t be aware of the event. “No one gives better PR for teen programming than teens themselves. Once a few teens endorse a program, others will follow.”³ Word of mouth works best when it’s from someone genuinely excited about the event, and not being paid to plan it. Publicity from teen to teens seems more honest, as it is coming from someone

relatable, someone of the same age, and someone who, assumingly, won’t steer them in the wrong direction.

The publicity that worked best, I believe, was social media based. I posted information on the Nerdfighter website’s Florida forum and meet-up forum. In addition, I made a Facebook event, and posted information on various Nerdfighter Facebook groups. I uploaded the flyer on my personal Tumblr account and utilized the popular Nerdfighter tags to attract attention. I also wrote a post about the event for a popular local culture blog. Similarly, my volunteer spread the word throughout Facebook, forwarding the event to her friends and having them join. This attracted a new group of users, who then forwarded the event to their friends. These social media efforts worked well. I received quite a few reaction posts and questions, as well as reposts. These efforts attracted teens who didn’t typically go to the library, or didn’t visit my specific branch.

Activities

My teen volunteer primarily assisted with the creation and planning of the activities. Being extremely familiar with the culture, she searched through the website for ideas that were unique, relevant, and fun. We wrote out Nerdfighter terminology for charades, and bookmarked the ever popular Fitness for Nerds video, where John themed a workout around nerd culture.⁴ We prepared Nerdfighter bingo, which had participants mark off sayings from the Nerdfighter videos instead of letters and numbers. In addition, I created bookmarks that featured the VlogBrothers’ faces, posters that showcased popular quotes from the videos and books, and templates for pins that highlighted various phrases and pictures. Cookies with DFTBA written on them along with punch and popcorn were served at the meet-up.

The Day Of

The event attracted 21 people, 17 of whom were teens. It was an extraordinary turnout for something with such a niche appeal, especially for our branch, which usually attracts around 10 teens for a program. As planned, the event had a very relaxed feel, and allowed participants to open up in a comfortable and welcoming environment. It was their event as much as it was the library’s program. We controlled it together. We started off with the charades as a warm-up to let everyone meet one another and break the ice. After, participants requested the Nerdfighter workout video. I cued up the video and watched as they ducked and dodged, and planked and jumped. Those who didn’t want to get sweaty took part in the pin craft and enjoyed some of the refreshments.

The bingo game was played later on, along with a few on-the-spot games that were suggested. Afterwards, it was mostly social, with everyone bonding and discussing everything from John Green’s books to school to video games. The event had no end time, so by the time the library was closing, three hours later, everyone was still there slowly becoming friends. Because of the unstructured, unpressured feel, they were able to be themselves, which, essentially, is what the online community encourages. One attendee created a video of the event, and shared it online the following day. The sense of community and excitement among everyone was contagious.

Aftermath

The event received a lot of positive feedback, and a request for a follow-up meet-up. I created a Central Florida Nerdfighter Facebook group so everyone could stay in touch. “For many teens, technology-based spaces are where they live and work. They are comfortable

using technology to collaborate.”⁵ Utilizing this notion, I’m allowing the teens that attended to plan the next event, giving them the reins to decide what to do. This will give all of them the opportunity to work together and see an event come together. “When teens are involved from start to finish, they are their own best marketers and supporters of events. . . . It keeps the event something they want to shape—something of which they’re proud.”⁶ It worked this time with my one volunteer; I believe the next event will be just as successfully planned.

In addition, the teens learned that the library shares their common interests, and, much like the Nerdfighter website, can act as a “third place” where they can “hang out, meet friends, explore the world, and make contacts with caring adults,” as well as provide for their interests and “developmental needs.”⁷ It is not home or school, but rather a separate place that they can make their own.

Reflection

The most important part of planning the Nerdfighter event was allowing it to belong to the teens, allowing them to shape it as *they* wanted. John Green often states that books belong to their readers.⁸ In this case, programs belong to teens.

The assistance of my volunteer in the planning department was extremely

beneficial. The event worked because it was her idea. She assisted in creating something she knew others would enjoy. I listened, heard, and understood. In the process, she created an event, and was as appreciative of the results as I was. She is already planning the next event and is excited to make the next meet-up as positive as the first one.

What’s more, the event brought groups of teens together who had never met before, but all shared a common interest. While we did not inherit a new teen population from the event, the most important result was that these teens now know they have a welcoming environment to visit that celebrates their individuality—their nerdiness. And that there are others out there who celebrate it, too.

There was one point during bingo when John Green recited his definition of a nerd. “Nerds like us are allowed to be unironically enthusiastic about stuff. . . . Nerds are allowed to love stuff, like jump-up-and-down-in-your-chair-can’t-control-yourself love it. When people call people nerds, mostly what they’re saying is ‘You like stuff.’ Which is not a good insult at all. Like, ‘You are too enthusiastic about the miracle of human consciousness.’”⁹

While he spoke, I looked around and saw everyone silent and smiling, and more than likely thinking the same thing. They aren’t alone. They are in it together. There are others who might be dorky or weird

or awkward like them. And isn’t that just awesome? YALS

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feature

Hot Spot: Awards & Lists

YALSA Announces 2013 Award Winners and Book and Media Lists

As part of ALA's annual Youth Media Awards, YALSA announced its six literary awards at Midwinter Meeting in Seattle on January 28: the Alex, Edwards, Morris, Nonfiction, Odyssey, and Printz awards. In addition, YALSA announced the titles on its selected booklists: Amazing Audiobooks for Young Adults, Best Fiction for Young Adults, Fabulous Films for Young Adults, Great Graphic Novels for Teens, Popular Paperbacks for Young Adults, and Quick Picks for Reluctant Young Adult Readers. (Reproducible copies of all of the lists are available on the YALS site <http://yalsa.ala.org/yals>.)

Awards

Alex Awards

The Alex Awards are given to ten books written for adults that have special appeal to young adults, ages twelve through eighteen. The winning titles are selected from the previous year's published books. The award is sponsored by the Margaret A. Edwards Trust. The 2013 winners are:

- *Caring is Creepy* by David Zimmerman, published by Soho Press, Inc.

- *Girlchild* by Tupelo Hassman, published by Farrar, Straus and Giroux
- *Juvenile in Justice* by Richard Ross, published by Richard Ross
- *Mr. Penumbra's 24-Hour Bookstore* by Robin Sloan, published by Farrar, Straus and Giroux
- *My Friend Dahmer* by Derf Backderf, published by Abrams ComicArts, an imprint of Abrams
- *One Shot at Forever* by Chris Ballard, published by Hyperion
- *Pure* by Juliana Baggott, published by Grand Central Publishing, a division of Hachette Book Group, Inc.
- *The Round House* by Louise Erdrich, published by Harper, an imprint of HarperCollins Publishers
- *Tell the Wolves I'm Home* by Carol Rifka Brunt, published by Dial Press, an imprint of the Random House Publishing Group, a division of Random House, Inc.
- *Where'd You Go, Bernadette?* by Maria Semple, published by Little, Brown and Company, a division of Hachette Book Group, Inc.

The official nominations for the 2013 Alex Awards are available online at www.ala.org/yalsa/alex-awards.

The 2013 Alex Awards Committee is: Chair Rachel McDonald, King County Library System Foster Library, Tukwila, Wash.; Danielle Dreger-Babbitt, Sno-Isle Regional Library (Mill Creek, Wash.); Paige Battle, Grant High School, Portland, Ore.; Kim Herrington, Pearland, Texas, Junior High West; Janet Hilbun, University of North Texas, SLIS, Denton, Texas; Kelly Jensen, Beloit Public Library, Delavan, Wis.; Jennifer Lawson, San Diego County Library; Ann Perrigo, Allegan (Mich.) District Library; Tina Pounds, Edison High School, Alexandria, Va.; Melissa Smith, Librarian Consultant, Literacy for Incarcerated Teens, Forest Hills, N.Y.; and Ann Kelley, *Booklist* magazine, Chicago, Ill.

Margaret A. Edwards Award

The Margaret A. Edwards Award, established in 1988, honors an author, as well as a specific body of his or her work, for significant and lasting contribution to young adult literature. The annual award is administered by YALSA and sponsored by *School Library Journal* magazine. It recognizes an author's work in helping adolescents become aware of themselves and address questions about their role and importance in relationships, society, and the world.

Tamora Pierce is the recipient of the 2013 Margaret A. Edwards Award honoring her significant and lasting contribution to writing for teens for the *Song of the Lioness* quartet and the *Protector of the Small* quartet.

The four books in the *Song of the Lioness* series are: *Alanna: The First Adventure*, *In the Hand of the Goddess*, *The Woman Who Rides Like a Man*, and *Lioness Rampant*, all published by Atheneum Books for Young Readers, an imprint of Simon & Schuster Children's Publishing Division. The books focus on

Alanna's journey to accept herself both as a woman and a warrior.

Also set in Tortall, two decades later, is the Protector of the Small quartet, *First Test*, *Page*, *Squire*, and *Lady Knight*, all published by Laurel Leaf, an imprint of Random House Children's Books. Keladry of Mindelan goes through struggles, from her First Test, then becoming a Page, a Squire, and eventually a Lady Knight. While set in a fantasy world, Pierce's heroines face realistic challenges that resonate with teen readers.

Tamora Pierce will be honored at the YALSA Edwards Award Luncheon and presented with a citation and cash prize of \$2,000 during the 2013 ALA Annual Conference in Chicago, June 27–July 2.

Members of the 2013 Edwards Committee are: Chair Jamie Watson, Baltimore County Public Library, Towson, Md.; Shari Fesko, Southfield (Mich.) Public Library; Heidi K. Hammond, St. Catherine University, St. Paul, Minn.; Angela Leeper, University of Richmond, Va.; Charli M. Osborne, Oxford (Mich.) Public Library; and Ed A. Spicer, *Michigan Reading Journal*, Allegan, Mich.

For more information, please visit www.ala.org/yalsa/edwards-award.

William C. Morris YA Debut Award

The William C. Morris YA Debut Award, first awarded in 2009, honors a debut book published by a first-time author writing for teens and celebrates new voices in young adult literature. The award's namesake is William C. Morris, an influential innovator in the publishing world and an advocate for marketing books for children and young adults.

Seraphina by Rachel Hartman, published by Random House Children's Books, a division of Random House Inc., won the 2013 Morris Award. The

2013 Morris Award finalists, announced in December, include *Wonder Show* by Hannah Barnaby, published by Houghton Mifflin, an imprint of Houghton Mifflin Harcourt Books for Young Readers; *Love and Other Perishable Items* by Laura Buzo, published by Alfred A. Knopf, an imprint of Random House Children's Books, a division of Random House, Inc.; *After the Snow* by S. D. Crockett, published by Feiwel and Friends, an imprint of Macmillan Children's Publishing Group; and *The Miseducation of Cameron Post* by Emily M. Danforth, published by Balzer + Bray, an imprint of HarperCollins Publishers.

Members of the 2013 William C. Morris Award Committee are: Chair Joy Kim, Pierce County Library System, Tacoma, Wash.; Lee Catalano, Multnomah County Library, Portland, Ore.; Diane Colson, Palm Harbor (Fla.) Library; Michael Fleming, Pacific Cascade Middle School Library, Issaquah, Wash.; Sarah Holtkamp, Chicago Public Library, Ill.; Shelly McNeerney, Blue Valley West High School, Overland Park, Kans.; Anne Rouyer, New York Public Library, New York, N.Y.; Judy Sasges, Sno-Isle Libraries, Marysville, Wash.; Vicky Smith, *Kirkus Reviews*, South Portland, Maine; Sandy Sumner, administrative assistant, Morehead (Ky.) State University Camden–Carroll Library; and Ilene Cooper, consultant, *Booklist* magazine, Chicago, Ill.

For more information, please visit www.ala.org/yalsa/morris-award.

YALSA Award for Excellence in Nonfiction for Young Adults

The YALSA Award for Excellence in Nonfiction for Young Adults honors the best nonfiction book published for young adults (ages 12–18) during a November 1–October 31 publishing year.

Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon by Steve Sheinkin, published by Flash Point/Roaring Brook Press, an imprint of Macmillan Children's Publishing Group, won the 2013 award. Finalists are *Steve Jobs: The Man Who Thought Different*, a biography by Karen Blumenthal and published by Feiwel and Friends, an imprint of Macmillan Children's Publishing Group; *Moonbird: A Year on the Wind with the Great Survivor B95* by Phillip Hoose, published by Farrar Straus Giroux, an imprint of Macmillan Children's Publishing Group; *Titanic: Voices from the Disaster* by Deborah Hopkinson, published by Scholastic Press, an imprint of Scholastic; and *We've Got a Job: The 1963 Birmingham Children's March* by Cynthia Levinson, published by Peachtree Publishers.

Members of the 2013 YALSA Award for Excellence in Nonfiction for Young Adults Award committee are: Chair Angela Frederick, Nashville (Tenn.) Public Library; Ruth Allen, Multnomah County Library, Portland, Ore.; Roxy Ekstrom, Schaumburg (Ill. Twp) Library; Angie Manfredi, Los Alamos (N.M.) County Library System; Judy Nelson, Pierce County Library System, Tacoma, Wash.; Maren Ostergard, King County Library System, Issaquah, Wash.; Laura Pearle, VennConsultants, Carmel, N.Y.; Adela Peskorz, Metropolitan State University Library, Saint Paul, Minn.; Jennifer Rothschild, Arlington (Va.) Public Library; Sara Morse, Nashville (Tenn.) Public Library; and Gillian Engberg, consultant, *Booklist* magazine, Chicago, Ill.

For more information, please visit www.ala.org/yalsa/nonfiction-award.

Odyssey Award

The Odyssey Award is given to the producer of the best audiobook for children and/or young adults, available in

English in the United States. The award is jointly administered by the Association for Library Services to Children (ALSC) and YALSA, divisions of the ALA, and is sponsored by *Booklist* magazine.

The 2013 Odyssey Award was given to Brilliance Audio for its production of the audiobook *The Fault in Our Stars* by John Green and narrated by Kate Rudd. Honor recordings were *Artemis Fowl: The Last Guardian* by Eoin Colfer, narrated by Nathaniel Parker and produced by Listening Library; *Ghost Knight* by Cornelia Funke, narrated by Elliot Hill and produced by Listening Library; and *Monstrous Beauty* by Elizabeth Fama, narrated by Katherine Kellgren, and produced by Macmillan Audio.

Members of the 2013 Odyssey Award Committee are: Chair, Dr. Teri S. Lesesne, Sam Houston State University, Huntsville, Texas; Joanna L. Axelrod, Escondido (Calif.) Public Library; Bruce Farrar, Harris County Public Library, Houston, Texas; Dana Folkerts, Thomas Ford Memorial Library, Western Springs, Ill.; Deborah Kaplan, Tufts University, Medford, Mass.; Nichole King, Morgan Hill (Calif.) Public Library; Karen M. Perry, North Carolina Association of School Librarians, High Point, N.C.; Janet Raelene Weber, Tigard (Ore.) Public Library; Patsy L. Weeks, Howard Payne University Heart of Texas Literature Center, Brownwood, Texas; and Sue-Ellen Beauregard, consultant, *Booklist* magazine, Chicago, Ill.

For more information, please visit <http://www.ala.org/yalsa/odyssey-award>.

Michael L. Printz Award

The Michael L. Printz Award honors the best book written for teens each year. The award, first given in 2000, is named for the late Michael L. Printz, a Topeka, Kansas, school librarian known for discovering and promoting quality books for young

adults. The award is administered annually by YALSA and is sponsored by *Booklist* magazine.

In Darkness by Nick Lake, published by Bloomsbury Books for Young Readers, won the 2013 Printz Award. Honor books are *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz and published by Simon and Schuster BFYR, an imprint of Simon and Schuster Children's Publishing Division; *Code Name Verity* by Elizabeth Wein and published by Hyperion, an imprint of Disney Book Group; *Dodger* by Terry Pratchett and published by HarperCollins Children's Books, a division of HarperCollins Publishers; and *The White Bicycle* written by Beverley Brenna and published by Red Deer Press.

Members of the 2013 Printz Award Committee are: Chair Sharon Grover, Hedberg Public Library, Janesville, Wis.; Louise Brueggemann, Naperville (Ill.) Public Library; Meghan Cirrito, Queens N.Y. Library; Francisca Goldsmith, Infopeople Project, Berkeley, Calif.; Alexandra E. Henshel, Library Consultant, Kingston, R.I.; Sarah B. Hill, Paris (Ill.) Cooperative High School Library; Krista R. McKenzie, Garrett College Library, McHenry, Md.; Sharon Rawlins, New Jersey State Library, Trenton, N.J.; Sarah Bean Thompson Springfield (Mo.)—Greene County Library; Laurie Bartz, Award Administrative Assistant, Hedberg Public Library, Janesville, Wis.; and Dan Kraus, consultant, *Booklist* magazine, Chicago, Ill.

For more information, please visit www.ala.org/yalsa/printz-award.

Book and Media Lists

Amazing Audiobooks for Young Adults

The 2013 Amazing Audiobooks list, comprised of 28 fiction and two nonfiction titles, features recordings covering a wide

range of interests for young adults from high fantasy dragon epics to serial killer-driven thrillers to fictionalized accounts of historical events in verse. In addition to the full list, the committee chose the following recordings as its top ten:

- *Code Name Verity* by Elizabeth Wein, read by Morven Christie and Lucy Gaskell. Bolinda, 2012.
- *Crusher* by Niall Leonard, read by Daniel Weyman. Listening Library, 2012.
- *Diary of a Wimpy Kid: Cabin Fever* by Jeff Kinney, read by Ramon de Ocampo. Recorded Books, 2011.
- *The Diviners* by Libba Bray, read by January LaVoy. Listening Library, 2012.
- *Inheritance* by Christopher Paolini, read by Gerard Doyle. Listening Library, 2011.
- *The Isle of Blood* by Rick Yancey, read by Steven Boyer. Recorded Books, 2011.
- *Personal Effects* by E.M. Kokie, read by Nick Podehl. Candlewick on Brilliance Audio, 2012.
- *Warriors Don't Cry* by Melba Patillo Beals, read by Lisa Renee Pitts. Tantor Audio, 2011.
- *The Watch That Ends the Night* by Allan Wolf, read by Michael Page, Phil Gigante, Christopher Lane, Laurel Merlington, and Angela Dawe. Candlewick on Brilliance Audio, 2011.
- *Wonder* by R.J. Palacio, read by Diana Steele, Nick Podehl, and Kate Rudd. Brilliance, 2011.

Members of the 2013 Amazing Audiobooks Committee are: Chair Gretchen Kolderup, formerly of the New Canaan (Conn.) Library, now with the New York Public Library, New York, N.Y.; Catherine Andronik, Brien McMahon High School, Norwalk, Conn.

Mary Burkey, Olentangy Liberty Middle School, Powell, Ohio; Randee Bybee, Upland (Calif.) Public Library; Jennifer Campbell, Notre Dame de Sion High School, North Kansas City, Mo.; Lynn Carpenter, Birmingham (Ala.) Public Library; Donna Cook, Central High School, Pollok, Texas; Pamela Spencer Holley, Eastern Shore Public Library, Accomac, Va.; Karilyn Steward, Calabasas (Calif.) Library; and Colleen Seisser, administrative assistant, Mount Prospect (Ill.) Public Library.

For more information, including the full list, please visit <http://www.ala.org/yalsa/amazing-audiobooks>.

Best Fiction for Young Adults

YALSA's Best Fiction for Young Adults booklist annually selects outstanding titles of fiction written for young adults that are of interest and value to teenagers. This year's list of 102 books was drawn from 200 official nominations and comprises a wide range of genres and styles, including contemporary realistic fiction, fantasy, horror, science fiction, and novels in verse.

The Best Fiction for Young Adults committee also created a top ten list of titles from the final list:

- Andrews, Jesse. *Me and Earl and the Dying Girl*. Abrams/Amulet Books, 2012.
- Bray, Libba. *The Diviners*. Little, Brown Books for Young Readers, 2012.
- Hartman, Rachel. *Seraphina*. Random House/Random House Books for Young Readers, 2012.
- Kontis, Alethea. *Enchanted*. Houghton Mifflin Harcourt/Harcourt Children's Books, 2012.
- Levithan, David. *Every Day*. Random House/Knopf Books for Young Readers, 2012.

- McCormick, Patricia. *Never Fall Down*. HarperCollins/Balzer + Bray, 2012.
- Quick, Matthew. *Boy 21*. Little, Brown Books for Young Readers, 2012.
- Alire Sáenz, Benjamin. *Aristotle and Dante Discover the Secrets of the Universe*. Simon & Schuster/Simon & Schuster Books for Young Readers, 2012.
- Stiefvater, Maggie. *The Raven Boys*. Scholastic, 2012.
- Wein, Elizabeth. *Code Name Verity*. Disney/Hyperion, 2012.

Members of the Best Fiction for Young Adults Committee are: Chair Ted Schelvan, Chief Umtuch Middle School Library, Battle Ground, Wash.; Rachel Cornelius, Sparta Free Library, Sparta, Wisc.; Valerie Davis, Campbell County Public Library, Newport, Ky; Veronica McKay, Rita and Truett Smith Public Library, Wylie, Texas; L. Lee Butler, Keefe Memorial Library Boston Latin School, Boston, Mass; Julie Vaught, Florence County Library, Florence, S.C.; Abby Moore, University of South Dakota University Libraries, Vermillion, S.D.; Stacey McCracken, W.F. West High School, Chehalis, Wash.; Elizabeth Schneider, Monrovia Public Library, Monrovia, Calif; Shanna Swigert Smith, Mesa County Libraries, Grand Junction, Colo.; Carol Edwards, Denver Public Library, Denver, Colo.; Sherry Rampey, Gaston First Baptist Church Library, Gaston, S.C.; Christopher Lassen, Brooklyn Public Library—Bay Ridge, Brooklyn, N.Y.; Diana Tixier Herald, Libraries Unlimited, Grand Junction, Colo; and Ann Kelley, consultant, *Booklist* magazine, Chicago, Ill.

The full list with annotations can be found at www.ala.org/yalsa/best-fiction-young-adults.

Fabulous Films for Young Adults

The 2013 Fabulous Films for Young Adults offers 25 titles based on the theme "Survival." The list includes both fiction and nonfiction films that showcase characters struggling to survive extreme situations. The complete list, including annotations, can be found at www.ala.org/yalsa/fabfilms.

Members of the Fabulous Films for Young Adults Committee are: Chair Andrea Sowers, Joliet Public Library, Joliet, Ill.; Amy Anderson, King County Library System, Bellevue, Wash; Liz Burns, New Jersey State Library, Talking Book and Braille Center, Trenton, N.J; Kim Christofferson, Salt Lake City Public Library, Utah; Jennifer Longee, Durham Academy Middle School, N.C.; Kenneth Petrilli, New Rochelle Public Library, N.Y.; and Elsworth Rockefeller, Oak Park Library, Ill.

Great Graphic Novels for Teens

YALSA's Great Graphic Novels for Teens committee named its 2013 list of 55 titles, drawn from 98 official nominations. The graphic novels, recommended for ages twelve through eighteen, meet the criteria of both good quality literature and appealing reading for teens.

In addition, the committee created a top ten list of titles that exemplify the quality and range of graphic novels appropriate for teen audiences:

- Backderf, Derf. *My Friend Dahmer*. Abrams, 2012.
- Bendis, Brian Michael and Sara Pichelli. *Ultimate Comics Spider-Man V. 1*. Marvel, 2012.
- Fetter-Vorm, Jonathan. *Trinity: A Graphic History of the First Atomic Bomb*. Farrar, Straus and Giroux/Hill and Wang, 2012.

- Hicks, Faith Erin. *Friends with Boys*. Roaring Brook/First Second, 2012.
- Kwitney, Alisa, Rebecca Guay and others. *A Flight of Angels*. DC/Vertigo, 2011.
- Lambert, Joseph. *Annie Sullivan and the Trials of Helen Keller*. Disney Hyperion/Disney Book Group, 2012.
- Long, Mark, Nate Powell and others. *The Silence of Our Friends*. Roaring Brook/First Second, 2012.
- Murakami, Takashi. *Stargazing Dog*. NBM Publishing, 2011.
- Telgemeier, Raina. *Drama*. Scholastic/GRAPHIX, 2012.
- Waid, Mark, Paolo Manuel Rivera and Marcos Martin. *Daredevil V. 1*. Marvel, 2012.

Members of the Great Graphic Novels for Teens Committee are: Chair Rachael Myers, Horace Mann School, Bronx, N.Y.; Tessa Barber, Carnegie Library of Pittsburgh, Pa.; Chris Durr, Kirkwood Public Library, Mo.; Heather Gruenthal, Western High School, Anaheim, Calif.; Monica Harris, Oak Park Public Library, Ill.; Summer Hayes, King County Library System, Tukwila, Wash.; Katy Hepner, St. Tammany Parish Library, Mandeville, La.; Marcus Lowry, Roseville Library, Maplewood, Minn.; Matthew Moffett, Fairfax County Public Library, Va.; Emily Pukas, Nashville Public Library, Tenn.; Dorcas Wong, San Francisco Public Library, Calif.; and administrative assistants Katie Llera, Sayreville Middle School, Parlin, N.J., and Brooke Young, Salt Lake City Public Library, Utah.

The complete list with annotations can be found at www.ala.org/yalsa/great-graphic-novels.

Popular Paperbacks for Young Adults

The Popular Paperbacks for Young Adults Committee creates lists of books

to encourage young adults to read for pleasure. The lists of popular or topical titles are widely available in paperback and represent a broad variety of accessible themes and genres.

This year's PPYA committee produced four lists of titles arranged by the following topics:

- Boarding Schools to Summer Camps: Leaving home to find.
- Gowns, Greasepaint, and Guitars: Not the same old song and dance.
- I'm New Here Myself: A generation, caught between nations.
- More Books That Won't Make You Blush: All of the excitement, none of the naughty.

The committee also selected the following titles as the top ten list:

- Carter, Ally. *Heist Society*. Hyperion Books CH. 2011.
- Eulberg, Elizabeth. *Prom and Prejudice*. Point. 2012.
- Gallo, Donald (ed.). *First Crossing: Stories about teen immigrants*. Candlewick. 2007.
- Hauser, Brooke. *The New Kids: big dreams and brave journeys at a high school for immigrant teens*. Free Press. 2012.
- Johnson, Maureen. *Name of the Star*. Speak. 2012.
- Lockhart, E. *The Disreputable History of Frankie Landau-Banks*. Hyperion. 2009.
- Skovron, Jon. *Struts and Frets*. Amulet. 2011.
- Telgemeier, Raina. *Drama*. Illus. Raina Telgemeier. Scholastic/GRAPHIX. 2012.
- Van Draanen, Wendelin. *The Running Dream*. Ember.
- Wright, Bil. *Putting Makeup on the Fat Boy*. Simon and Schuster Books for Young Readers. 2012.

Members of the Popular Paperbacks for Young Adults Committee are: Chair Jennifer Korn, The Public Library of Cincinnati and Hamilton County, Ohio; Joan Callen, University of Wisconsin-Milwaukee, Waukesha, Wisc.; Sabrina Carnesi, Crittenden Middle School, Newport News, Va.; Franklin Escobedo, Oceanside Public Library, Calif.; Lisa Goldstein, Brooklyn Public Library, N.Y.; Karen Keys, Queens Public Library, N.Y.; Brenda Kilmer, Miami Dade College, Fla.; Ellen Loughran, Hunter College of the CUNY, Brooklyn, N.Y.; Olivia Morales Geaghan, Hathaway Brown School, Shaker Heights, Ohio; Mary Anne Nichols, Kent State University, Ohio; Shilo J.M. Pearson, Chicago Public Library, Ill.; Genevieve Sarnack, Berkley Carroll School, Brooklyn, N.Y.; Kate Toebe, The Public Library of Cincinnati and Hamilton County, Ohio; Sarah Elizabeth Wethern, Douglas County Public Library, Alexandria, Minn.; and Paula Wiley, Baltimore County Public Library, Md.

The full list of paperbacks with annotations can be found at www.ala.org/yalsa/popular-paperbacks-young-adults.

Quick Picks for Reluctant Young Adult Readers

The Quick Picks list suggests books that teens, ages twelve through eighteen, will pick up on their own and read for pleasure; it is geared to the teenager who, for whatever reason, does not like to read. The 2013 committee selected 65 titles and three series, drawn from 217 nominations, as well a top ten list:

- Backderf, Derf. *My Friend Dahmer*. Abrams/Abrams ComicArts, 2012.
- Henry, April. *The Night She Disappeared*. Henry Holt Books for Young Readers /Christy Ottaviano Books, 2012.

- Lyga, Barry. *I Hunt Killers*. Little Brown, 2012.
- Lynch, Chris. Vietnam Series. Scholastic Press.
 - Vietnam #1: *I Pledge Allegiance*, 2011
 - Vietnam #2: *Sharpshooter*, 2012
 - Vietnam #3: *Free-Fire Zone*, 2012
- McNeil, Gretchen. *Ten*. Balzer + Bray, 2012.
- Rodriguez, Gaby; Glatzer, Jenna. *The Pregnancy Project: A Memoir*. Simon and Schuster Inc./Simon and Schuster BFYR, 2012.
- Ross, Richard. *Juvenile in Justice*. Richard Ross, 2012.
- Summer, Courtney. *This Is Not a Test*. Macmillan/St. Martin's Griffin, 2012.

- Tillit, L.B. *Unchained*. Saddleback Publishing/Gravel Road, 2012.
- Woodson, Jacqueline. *Beneath a Meth Moon: An Elegy*. Penguin Group (USA) Inc./Nancy Paulsen Books, 2012.

Members of the Quick Picks for Reluctant Young Adult Readers Committee are: Chair Rebecca Jackman, New Providence Middle School, Clarksville, Tenn.; Anita Buers, Cypress High School, Orange, Calif.; Adrienne Butler, Oklahoma Department of Libraries, Oklahoma City, Okla.; Louise Capizzo, Scarborough Public Library, Maine; Derek Ivie, New York Public Library, N.Y.; Stacy Lickteig, Omaha Public Schools, Neb.; Jackie Parker,

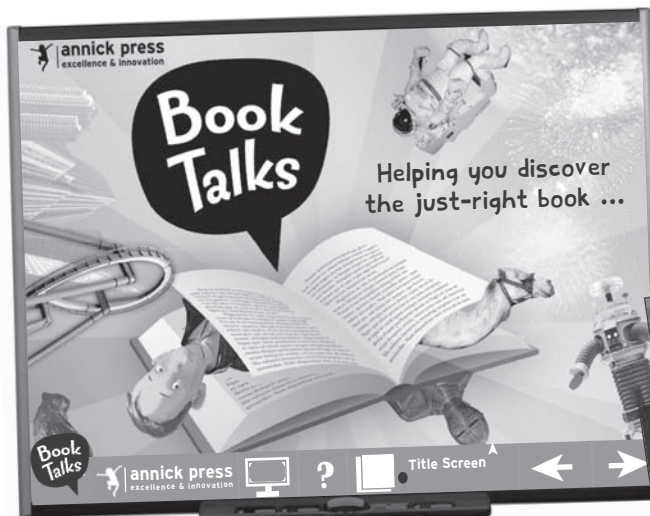
Sno-Isle Libraries, Lynnwood, Wash.; Ann Pechacek, Worthington Libraries, Columbus, Ohio.; Dr. Karin Perry, Sam Houston State University, Huntsville, Texas; Jessica Smith, Bend Senior High School, Ore.; Ellen Spring, Rockland District Middle School, Thomaston, Maine; and Elizabeth Frerking, administrative assistant, Clarksville High School, Tenn.

The full list of Quick Picks with annotations can be found at www.ala.org/yalsa/quick-picks-reluctant-young-adult-readers.

Don't forget that reproducibles of all YALSA 2013 lists are available on the YALS website at <http://yalsa.ala.org/yals>. YALS

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feature

Hot Spot: Awards & Lists

Read All About It The Hub Reading Challenge

By Gretchen Kolderup

YALSA has so many lists and awards that it's sometimes hard to remember them all—and actually becoming familiar with all of them might seem a daunting task! Luckily The Hub, YALSA's YA literature-focused blog, is here, through its reading challenges, to help.

What's a Reading Challenge?

Reading challenges—where the owner of a blog challenges followers to read a certain number of books, that are connected by a theme within a specific period of time, (like reading one book outside your usual genre each month for a year, or reading five books by authors of color in a month)—are common in the YA book-blogging world. They can be a way to raise awareness about a type of book or issue in YA literature and a way to create community and opportunities for online discussion. Sometimes prizes are offered to readers who complete the challenge. Think of them as something like online summer reading clubs, only not just for teens and not necessarily during the summer!

What's Up with YALSA's Reading Challenges?

Long a staple of the book-blogging world, reading challenges are relatively new to YALSA's offerings. Over the years the association has hosted a Great Ideas Contest where members submit ideas for new programs or initiatives that support YALSA's strategic plan. Liz Burns was a winner, suggesting that YALSA host a reading challenge. In April 2012, The Hub launched the 2012 Best of the Best Challenge, which celebrated YALSA's lists and awards by encouraging participants to read 25 titles from YALSA's 2012 Best of the Best list (the 2012 award winners and honor books and the Top Ten titles from the 2012 selected lists) over three months.

Late last year, The Hub hosted the 2013 Morris/Nonfiction Challenge. YALSA publishes the shortlists (up to five titles each) for both the William C. Morris Award for debut authors and the Award for Excellence in Nonfiction for Young Adults in early December. The winner is announced at the Youth Media Awards (YMAS) in January at the ALA Midwinter Meeting. The Hub challenged people to

read all five titles on one (or both) shortlist between the announcement of the finalists and the YMAS.

The Morris/Nonfiction Challenge was extremely well received. One participant, Sara Ray, commented on The Hub, "I feel like I learned sooo much just reading them. I'm going to try to make it a point in my yearly challenges to read more non-fic." Amy Gillespie, another challenge finisher, wrote, "Thanks, again, for this challenge. I love it! Even when I don't like the book that much, it's a great way to extend my reading comfort zone." And Award for Excellence in Nonfiction finalist Deborah Hopkinson even mentioned the challenge in her speech at the Morris/Nonfiction Award reception at Midwinter!

In February The Hub started an even bigger challenge: the 2013 Hub Reading Challenge. The successor to the Best of the Best Challenge, the Hub Reading Challenge pushes participants to read 25 titles from YALSA's 2013 Best of the Best list and the YA titles recognized by the 2013 Stonewall Book Award (sponsored by ALA's Gay Lesbian Bisexual and Transgender Roundtable) and the Schneider Family Book Award (which "honors an author or illustrator for a book that embodies an artistic expression of the disability experience for child and adolescent audiences"). A full list of eligible titles is published on The Hub at www.yalsa.org/thehub/2013-hub-reading-challenge/.

The challenge began a week after the YMAS and runs until June 22, the weekend before 2013 ALA Annual in Chicago. If participants read the 25 required titles within that time period, they'll be invited to create a reader response to be published on The Hub, and they'll be entered into a random drawing to win a YALSA tote bag full of 2012 and 2013 YA literature, plus a few recent YALSA professional development titles.

GRETCHEN KOLDERUP is the Head of Teen Services at The New York Public Library's Bronx Library Center. She recently finished a term on *Amazing Audiobooks for Young Adults* and is the Manager of YALSA's YA literature-focused blog, *The Hub*.

Why Would I Want to Participate?

In addition to being a good opportunity to get to know YALSA's lists and awards, the Hub Reading Challenge encourages participants to read outside their comfort zones since it includes different formats (like graphic novels and audiobooks), titles with widely different themes, nonfiction, books about LGBTQ characters or disability, fast reads, and books recognized for their literary excellence.

If you're not sure that you're a nonfiction reader, for example, you can sample from the books recognized by the Award for Excellence in Nonfiction for Young Adults and know that you're trying out the best nonfiction from the last year. If your experience with audiobooks is minimal or has been negative, you know the Amazing Audiobooks for Young Adults Top Ten will be a good way to get engaged by that format. You may also discover new authors (especially through the William C. Morris Award) or genres or topics you love that you never would have tried before.

By expanding your reading horizons, you'll become a better readers' advisor to your teens. You'll not only have a better sense for the breadth and scope of YA literature and experience reading across genre and format, you'll also have specific titles that you know well enough to booktalk or personally recommend to that reluctant reader, that listener, that seeker of literary fiction.

After participating in last year's Best of the Best Challenge, Angela Critics commented, "I am so glad I did the challenge. I knew I would enjoy reading more of the best recent YA lit. I didn't expect that it would have such an immediate impact on my work. But it has really helped me with Readers' Advisory when I work the YA desk! Fun and professional development too!" Fellow participant Joella Peterson provided a

specific example: "I don't often read all that many graphic novels, and my teens ... loved talking about what made a good graphic novel. ... I think this challenge has helped me be more well-rounded for my readers, advisory queries."

The Hub Reading Challenge also creates opportunities for discussion of YA literature. Many YA librarians are the only one of their kind in their library, school, or district, and it can be lonely to be the only one reading and enjoying books for teens. There is room for discussion of books on blogs and Twitter and Goodreads. With the Hub Reading Challenge, participants are part of a community of readers who are all sampling from the same pool and commenting every week on what they've read and how they liked it. You may only read 25 titles, but you'll be actively engaged in the discussion of appeal factors of all of the other titles, which will help you match a reader to the right book in your own library.

You don't have to be the only one in your library or school participating in the Hub Reading Challenge. You might challenge your students to participate (or you might craft a similar challenge that meets standards at your school or library)—especially since you know the books on the list are going to be well written or have high appeal to teens (or both).

You might also use the Hub Reading Challenge as an advocacy tool for YA literature in your professional community: Lois, a Morris/Nonfiction Reading Challenge participant who works in a high school, challenged the English faculty to do a modified version wherein they'd read at least one finalist for the Award for Excellence in Nonfiction for Young Adults. She reported that they had a great time discussing the books together.

You could also challenge other friends who aren't readers of YA literature to complete the Hub Reading Challenge. Last year Sarah Debraski did so with her friend

Megan, a mother of four who is neither a teen nor a librarian, and in a follow-up discussion that Sarah shared on The Hub, Megan said that she really enjoyed exploring books she normally wouldn't have read and that she would certainly be using YALSA's lists to pick out more good titles in the future, even without Sarah's direct recommendations. If you take part in the Hub Reading Challenge, consider bringing a friend along, both to have someone to discuss books with and as a way to introduce someone to great YA titles.

Your participation in the Hub Reading Challenge can be private and only for your own benefit, or you might find a way to present it as professional development or to bring more attention to great YA literature. Last year, Tiffany Bronzan participated in the Best of the Best Reading Challenge and wrote an article for her local newspaper about the challenge and the books she'd read, explaining why she thought they were good and who might like them—a kind of readers' advisory via local paper. This is a great way to increase your visibility in your community, to advocate for YA literature, and to increase YALSA's name recognition and reputation—which increases your own reputation as a professional since you're a member.

Go For It!

While the challenge began in early February, there's absolutely still time to sign up. Anything you've read from our list of eligible titles since the challenge started counts toward your goal of 25, and you have until June 22 to finish.

So take the 2013 Hub Reading Challenge. You'll grow in your knowledge of YA lit, you'll become a better readers' advisor, you'll increase YALSA's reach and your own prestige, and you'll get to know the lists and awards better. Good luck! YALS

feature

Hot Spot: Awards & Lists

Reading with Our Ears An Odyssey for All

By Teri Lesesne

Sergeant Joe Friday's tag line was, "Just the facts." So, let me begin with some astonishing facts from the 2013 Odyssey Committee's voyage.

- Committee Size: 9
- Term of service: one year
- Jointly administered by YALSA and ALSC.
- Approximate number of audiobook submissions: 500+ titles
- Average listening time put in by each committee member: over 500 hours—that nets out to twenty-one entire days of listening.
- Approximate number of titles considered for the winner and honor books: 25
- Approximate number of hours needed to listen to the final audiobooks before 2013 Midwinter Meeting: more than 100 hours—that nets out to more than four days of nonstop listening.
- Time spent discussing the merits of the audiobooks with other members of the committee: incalculable.

If you ask this year's committee, or go back and ask anyone who has served on the Odyssey Committee in its relatively short five-year history, I suspect there will be one large takeaway: serving on the Committee has absolutely underscored that listening is an active and engaged way to experience a book. In order to participate actively in the "reading" of an audiobook, moreover, committee members will tell you that developing a set of "Odyssey Ears" is helpful. Why is listening an essential skill? What are Odyssey ears and how can we develop them in others, particularly our teens? How can we promote audiobooks? These are the questions that frame this article.

Why Listen?

For many years, educators have been a little suspicious about using audio versions of books with readers. Somehow there was a feeling that allowing teens to listen to books was cheating in some way, that students who listened to rather than read a

book did not get the full range of the actual reading experience. Recent research in the use of audiobooks is finally placing this misconception to rest. The truth is, those who enjoy the reading experience through audiobooks report they know as much about the book as their counterparts who did the traditional print reading. How is this possible?

First, listening is as active an experience as traditional print reading. There is a difference between simply *hearing* something and actually *listening* to that same thing. Educators often remark that something they have said to a young adult has "gone in one ear and out the other." This cannot occur when someone is truly listening, paying attention to what is being said. Therefore, one cannot listen to a book passively and still take away the reading experience. To truly listen to a book requires special skills in much the same way as the physical act of reading does.

Listening also involves many of the same thinking skills as does reading. Teens who listen to audiobooks gain vocabulary from the act of listening to a book. Listeners, like readers, must listen for meaning in order to comprehend what is taking place in the story. Why do characters behave in certain ways? How will the conflict eventually be resolved and the story come to a conclusion? Thus, listeners have to be able to follow the progression of the plot by drawing inferences and conclusions as they listen. They form predictions and confirm or reject them as they listen. So, in many respects, listening to audiobooks mirrors the act of reading the physical book.

Why do audiobooks work well with teens? Audiobooks are particularly beneficial in these ways:

1. Audiobooks can introduce listeners to hundreds if not thousands of

TERI LESESNE (last name rhymes with insane) teaches YA and children's literature at Sam Houston State University in Texas. She is the author of three professional books and numerous columns and articles.

new words they can add to their burgeoning vocabulary. The average book contains approximately 75,000 words, some of which will be new to the listener. The additional bonus of listening to all of these words is not just that listeners are able to add to their own lexicon, but they also hear the words pronounced correctly and used in context. This helps listeners make better connections between words and their meaning and potential usage. This can translate into more effective speaking and writing as listeners try out these new words in conversation and in creative writing.

2. In today's hustle-bustle world, even teens have time crunches. Audiobooks can allow for listening during the commute from home to school to practice to home again. Teens can listen to audiobooks in the car, while doing chores, or even in lieu of the latest music.
3. For students who struggle due to reading difficulties such as dyslexia or other learning disabilities, or students who are still acquiring skills in English as a second language, audiobooks can level the playing field so to speak. Teens can listen at levels higher than their measured reading comprehension. Thus, students who are reading below grade level can still access books at the appropriate grade level. Even for students who are reading at grade level, the act of listening to an audiobook, whether or not accompanied by looking at the text, involves listening to models of language, models that make their way into the spoken and written language skills of the listeners.
4. The new Common Core State Standards (CCSS) include listening as part of the curriculum.

Five years ago, I partnered with a classroom of less-than-avid traditional readers at a local school. The teacher agreed to give audiobooks a chance with her students. Over the course of a semester, these were the results:

1. 80 percent of the kids told us that they felt they knew as much about the book as someone who had read it in a traditional print sense;
2. 90 percent of the students said they preferred listening to reading;
3. 100 percent enjoyed the reading experience;
4. 80 percent went on to more books;
5. Kids who listened completed the books an average of 50 percent faster.

The teens talked about audiobooks in glowing terms, admitting that it was easier for them to understand the words when they listened, that it was easier to understand how the characters felt because their emotions were "expressed out" by the narrator, and that listening put "something in your head to think about when you listen." Listening to audiobooks is clearly a desirable skill. So, how do we go about demonstrating to teens how to listen with what I call Odyssey Ears?

Growing Odyssey Ears

In "Audiobooks for Youth" (www.audiofilemagazine.com/features/fea1007.html) Mary Burkey presents an audiobook lexicon. Knowing the lingo, so to speak, assists listeners in becoming critical. First and foremost, as Grover and Hannegan suggest in their book *Listening to Learn: Audiobooks Supporting Literacy*, to become a more critical listener, it is important to listen and then to listen more and more.¹

When several members of the Odyssey Committee, along with audio

producers, put together a preconference for the Texas Library Association, they wanted a way to demonstrate how to gain a more critical ear. They took tracks from some excellent audiobooks (in this case, the winning title and honor audiobooks from the first Odyssey award) and played them for the attendees. First, an example was played with various presenters commenting about the use of music to develop a theme, the distinction between two characters via the narrator's voicing, and the pacing used to convey tension. After playing the track two or three times, attendees were instructed to note how the track enhanced listening. If this were to be replicated with teens, it might be more instructive to demonstrate one criterion at a time. (The criteria for the Odyssey Committee are available on the YALSA website, www.ala.org/yalsa/booklistsawards/bookawards/odyssey/policies.)

One quick way to help teens to be critical listeners is to use read alongs, picture book audios that are intended to be read along with the print edition of the book. These read alongs are generally short, some only a few minutes in length. Teens can practice evaluating components such as pacing, use of music, voicing, sound effects, and the like. This practice evaluation can be accomplished in a relatively short period of time. For audiobooks that are longer, consider giving listeners a checklist or review sheet that asks them to note strengths and weaknesses and then write a review of the audio. Remember that audio reviews are not concerned with plot and literary devices: they need to focus on the audio production itself.

Promoting Audiobooks

Finally, what can we do to promote the use of audiobooks both in and out of the library? First, teachers and librarians

can make available audio versions of as many titles as possible in the classroom and library. In particular, audio versions of required classroom texts and novels would be a good addition to the collection. Other books that might be more accessible in audio format include books with foreign settings and books that utilize dialects. When I read a book set in England, inside my head I do a credible British accent. However, what comes out of my mouth bears no resemblance to that inside-the-head voice. Similarly, books with historic settings and language use can benefit from the audio experience. Listening to a story set in the past, a story with different language usage, can be easier than wading through the text of the same story. Frequently, stories from other cultures lend themselves to audio format. Native American tales have their own unique cadence, something easily captured in audio format. Finally, books with multiple narrators may cause confusion. Since audiobook readers are gifted performers, they can bring each character to life with a voice of her or his own. Each of these types of books can offer difficulties in reading. Audiobooks can eliminate those problems.

Several years ago, I joined with a school librarian in research on using audiobooks. We brainstormed how we might use audiobooks in different situations throughout the library and in the classrooms. Here is our list:

1. Have audio playing as kids come into the classroom to get them settled quickly for class;

2. Use audio clips as part of booktalks;
3. Offer kids the choice of audio or physical book or a pairing of the two;
4. Acquire multiple copies of audio and the physical book to allow for pairing in the classroom;
5. Use technology funds to acquire more audio and equipment (this is low tech but still tech, technically speaking);
6. Use audio with ESL kids and with kids whose reading skills are below level so they can “read” the same books as their peers;
7. Acquire audio for the books included in the literature and reading program adoptions;
8. Include literacy coaches, special education educators, and other school personnel in the audiobook program;
9. Offer classes the chance to listen as a group (especially with books that use dialect or are difficult to read independently); and
10. Use both classic and contemporary titles in audiobook form.

Finally...

One last note about offering audiobooks to teens. I spend a great deal of time in the car commuting to and from work as well as running errands and heading out to shop. Many of the teens with whom I have worked over the years also spend time this way: on school buses, in the back seat of a parent’s car, in waiting rooms, and the like. When I added

audiobooks to my routine by carrying CDs in the car and my MP3 player everywhere, I was able to add significantly to the number of books I could read in any given month. Why is this important? Consider these facts:

- The average person can read 1,500–4500 words with just 15 to 25 minutes of reading each day.
- That translates to more than a million words per year.
- If kids read more than a million words per year, they can see as much as an 85 percent gain in vocabulary. That translates into improved test scores.

Why not set up a challenge? Once the Odyssey Awards are announced at ALA Midwinter Meeting each year, challenge teens to listen to one or more of the titles. Compare responses of those who might already be familiar with the book (i.e., they read the print version of Daniel Kraus’s *Rotters*) to those to whom the book title is new. Have the teens compare notes with others who have read but not listened to the audio. Are there differences? What are they? Challenge educators and fellow librarians to expand their reading as well by using audiobooks alongside the teens. As one teen put it, “You gotta listen to books if you really wanna know what they are all about.” YALS

Reference

1. Sharon Grover and Lizette D. Hannegan. *Listening to Learn: Audiobooks Supporting Literacy*. Chicago: ALA (2012).

In January 2013, YALSA announced its fourth annual Award for Excellence in Nonfiction for Young Adults. You may have heard of this award. You may even have read some of the titles that have won the award. But, you might not know what it's really all about. I'm here to tell you.

To be eligible for the Excellence in Nonfiction for Young Adults Award, books must be designated as young adult books by their publishers. According to the policies and procedures, the award will:

- Recognize the best in the field of nonfiction book (at this time, only books will be considered for the award) materials for young adults
- Promote the growing number of nonfiction books published for young adults
- Inspire wider readership in the genre
- Give recognition to the importance of the genre
- Position YALSA as an authority in the field of nonfiction for young adults.

After its first few years, changes were made to the award's policies to help guarantee that it met the goals stated previously. Starting with the 2014 committee, books published from January 1–December 31 are considered, rather than the previous November 1–October 31 date range. Another change is that the committee will only release a vetted list of nominations, rather than the entire list of nominations.

As with YALSA's William C. Morris Award, the Excellence in Nonfiction Award announces five finalists in December of each year. One of these finalists wins the award, which is announced in January at the annual ALA Youth Media Awards.

Excellent Nonfiction

By Angela Frederick

What's the Committee Process Like?

The committee is made up of nine members. Four are elected by YALSA membership, and five are appointed each year by the association's president-elect. For the 2013 committee, the roster was complete in May 2011, and I was asked to chair the group. Just a few months later (August 2011), committee members started communicating via a private LISTSERV provided by YALSA. Our committee was the last nonfiction committee to use the November 1–October 31 eligibility period; in November we started looking for books to consider and began the nomination process.

When January 2012 rolled around, we met face-to-face for the first time in Dallas at ALA's Midwinter Meeting. We didn't have many nominations at that point, but we discussed the work of the committee and also explored what constitutes quality nonfiction for teens. We discussed the availability of our nominations in e-book form. The policies state that a book must be judged based on its final print version, so a committee member who first read a title as an e-book still needs to reread it in print to be aware of any changes in the text or pictures.

From February to June, we continued to read and nominate titles. We discussed

them together through e-mail, but we saved what would be longer and more in-depth conversations for our next face-to-face meeting scheduled for Anaheim at the 2012 Annual Conference. In May 2012, I called each member individually and we discussed thoughts and concerns related to the committee and/or current nominations. I think this was a good way for me to gauge the feelings of the group, as well as provide them with an opportunity to discuss things with me one-on-one, so that when we met at Annual everybody was ready to get to work.

After Annual, we had to be deliberate about how we would discuss the nominations. This was particularly important because we were not going to see each other in person before we had to decide on the finalists. To assist with this, we used ALA Connect's chat feature. (ALA Connect is the tool provided to all YALSA committees to support the work of the member group.) To keep some order in the chat room, I would ask each person one by one to state the positive aspects of each nomination before discussing any negatives. Then after each person had a chance to speak to both pros and cons, I opened the conversation up to further questions and discussion. This was a very successful method because it kept

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the chat from devolving into a conversation that was difficult to follow.

For each chat I selected two nominations and e-mailed the group to let them know that we would be discussing those two books on ALA Connect on a certain day and time. This was helpful in keeping up with the reading in a timely manner since there was a deadline for when to discuss each nomination. The group stated that they looked forward to logging in and talking about the books with each other. The other helpful aspect of ALA Connect was that our chats were saved and could be viewed later if committee members chose to do so.

Members are also responsible for publicizing the award and its purpose. Throughout the year, we collaborated with Gretchen Kolderup, the member manager for YALSA's The Hub blog. Members wrote posts about nonfiction to help draw attention to the award. We also sent calls for field nominations out on library and literature listservs, and on Twitter.

Our eligibility window ended on October 31, 2012. Nominations had to be in by the first week of November. We did a preliminary straw poll to see where the committee stood at that point. We scheduled a conference call for mid-November, and each member was given a chance to speak up for books they felt had been overlooked, or give reasons why they thought another book might be problematic as a finalist. In the last week of November,

members had to decide on their final choices. YALSA announced the finalists the first week of December 2012.

Once the finalists were decided, the committee returned to the list of nominations and voted on which should be included on the vetted list of nominations. Each title that received six or more votes was added to the vetted list. The final list is made up of nine titles.

By the time the committee met together for the last time at the 2013 ALA Midwinter Meeting in Seattle, we were ready to discuss the finalists. We had been re-reading them and thinking about them since early December and we were anxious to choose a winner. We had our final discussions, and selected Steve Sheinkin's *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon* as the winner. It was a thrill to hear the announcement at the ALA Youth Media Awards after all of the hard work our committee had put in over the past year and a half. The joy continues as we hear from readers and librarians who love these books as much as we do.

Our Finalists:

- *Steve Jobs: The Man Who Thought Different* by Karen Blumenthal
- *Moonbird: A Year on the Wind with the Great Survivor B95* by Phillip Hoose
- *Titanic: Voices from the Disaster* by Deborah Hopkinson

- *We've Got a Job: The 1963 Birmingham Children's March* by Cynthia Levinson
- *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon* by Steve Sheinkin
- And the winner..... *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon* by Steve Sheinkin.

Vetted Nominations

- *Chuck Close Face Book* by Chuck Close
- *The Amazing Harry Kellar: Great American Magician* by Gail Jarow
- *Temple Grandin: How the Girl Who Loved Cows Embraced Autism and Changed the World* by Sy Montgomery
- *Invincible Microbe: Tuberculosis and the Never-Ending Search for a Cure* by Jim Murphy and Alison Blank
- *The Mighty Mars Rovers: The Incredible Adventures of Spirit and Opportunity* by Elizabeth Rusch
- *Impossible Rescue: The True Story of an Amazing Arctic Adventure* by Martin W. Sandler
- *Blizzard of Glass: The Halifax Explosion of 1917* by Sally M. Walker
- *Their Skeletons Speak: Kennewick Man and the Paleoamerican World* by Sally M. Walker
- *Charles Dickens and the Street Children of London* by Andrea Warren. YALS

Do you have an iPhone in your pocket or an iPad in your library? If you do, you may already reach for these devices when you're with a group of teens and someone has a question or needs a book recommendation. Giving that advice is now even easier once you download YALSA's Teen Book Finder app. YALSA's Teen Book Finder is a free resource that gives you instant searchable access to three years' worth of YALSA's awards and lists. Search by title, author, genre, award, or list and access a cover image, a brief summary, and links to the award or list on which titles appear.

The Teen Book Finder includes a variety of ways to browse for books. Get started by taking a look at the Hot Picks of the day, three titles that appear on the home screen when you open the app. From there, tap "Search" to see the search options. You might also want to browse the list of authors and look for familiar names, look at the list of books in a particular genre, or choose an award or booklist to peruse. If you're at home, or anywhere outside the library, and need a book, you can search local libraries with the "Find It" feature, which uses the OCLC WorldCat Search API to direct you to the closest library where the book you want is in the catalog. You can create a list of your favorite books, or share books on Facebook or Twitter to recommend them to your friends. Currently only for iOS devices, YALSA's Teen Book Finder will be released for Android devices in 2013.

Librarians know that recommending books can happen anywhere: during library programs, when visiting community groups, or in line at the grocery store. With YALSA's Teen Book Finder in your pocket, you can be ready to recommend a great book wherever you are. Creating a list with the "Favorites" feature provides quick access to titles you love to share. YALSA's awards and lists are great

collection development tools. With YALSA's Teen Book Finder, librarians can check their shelves against the current lists while they're in the stacks to discover the new titles that should be added to the collection.

Teens can use YALSA's Teen Book Finder to locate something to read for fun or for school. If teens need to read an award winner, a book from a specific genre, or a free choice book for homework, they can browse YALSA's Teen Book Finder from their classroom and then head to the library to get the book they locate with the app. They can also find a book by a favorite author while out and about, or search the genre lists while hanging out with friends and choose a title to pick up at the library on the way home. Do you know

teens going on a road trip? They can find an audiobook to listen to in the car with the whole family, by searching the Odyssey Award and Amazing Audiobooks sections of the app, and sending mom or dad to the library to pick up what they selected. If you know teens who haven't had time to read for fun in a while, are looking for something new and exciting, or signed up for summer reading at the local public library without a book in mind, the Teen Book Finder will help them find just the right title to get started.

Parents can use YALSA's Teen Book Finder to connect with teens through books. Moms and dads looking to encourage a reluctant reader can browse the Quick Picks for Reluctant Young Adult Readers list. A parent in search of

YALSA's Teen Book Finder App: Going Mobile with YALSA's Awards and Lists

By Erin Daly

ERIN DALY is the Youth Services Coordinator at the Chicopee Public Library in Chicopee, Massachusetts. She is a regular contributor to the YALSAblog's App of the Week feature, and also blogs for YALSA's The Hub: Your Connection to Teen Reads. For her thoughts on youth, technology, and day-to-day library life, follow her on Twitter @ErinCerulean.

a gift for the teen who is always reading might want to browse the Michael L. Printz Award list while perusing the shelves at a bookstore. Parents in need of a book for the teen who will only read fantasy can search the genre list from home and then check to see if a chosen book is available in the library. If a parent is curious about the book with the Morris Award symbol on the cover that their teen

left on the kitchen table, they can use the app to learn more. Parents might then take it one step further and use the app's summary of the book to start a discussion with their teen.

All of this is possible with YALSA's Teen Book Finder and your mobile device. Searching YALSA's awards and booklists through the app is even faster than using a web browser. Very little

typing is required: just tap a title, a name of an author, or a list, and go. Wherever you are, the YALSA Teen Book Finder app can help you connect with great books for teens.

You and the teens you serve can download the Teen Book Finder from the Apple app store or learn more on the YALSA website at www.ala.org/ypals/ products. **YALS**

Guidelines for Authors

Young Adult Library Services is the official publication of the Young Adult Library Services Association, a division of the American Library Association. *Young Adult Library Services* is a vehicle for continuing education of librarians working with young adults (ages twelve through eighteen) that showcases current research and practice

relating to teen services and spotlights significant activities and programs of the division.

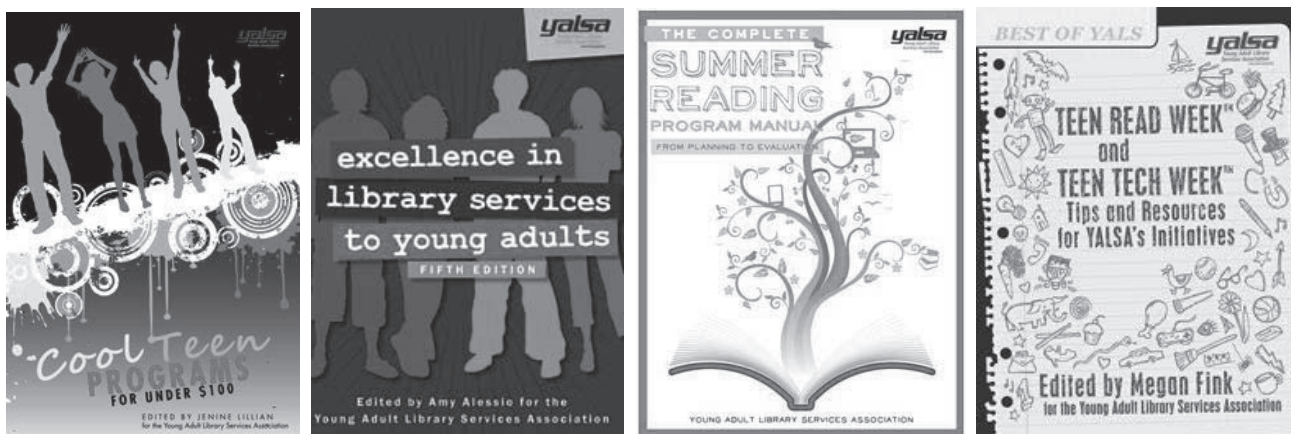
For submission and author guidelines, please visit www.yalsa.ala.org/yals/ and click on "Submissions."

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Save \$10 on YALSA publications through June 1!

YALSA publishes a variety of books to aid librarians and library workers as they create a complete picture of young adult library services, in both school and public libraries. Through June 1, you will receive a \$10 discount on the below titles by mentioning code **YAL13** when ordering. Don't miss out on an opportunity to purchase these titles at a very low price.



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Producing engaging, innovative programs for teens on a tight budget is a challenge that many librarians and library workers face. With *Cool Teen Programs for under \$100*, YALSA offers an inspired new guide providing a wealth of fun, creative programming ideas sure to entice teens into the library, all easily replicable and easy on the bottom line.

Excellence in Library Services to Young Adults, 5th edition

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The Complete Summer Reading Manual: From Planning to Evaluation

~~Original price: \$40~~ **Discounted price: \$30**

Summer reading programs are a mainstay of public library services; whether you're embarking on your first SRP or you think you could plan one in your sleep, you're sure to find helpful ideas in this complete manual from the experts at YALSA.

Teen Read Week and Teen Tech Week: Tips and Resources for YALSA's Initiatives

~~Original price: \$35~~ **Discounted price: \$25**

This manual will offer guidance to librarians and library workers planning their annual events, with advice on best practices, collection development, outreach and marketing, program ideas and more.

Visit www.alastore.ala.org or call 1-866-SHOP ALA and use coupon code **YAL13** to order today.

the YALSA update

ASSOCIATION NEWS

Find the latest YALSA news every Friday at the YALSA Blog, <http://yalsa.ala.org/blog>.

Join YALSA at ALA Annual Conference!

YALSA has big plans for Annual 2013—join us in Chicago, IL, June 28—July 1 for four action-packed days with plenty of opportunities for learning, networking, and meeting your favorite authors. To see all that YALSA has to offer, visit <http://tinyurl.com/YALSAan13>.

To register, please visit www.alaannual.org. Already registered? You can add special events such as the luncheon honoring Edwards Award winner Tamora Pierce, to your existing registration in two ways: (1) by phone: Call ALA Registration at 1 (800) 974-3084 and ask to add the Edwards Luncheon to your existing registration; or (2) Online: Click on the dashboard link found in your registration confirmation email. If you need additional assistance adding events, call CompuSystems at 866-513-0760 or email alaannual@compusystems.com.

Preconferences

YALSA will offer two half-day preconferences on June 28! Each costs \$89 for students and \$129 for all others and includes a snack break and certificate of completion.

Ten Years of YALSA's Teens' Top Ten 8:30 a.m. to Noon

Join YALSA for a half day preconference to celebrate the tenth anniversary of Teens' Top Ten (TTT)! The Teens' Top Ten is a "teen choice" list, where teens nominate and choose their favorite books of the previous year. Learn

about the program from current TTT groups, receive tips on how to run a similar program in your library, and meet authors who have appeared on the Teens' Top Ten list (like the 2012 winner, Veronica Roth, author of *Divergent*; Susan Beth Pfeffer author of *Life As We Knew It*, and nominee Cory Doctorow).

YA Lit Bloggers' Summit 12:30 to 4:30 p.m.

A must-attend event for YA lit bloggers! Take your blog to the next level by participating in a discussion of the state of YA lit and networking with bloggers, reviewers, publishers and authors. Topics such as leadership, marketing, tech help, review writing, ethics and copyright will be covered. You'll leave with new contacts in blogging and publishing, a clear vision for how to make a positive mark in the vibrant world of YA lit, and a swag bag courtesy of Little Brown Books for Young Readers.

Author Events

YALSA will also host three additional ticketed events:

- **Margaret A. Edwards Luncheon** Saturday, June 29, 11:30 a.m. to 1 p.m. Come join us for lunch and listen to Tamora Pierce, winner of the 2013 Margaret A. Edwards Award, speak about her Song of the Lioness series and The Protector of the Small quartet. The award honors their significant and lasting contribution to writing for teens. The annual award is administered by YALSA and sponsored by School Library Journal

magazine. Enjoy a plated lunch and receive a poster and book from the author. Ticket cost is \$65.

- **YA Author Coffee Klatch** Sunday, June 30, 9 to 10 a.m. Enjoy coffee and meet with YALSA's award winning authors! This informal coffee klatch will give you an opportunity to meet authors who have appeared on one of YALSA's six annual selected lists or have received one of YALSA's five literary awards. Authors include: Derf Backderf, Hannah Barnaby, Beverley Brenna, Jeffrey Brown, Selene Castrovilla, Kristin Elizabeth Clark, Trish Cook, Carolee Dean, Simone Elkeles, Rachel Hartman, Brigid Kemmerer, Peter Lerangis, David Levithan, Jonathan Maberry, Lauren Myracle, Leslea Newman, Tamora Pierce, Robin Sloan, Tanya Lee Stone, Elizabeth Wein, and more. Librarians will sit at a table and every 3 or 4 minutes, a new author will arrive at your table to talk! Ticket cost is \$25.
- **Michael L. Printz Program and Reception** Monday, July 1, 8 to 10 p.m. Come listen to Nick Lake, the 2013 Michael L. Printz winner for his book *In Darkness*, and honor book authors Benjamin Alire Sáenz (*Aristotle and Dante Discover the Secrets of the Universe*); Elizabeth Wein (*Code Name Verity*); Terry Pratchett (*Dodger*); and Beverley Brenna (*The White Bicycle*) speak about their writing, followed by a dessert reception. The annual award is administered by YALSA and

sponsored by *Booklist* magazine.
Ticket cost is \$34.

Advanced registration ends June 21 – YALSA members can save \$30 over onsite registrations costs.

Find more details about registration and housing at the ALA Annual Web site, www.alaannual.org. For more details on YALSA's Annual schedule, visit the YALSA Annual Conference wiki, <http://tinyurl.com/YALSAan13>.

YALSA Member Awards and Grant Winners

Each year YALSA gives more than \$125,000 in awards and grants to its member. The deadline to apply is December 1 and applications must be current members of YALSA.

The 2013 awards and grants winners are:

- Baker & Taylor Conference Grants: Abby Harwood and Juanita Kamalipour
- YALSA/ABC-CLIO/Greenwood Service to Young Adults Achievement Award: Gretchen Kolderup
- BWI/YALSA Collection Development Grant: Cory Eckert and Marie Ritson
- MAE Award for Best Literature Program for Teens: Kristen Pelfrey
- Frances Henne/YALSA/VOYA Research Grants: Rachel M. Magee
- Great Books Giveaway: Allen Parish Libraries in Oberlin, La. (1st); The Foundation Schools in Largo and Gaithersburg, Md. (2nd); John B. Hood Junior High School in Odessa, Texas (3rd)
- Volunteer of the Year Awards: the 2012 YA Literature Symposium Taskforce (Hannah Berry, Patty Carleton, Carolyn Dietz, Kate Pickett McNair [chair], Carla Riemer and Tom Spicer) and Gretchen Kolderup for her role as chair of the The Hub Advisory Board
- YALSA Writing Awards: Shannon Crawford Barniskis, Heather Gruenthal, Gretchen Kolderup and Maria Kramer

To apply for 2014 awards and grants visit www.ala.org/yalsa/awards&grants. All applications are due Dec. 1, 2013.

Congratulations to the YALSA Writing Award Winners

YALSA named the winners of its second annual YALSA Writing Award, with members winning prizes in four categories:

- Heather Gruenthal for best article in the previous volume of *Young Adult Library Services*, for "A School Library Advocacy Alphabet" (Vol. 11, Number 1)
- Maria Kramer for best post on The Hub between Dec. 1, 2011, and Nov. 30, 2012, for "A Salute to the Hunger Games"
- Shannon Crawford Barniskis for best article in the previous volume of *The Journal of Research on Libraries and Young Adults* for "Graffiti, Poetry, Dance: How Public Library Art Programs Affect Teens" Vol. 2, Number 3 (Fall)
- Gretchen Kolderup for best post on the YALSAblog between Dec. 1, 2011, and Nov. 30, 2012, for "Connect, Create, Collaborate: Think Locally, Act Locally!"

The journal authors each won \$500 and the blog authors each won \$200. The YALSA Writing Award recognizes the contribution of YALSA members who have written an article of blog post for the association's journals or blogs that is timely, original, relevant to YALSA members, and well-written.

YALSA, WWE® Name WrestleMania® Reading Challenge Champions

The WrestleMania Reading Challenge Championships were held April 6! Congratulations to our three champions, who won ringside tickets to the big event, WrestleMania 29 at MetLife Stadium in East Rutherford, New Jersey.

- Grades 5–6: Dianna Nielsen, Port Jefferson Station, N.Y.
- Grades 7–8: Harneek Kapoor, Calgary, Alberta, Canada
- Grades 9–12: Kenyan Gustafson, Sleepy Hollow, Ill.

Eighteen finalists competed at City College in New York, NY for ringside tickets at WrestleMania 29. All finalists won hotel, tickets and spending money for them and a parent or guardian to attend WrestleMania29. The finalists sponsoring library receives a \$2,000 contribution to support local literacy programs.

Each finalist from grades 5–6 was provided a copy of *Over Sea, Under Stone*, by Susan Cooper. Each finalist from grades 7–8 was provided a copy of *Chronicles of Harris Burdick*, by Chris Van Allsburg, and each finalist from grades 9–12 a copy of *This Dark Endeavor*, by Kenneth Oppel. Finalists read the titles in preparation for the final competition April 6.

Grades 5–6

- Fiona Woolley, Galway-Cavendish-Harvey, Ontario, Canada, sponsored by Heather Kennedy
- Angelina Manfredini, Westchester, Ill., sponsored by Andrew Troppito
- Estevan Morales, Syracuse, N.Y., sponsored by Christina Limpert
- Joshua Bendle, Quinton, Pa., sponsored by Peg Noctor
- Dianna Nielsen, Port Jefferson Station, N.Y., sponsored by Nicole Taormina
- Autumn Dudley, San Diego, Calif., sponsored by Leticia Castellanos.

Grades 7–8

- Harneek Kapoor, Calgary, Alberta, Canada, sponsored by Jessica Bates
- Yesenia Castelan, Whiting, Ind., sponsored by Montserrat Inglada
- Fenesse Walker, Rochester, N.Y., sponsored by Meghan Kitz
- Marc Ortiz, Ramon Pons, Bridgeport, Conn., sponsored by Diane Antonelli
- Frankie Sindelar, Billings, Mont., sponsored by Jennifer Kruger.

Grades 9–12

- Kazek Israni-Winger, Oakville, Ontario, Canada, sponsored by Elise C Cole
- Kenyan Gustafson, Sleepy Hollow, Ill., sponsored by Danielle Pacini

- Benjamin Havel, Gloversville, N.Y., sponsored by Carla Benge-Mackey
- Joanna Wallace, Hopewell, Va., sponsored by Patricia Scanlan
- Javier Llantín Cruz, Bridgeport, Conn., sponsored by Michael Bielawa
- Rose Gonzalez, San Diego, Calif., sponsored by Leticia Castellanos.

Thanks to everyone who participated in the Challenge this year! Keep an eye out on www.ala.org/wrestlemania for future updates.

2013 Teen Summer Reading Programs Website

As the hub for summer reading and summer learning, YALSA's 2013 *Teen Summer Reading Programs* website is a place to exchange information and ideas that helps in implementing programs for and with teens. The website is funded by

the Dollar General Literacy Foundation, which also provides grants for summer reading programs. To join and access the materials available on the YALSA *Teen Summer Reading Programs* site, visit <http://summerreading.ning.com>. The website will be updated throughout the spring and summer and is a great place to share ideas and brainstorm with fellow teen services librarians and library workers.

Get Ready for Teen Read Week™, Oct. 13–19, 2013

YALSA kicked off Teen Read Week 2013 on April 18 by launching the Teen Read Week website, opening registration, and offering resources for the annual celebration of teen reading, including activity ideas, planning resources, publicity tools, products, and more. More information including registration benefits can be found at

www.ala.org/teenread. Teen Read Week is Oct. 13–19 and will be celebrated with a theme of *Seek the Unknown @ your library*, which dares you to read for the fun of it.

You can also buy official Teen Read Week products from YALSA and ALA Graphics at <http://www.alastore.ala.org/trw13>, including the downloadable Teen Read Week Manual, created by the 2013 Teen Read Week committee, with tips on programming, publicity, displays, and more relating to the 2013 theme. Other products include posters, bookmarks, and more, all featuring this year's science fiction, mysteries, nonfiction, and more art theme. Purchases support the work of YALSA and ALA.

In addition YALSA will be distributing ten Teen Read Week program grants, funded by the Dollar General Literacy Foundation. Details including an application form can be found at www.ala.org/teenread. Applications are due July 1. YALS

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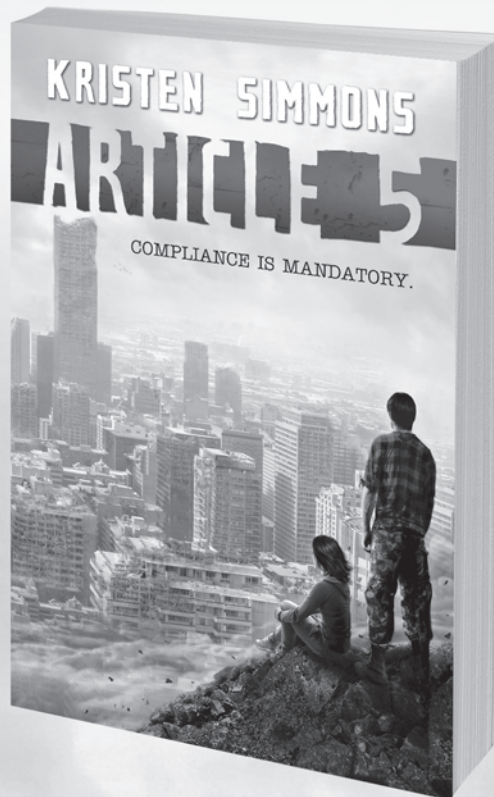
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"Fans of dystopian books will love this."

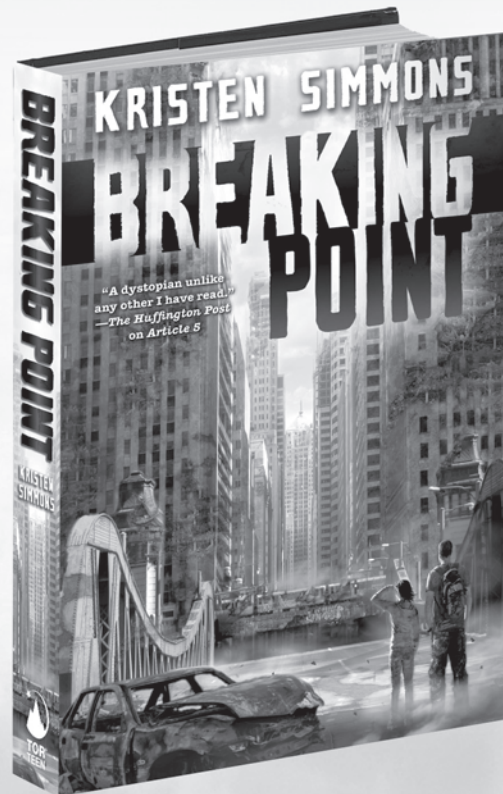
—School Library Journal
on Article 5



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"[A] gripping, atmospheric story of survival.... I could hardly put it down."

—KENDARE BLAKE, author of *Anna Dressed in Blood*
on Article 5

"This book is a must-have for all young adults collections."

—VOYA, 5Q 4P JS on Article 5

"Fans of dystopian books will love this debut novel, the first in a series."

—SCHOOL LIBRARY JOURNAL on Article 5

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—BULLETIN OF THE CENTER FOR
CHILDREN'S BOOKS on Article 5

"I just loved the story, as it is truly fantastic. The characters were great for this story."

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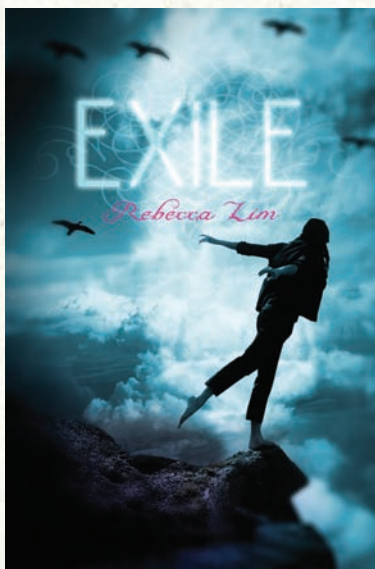
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