Children & Libraries

the journal of the Association for Library Service to Children

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Association for Library Service to Children

Wonderland: Science and Fairy Books

May Hill Arbuthnot: Recalling a Fine Life

Sow and Reap: Starting a Library Garden

Kids and New Media: Survey Results

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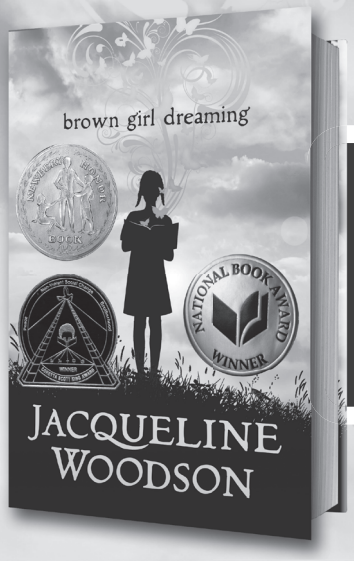

Newbery Honor
Robert F. Sibert Honor
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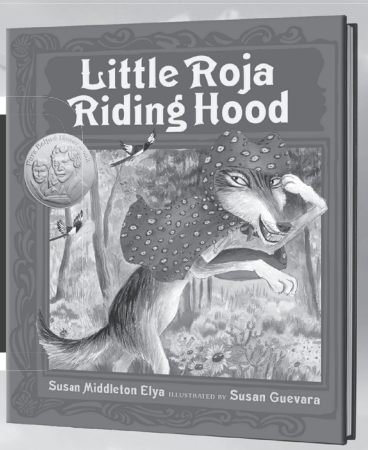

Pura Belpré Illustrator Honor,
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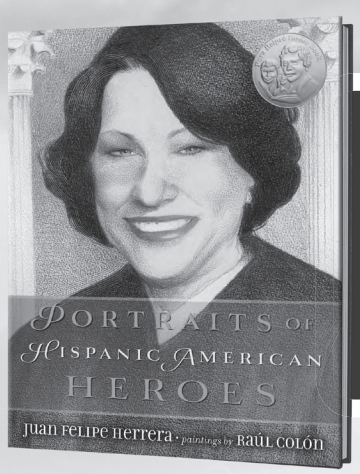

Pura Belpré Author Honor,
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PORTRAITS OF HISPANIC AMERICAN HEROES
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illustrated by Raúl Colón

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Editor's Note

By Sharon Verbeten

Diving into Diversity

As editor of *Children and Libraries*, I don't often plan "theme" issues. We only have four issues a year, and I don't like to devote an entire issue to a topic some of our readers might have little interest in, or one they aren't able to effectively implement for whatever reason.

But in our next (Fall 2015) issue, our CAL Editorial Advisory Committee has chosen a theme we can *all* get behind—diversity. It's more than just a buzzword; we've been talking about it for years, no matter what the terminology (i.e. multicultural, etc.). And we're planning a wealth of articles and perspectives for readers, to get them thinking more about what diversity means to them, their patrons, their programming, and their collections.

Obviously it was a watershed year for diversity at this year's ALA Media Awards, with many of the top awards going to authors and illustrators from diverse backgrounds. But diversity is much more than honoring those doing the work. It's about fostering the work in itself. It's also about presenting diversity in our libraries—whether we think we need to or not.

Some of your libraries are in extremely diverse communities. There is no question as to why diversity is important to you. But for those of you in smaller or very homogeneous communities, looking beyond the faces of your patrons is essential.

Our Fall issue of CAL won't be out until September—ideally, after the craziness of summer reading dies down. So be sure to take a break yourself, dive into our diversity issue and, then, dive into diversity itself—and see how you can best apply it in practice at your library. &

Sixteen Win Tickets to June 2015 Banquet

Sixteen ALSC members won tickets to the Newbery-Caldecott-Wilder Banquet in San Francisco in June. They were selected from entries in three campaigns: Membership Needs Assessment Survey, Friends of ALSC donors, and the Everyday Advocacy button campaign. Winners were guests at tables hosted by ALSC Past Presidents Starr LaTronica and Mary Fellows, ALSC member Cecilia McGowan, and *CAL* Editor Sharon Verbeten.

The Friends of ALSC donor winners were Michael Santangelo, Betsy Orsburn, Claudette McLinn, and Connie Champlin. Everyday Advocacy winners were Janet Weber, Alison King, Laura Mikowski, and Pam Carlton. Membership Needs Survey winners included Jill Bickford, Molly Carlisle, Amber Creger, Jerri Heid, Lisa Nowlain, Katie Salo, Heather Smith, and Pam Werre.

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Statement of Purpose

Children and Libraries is the official journal of ALSC, a division of the American Library Association. The journal primarily serves as a vehicle for continuing education of librarians working with children, which showcases current scholarly research and practice in library service to children. It also serves as a vehicle for communication to the ALSC membership, spotlighting significant activities and initiatives of the Association. (From the journal's "Policies and Procedures" document adopted by the ALSC board, April 2004, revised, 2014.)

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Under the Rainbow

Light the Way Grant Focuses on LGBT Families

MEGAN ROBERTS

Jerry Windle, co-author of the children's book *An Orphan No More,* reads to storytime guests along with his son, Jerry, at left.

It seems the best projects begin with a simple conversation, an idea mentioned in passing. For me and Erin Iannacchione, this is exactly how Family Story Time started.

In 2012, I approached Erin about marketing public library summer reading programs to the families and young children at the LGBT Center of Raleigh Library only to find out they didn't have any offerings for families and children. Soon I was planning our very first storytime.

The LGBT Center, where the library is housed, is located in downtown Raleigh and mostly serves the community of the Raleigh-Durham Research Triangle, a metropolitan area of some two million people. As one of the few centers in the state, the LGBT center attracts people from several hours away, but no geographic or economic data is collected for privacy reasons. We knew there were families with young kids in the area, but we didn't have hard demographics information to go on. So we started out small, offering one storytime per quarter for families with children ages birth to six.

There was a small donated collection of children's books, and we started with the idea of reading one positive LGBT book and one seasonal or silly book from the public library. With a makeshift flannel board and a little boom box, we kicked off the first program in fall 2012.

I knew we were onto something when, at a storytime, I asked the kids to raise their hands if they had at least one mommy. One girl at the front shouted, "I have two mommies, and I'm the only one."

When I asked kids to raise their hands if they had two mommies, almost every kid behind this little girl raised their hands. The girl was blown away. This little girl proved what we had thought all along, that most LGBT families with young children did not have a chance to interact or connect at a formal event.

But without resources, our program could not expand. Because our entire collection was donated, we were missing important resources about adoption and gender identity and were lacking adequate books on LGBT families. We also needed storytime supplies like puppets, a real flannel board, and more craft supplies than a box of crayons.

When Erin learned about the Candlewick Press Light the Way Grant in fall 2013, we decided to apply despite not having a lot of time before the deadline. We never thought we would receive that grant the first time around, but for a team with no budget to speak of, $3,000 was a lot of money.

Since we felt ready to expand, it was easy designing a program for the grant. We had three simple goals: increase our program

Megan Roberts *is Family Story Time Program Director at the LGBT Center of Raleigh (N.C.) Library.*

offering to once a month, buy books and supplies, and market and publicize the program.

We set aside half our budget for collection materials, including books and DVDs. We also wanted to make sure we had resources available to parents on an array of diverse topics, such as parenting a transgender child, navigating adoption, and dealing with bullying.

The other half of the budget was split between marketing and supplies, such as craft supplies, puppets, and refreshments for special storytimes.

The last quarter of our budget was reserved for marketing; we purchased business cards with storytime dates, ads in the local independent paper, and even targeted Facebook ads. As a nonprofit organization, we were not able to afford paid marketing in the past, but we felt it was important to publicize this new program.

Our goals were pretty simple and straightforward, but our hope for the program was much loftier. We wanted every family who attended a library program to leave with a broader network of other LGBT families, a sense of affirmation, and connections that extend beyond our program.

Our goals were pretty simple and straightforward, but our hope for the program was much loftier. We wanted every family who attended a library program to leave with a broader network of other LGBT families, a sense of affirmation, and connections that extend beyond our program. All families benefit from spending time together, and we hope our storytime will be another way families can spend time together and create stronger bonds for the challenges that being in a minority population brings.

Beginning our Collection Development

We focused on classic titles as well as books about LGBT families, gender nonconforming, being different, self-confidence, bullying, and parenting resources.

Many books on these topics are from smaller presses or had limited copies printed, so many of the books we wanted to purchase from Jamie Campbell Naidoo's resource book, *Rainbow Family Collections: Selecting and Using Children's Books with Lesbian, Gay, Bisexual, Transgender, and Queer Content,* were unavailable or out of print despite his book being published in 2012.[1]

This was really the only resource book available, so we also scoured blogs, articles, and lists for the newest and latest available titles that are must-haves for a small collection.

We narrowed our choices to 104 books and six DVDs. These materials, along with additional titles donated by Candlewick Press (cosponsor of the grant), make up 80 percent of our current children's collection.

Once we purchased supplies and began our grant funded program, the program itself did not change much. We still offered a storytime with books (including at least one LGBT-themed book), songs, flannelboards, and activities. Since we increased our storytimes to once a month, we brought another volunteer on board.

While our collection quadrupled thanks to the grant, the most profound change has been the ability to market and promote our offerings to the community at large.

As of the end of 2014, we had run ads in the LGBT issue of the area's independent weekly newspaper as well as targeted ads on Facebook.

In December, we even had a mom come with her son who didn't know what LGBT stood for but had seen storytime for kids advertised. This was a great opportunity for me to explain all about the community and the types of things we did at storytime. We have also had families attend who had not even heard of the LGBT Center of Raleigh, and they were ecstatic to meet other members of the community.

Currently, we only have women (lesbians and straight allies) with their children attending our storytimes, but I would love to see dads or grandparents attending.

Attendance in general is in flux monthly. We realize we still have some grassroots marketing to do in order to build up program attendance. But overall, we feel lucky to have received the grant to reach this important, yet sometimes overlooked, constituency. &

Reference

1. Jamie Campbell Naidoo, *Rainbow Family Collections: Selecting and Using Children's Books with Lesbian, Gay, Bisexual, Transgender, and Queer Content* (Santa Barbara, Calif.: Libraries Unlimited, 2012).

Where Fantasy and Facts Meet

Fairy Science Books from 1870 to 1900

NATALIE ZIARNIK

Photos used with permission of The Baldwin Library of Historical Children's Literature, George A. Smathers Libraries, University of Florida.

Rarely do we see the words "science" and "fairy" together. So when I first stumbled upon the 1887 volume of *Fairy Land of Chemistry* by Lucy Rider Meyer, I knew the direction my study of children's science books would take.

Illustrations show fairies mixing brews in a flask in the woods. Small fairies with wings labeled with chemical symbols flit next to text explaining how atoms combine to make compounds. God is referred to as "The Great Chemist." Chemistry had never seemed more intriguing or filled with nuance and otherworldliness.

This unusual mixed genre of fantasy and science appeared in the mid- to late-nineteenth century in both Great Britain and the United States. Two historical events set the stage for the fairy science books: the Great Exhibition of the Works of Industry of All Nations and the publication of Lewis Carroll's *Alice's Adventures in Wonderland* in 1865. Exploring these cultural events shows how the boundaries between science and magic were often blurred. Science and technology influenced literature as much as fantasy and literary forms led to increased scientific wonder.

The Great Exhibition of the Works of Industry of All Nations (the first World's Fair) took place in London from May 1 to October 11, 1851, and was the first international exhibit of manufactured products. Its purpose was to show technology as key to a better future. The Crystal Palace, a glass building similar to a giant greenhouse, was designed especially for the exhibit. Huge statues and trees inside the building emphasized its size and grandeur.

Working exhibits fascinated the public: electric telegraphs, microscopes, air pumps, and musical instruments. Other favorites included an envelope machine, new kitchen appliances, the world's largest diamond, and a voting machine. The contents of the Exhibition, which attracted an estimated six million visitors, celebrated Great Britain as well as her colonies, and cultural artifacts from faraway lands intrigued visitors, including Lewis Carroll, who wrote to his sister that, "It looked like a sort of fairyland . . . you see nothing but pillars hung about with shawls . . . long avenues of statues, fountains, canopies."[1]

Just over a decade later, Carroll's *Alice's Adventures in Wonderland* heralded in a golden age of fantasy books celebrating imaginary creatures and realms. Magic was in the air. Potions could make a person larger or smaller. Fairies from other countries had landed in volumes of translated folk and fairy tales, now available in beautifully illustrated editions. At the same time, technology sped along at a breathless pace with the creation of railroads, factories, medicines, and airplanes. Science fields and professions were forming, often sharing and expanding on topics traditionally covered by philosophy and natural history.

Our view of the world, the cosmos, and of the evolution of life changed almost daily, leading to endless controversial discussions and attempts at understanding. In children's literature, fairies came to the rescue.

Natalie Ziarnik *is the Head of the Children's Department at the Ela Area Public Library District in Lake Zurich, Illinois. She is a member of the Hans Christian Andersen Nominating Committee.*

Science Books for Children: A Brief Historical Overview

Before the arrival of the science fairy books, writers and publishers had long been creating texts to introduce children to scientific information. One of the first nonfiction picture books for children, the *Orbis Pictus* by John Amos Comenius, a minister and educational reformer, was published in Germany in 1658 and translated and published in England in 1659.[2] The book includes scenes from everyday life; each object or concept is labeled with a number in the picture, and on the opposite page, the numbers are associated with words and phrases identifying them in both English and Latin.

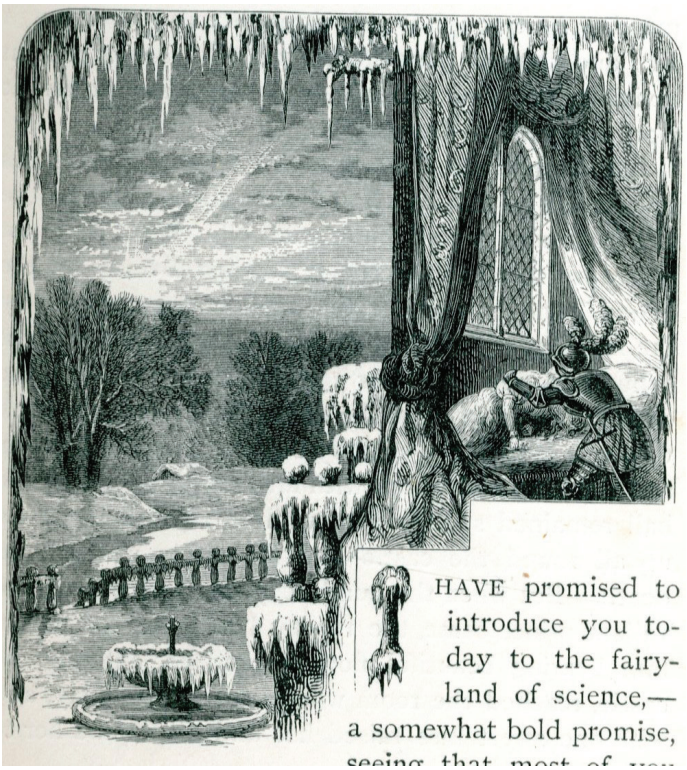
The book, enormously popular throughout Europe in the seventeenth and eighteenth centuries, was often given to children as a gift or used by schoolteachers. The author aimed to make learning quick, pleasant, and thorough by encouraging children to observe the pictures and then associate words with those. His pictures did indeed capture the imaginations of many children, as they could weave stories into the images seen.

In the 1700s and 1800s, catechisms, or small books in question-and-answer format, primarily without pictures, gave children a basic knowledge of math, agriculture, history, geography, and assorted other topics. History and religion were often intertwined, and geographical facts varied depending on when the books were published and what was currently known at that time through contemporary exploration. Perhaps because the books were published during an age of newly discovered lands, their contents show a surprising openness to possibility. In *An Astronomical and Geographical Catechism,* published in Boston in 1796, the author assumes that there is life on other planets:

> *Q. Do you suppose the planets are inhabited, like this earth?*
>
> *A. It is altogether probable they are, as they are undoubtedly composed of the same materials, and are cheered by the enlivening rays of the same sun.*[3]

Curiously, this question is treated the same as the other factual questions that describe an island, the equator, or a hummingbird. All questions and answers in these catechisms appear in a straightforward format. Children were expected to memorize the questions and answers and be able to recite them.

The book *Tom Telescope's Newtonian Philosophy,* first published in London in 1761 by author John Newbery, took children's science books in a new direction. In the outer frame story, a group of young people are gathered for the Christmas holiday and confined to the house by bad weather. Tom Telescope proposes to amuse them and asks for "philosophical apparatus," or equipment, so that he can perform science experiments while he lectures.



"Sleeping Beauty"
The Fairy-Land of Science, Arabella B. Buckley, London: Edward Stanford, 1878, pg. 4.

Humorous and entertaining anecdotes are mixed with scientific information. On the section explaining inertia, for instance, an illustration shows a man and his top hat flying forward when the horse suddenly stops. Later, in a description of electric eels, Tom Telescope relates an amusing anecdote. Two sailors visit the governor of New Amsterdam, who owned an electric eel:

> The sailors had no sooner reached the shed, than one of them plunged his hand to the bottom of the tub to seize the Eel; when he received a blow which benumbed his whole arm. [4]

The boundaries between science and magic were often blurred. Science and technology influenced literature as much as fantasy and literary forms led to increased scientific wonder.

What's more, the other sailor did not believe the experience of his mate, repeated the process, and also received a shock! An illustration of the two sailors in agony accompanies the story. The topics in Tom Telescope range from animal encounters like this one to meteorology to the science of light to practical tips on the use of instruments such as barometers, magnets, and telescopes. A number of narrative techniques are used, including dialogue from the fictional frame story, descriptions of techniques and experiments, and humorous stories. Following Newbery's approach, children's

books became more playful and entertaining, and learning was seen as an active, engaging pursuit.

As books, telescopes, microscopes, magnifying glasses, and other science equipment became more affordable, children were encouraged to try experiments and other hands-on learning activities at home so they could see the world and even the universe in a new way.

For example, in *An Introduction to Botany, in a Series of Familiar Letters* (1789), Priscilla Wakefield mentions that her book, unlike others on the same topic, is affordable and can therefore offer the study of botany to all. The book takes the more domestic form of letters written by Felicia to her sister Constance, who is away at a relative's house for several weeks. Felicia's mother has encouraged her to take up the study of botany because the fresh air and exercise are good for her health. Felicia's letters to her sister begin as personal correspondence, drawing the reader into an intimate conversation.

Yet, before long, the letters launch into scientific discourse about the parts of plants and their complex classification. In addition, Wakefield argues that "books should not be depended upon alone, recourse must be had to the natural specimens growing in fields and gardens."[5] Mrs. Snelgrove accompanies Felicia on her nature walks and acts as an authority figure who has extensive knowledge about plants. She encourages Felicia to carry a magnifying glass and dissecting instruments in her pocket during her rambles so that she can closely examine the minute details of plants.

Wakefield's book teaches children, in this case especially girls, to see and experience nature in person and to use observations to think for themselves. The book contains several illustrated pages featuring plants and their parts.

A range of other books appeared throughout the nineteenth-century that encouraged children to experiment or "play" with science. For instance, Peter Parley's *Wonders of the Telescope*, published between 1836 and 1845, describes how the ancients saw the sun as a "globe of pure fire," but that the discovery of the telescope "furnished the means of making a more accurate inquiry" and showed dark spots on the sun of various shapes and sizes which sometimes appear and other times vanish. [6]

The author gives a range of explanations for the sun spots, showing a range of scientific viewpoints. For Parley, the truth is still out there, and children need to observe and think for themselves. The last chapters of this book include information on constellations and purchasing and using a telescope.

Another example of this genre includes *The Boy's Playbook of Science* by John Henry Pepper, published in 1860. The experiments and diagrams range from an exploration of oxygen gas to the art of photography to balloon locomotion, including a list of historic balloon accidents dating to 1675. An accompanying illustration shows a goofy man in a top hat and wings labeled, "Flying machine [theoretical]."[7] Serious warnings and humor play equal roles.

My Bechtel Journey

While the longest winter ever raged in Chicago, I flew to Florida during April 2014 to study children's science books at the Baldwin Library of Historical Children's Literature at the University of Florida–Gainesville. I was greeted by lush green trees, warm breezes, friendly curators and librarians, and an incredible collection of historical children's books waiting to be read and studied.

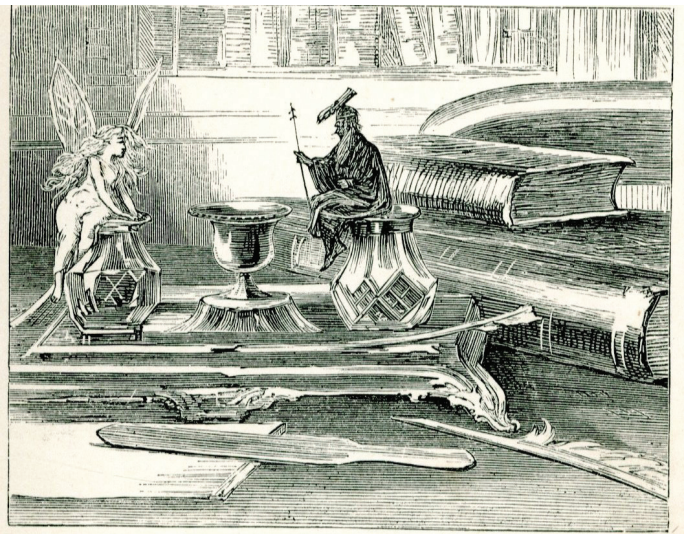
Suzan Alteri, curator of the Baldwin Library at the Department of Special and Area Studies Collections, and John Cech, Director of the Center for Children's Literature and Culture, introduced me to the pleasure of reading, studying, and exploring historical children's books. I appreciated their enormous help as well as the assistance of the other staff at the library. I send special thanks to the ALSC Bechtel Fellowship that funded my time in Florida and to the Ela Area Public Library in Lake Zurich, Illinois, for giving me time away from the Children's Department.

My aim was to study children's science books, but I never imagined there were so many from the past centuries, and with every worn, delicate cover I opened, I dove into both the history of children's publishing and the history of science. Touching these books, rather than seeing them in digital format, made everything more real.

Some volumes contained pressed four-leaf clovers that must have been a hundred (or two hundred) years old, placed carefully between pages by a child learning about nature and collecting specimens. Other books included personal notes written by parents, grandparents, and teachers to the child receiving the book as a gift. A select few contained illustrations painted in delicate watercolors by their young owners. And all were tactile, with engraved or embossed covers and old paper sometimes as soft as cloth and other times so brittle the pages must be turned with extreme care.

The topic was much vaster than I had predicted. The following report includes a special focus on the fairy science genre as well as a brief historical overview to establish a context for this focus.

Some of the books described in this article are available digitally in the University of Florida Digital Collection: http://ufdc.ufl.edu/juv.



"The Fairies"
Fairy Frisket or Peeps at Insect Life, A. L. O. E. (A Lady of England, pseudonym for Charlotte Maria Tucker), London: Thomas Nelson and Sons, 1879, Frontispiece.

Although none of the preceding science books totally prepares us for the unique characteristics of the fairy science genre, several elements do hint at what was to come. As in *Orbis Pictus*, illustrations play a critical role in the fairy science books. The catechism books' question-and-answer format prevails in children's nonfiction books for centuries, including in many of the fairy science books. Moreover, the openness to possibility that we see in the view of life on other planets in an *Astronomical and Geographical Catechism* provides us with a glimpse into the public's growing sense of wonder and longing to explore and hypothesize, a trend which authors of the fairy science genre play into. Newbery's use of humor and entertaining anecdotes to make informational texts appealing also had an influence on the style of the fairy science books.

Finally, the try-it-at-home approach books, which encouraged children to observe and think for themselves, led to an emphasis on using one's imagination, an important concept in the fairy science genre. The role of the imagination—so significant in fantasy fiction in the Victorian age—was equally important to scientists in their work of discovery and invention.

Illustration and Narrative Techniques in the Fairy Science Genre

Looking at the covers and illustrations of the fairy science books, one could easily mistake them for books of fairy tales or other imaginative literature. For instance, the dark green cover of *The Fairy-Land of Science* by Arabella Buckley, published in London in 1878, features a multitude of gold-colored fairies hanging out on a large vine. By touching the image, one can feel the contrast between the deeply engraved black vine and the smooth gold fairies. The gold images shine from quite a distance, enticing any child to want to hold the book. One fairy hangs icicles on the vine, another pours a jug of gold water over the title, one shines a light on the lake, and one blows air to create clouds.

The opening illustration for the first chapter, "Lecture I," contains both fantasy and scientific elements to accompany Buckley's comparison of the Sleeping Beauty tale to the wonders of snow and its properties. On the right side of the image, a knight wakes Sleeping Beauty from her long sleep in a medieval setting including a leaded glass window and lush curtains. On the left side, ice and snow formations highlight a snowy country scene.

Buckley opens her first chapter by explaining how beautiful water is when it freezes and then draws parallels between the awakening of Sleeping Beauty and the melting of ice "under kisses of sunlight."[8] The wonders of science and natural phenomena have many parallels to the wonders of fairy tales:

> There are *forces* around us, and among us, which I shall ask you to allow me to call *fairies,* and these are ten thousand times more wonderful, more magical, and more beautiful in their work, than those of old fairy tales.[9]

To notice these forces of nature at work, children need to pause, observe, and use their imaginations. They will see the fairy named Gravitation drag raindrops to the earth. The fairy Crystallization will build snowflakes in the clouds, and the strange fairy Electricity will fling lightning across the sky. Throughout the book the author explains how each of these mysterious processes occurs scientifically.[10]

As the book moves from topic to topic, the fairy trope is used less frequently, and illustrations, though still often showing images of marvelous wonders such as glaciers moving rocks, are completely realistic. Moreover, the book is filled with simple depictions of equipment, experiments, and diagrams of scientific principles. The chapters in *Fairy-Land of Science* originated as lectures given to children and their families. The narrative style, in which the author refers to herself as "I" and the reader as "you," maintains a conversational and informal tone of voice. Some of the illustrations in the book, especially those of experiments, play the same visual role as the live, entertaining demonstrations common at lectures.

Fairy Frisket, or, Peeps at Insect Life (1879) by A.L.O.E. (A Lady of England or Charlotte Tucker) has a cover with gold shimmering flowers and butterflies surrounding the title. Inside, the pictures are more realistic, except for the picture of Fairy Frisket with her brother, Fairy Know-a-Bit, who starred in A.L.O.E.'s earlier book, *Fairy Know-a-Bit; or, a Nutshell of Knowledge* (1870).

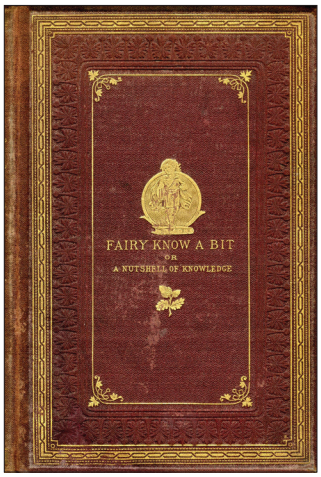
The fairy siblings have not seen each other in more than four hundred years, and Fairy Frisket begins her encounter with her brother by criticizing him for wearing a scholar's clothes and spectacles and spending all his time inside with books. Fairy Frisket prefers the outdoors where she can flit in the meadows observing insects, fungus, and the plant world.[11]

"Sidney's Introduction to the Fairy"
Fairy Know-a-Bit; or, a Nutshell of Knowledge, A. L. O. E. (A Lady of England, pseudonym for Charlotte Maria Tucker), London. T. Nelson and Sons, 1870, Frontispiece.

A.L.O.E.'s fairy science books have two didactic purposes: to introduce children to science and nature and to offer moral and behavioral guidance. The bickering between the two fairies casts a humorous light on the disputes initiated by the two human characters, Sidney and Philibert. As in a fictional novel, character plays a central role in these two books, in which the children and the fairies appear throughout the text and encounter various challenges. The two fairies are well developed, with a background and physical descriptions. For instance, the description of Fairy Frisket would charm any fan of fairy or princess fashion prevalent in today's children's books:

> The little lady's dress is formed of petals of the blush rose, fashioned by fairy fingers; with a light robe of gossamer over it, such as lies on the grass on summer mornings, all fringed with diamond dew-drops. A violet would be large enough to cover the print of the fairy's footstep.[12]

This nature-infused, magical creature is prepared to take children on adventures to learn more about insects as small as she is.



Front Cover, *Fairy Know-a-Bit; or, a Nutshell of Knowledge,* A. L. O. E. (A Lady of England, pseudonym for Charlotte Maria Tucker), London. T. Nelson and Sons, 1870.

Fairy Know-a-Bit, as implied above, differs in character from his sister. At one time, he, too, lived outside where he danced in the green turf and drank honey-dew. But the Industrial Age arrived, and with it, the railroad which now runs right through his "haunt." His realm is now that of study and knowledge, and he has lived in a large book ever since printing was invented, more than four hundred years ago. The frontispiece of *Fairy Know-a-Bit* portrays this fairy as a tiny scholar standing on a book in the library lecturing to the two typical-sized boys.[13]

In addition to characterization, the main narrative technique used in these texts is that of the vision. In *Fairy Frisket, or, Peeps at Insect Life,* Fairy Know-a-Bit touches the two boys with an ointment that causes them to dream they inhabit the bodies of bees, butterflies, and ants. In insect form, the boys accompany Fairy Frisket on adventures in the insect world so that they may learn what life is like for other creatures in detail:

> What was his [Philibert's] horror to find himself suddenly plunging down the sandy pitfall, almost rolling into the powerful jaw of the dreadful creature lying in wait at the bottom! This creature was somewhat the shape of a fat garden-spider, but with long slender mandibles to catch its prey.[14]

This scene is filled with drama, as in any other work of fiction, yet also includes information about the real trials of an ant, which one may not be aware of if one were not actually in the body of an ant experiencing it firsthand.

Visions are also used in *Fairy Know-a-Bit* but in an entirely different way. Instead of causing the boys to dream they are other creatures, the fairy waves his wand, causing a mist to appear over the bookcases in the library. A huge mirror is revealed, in which images, such as an olive tree growing in an exotic land, appear and are then discussed. Through visions in the mirror, the boys explore a variety of topics, from the parts of a flower to salt mines, paper and ink, and the sun and stars.

The cover to *Fairy Land of Chemistry: Explorations in the World of Atoms* by Lucy Rider Meyer, published in 1887, is not as magical and sparkly as the other volumes examined. Its gray cover includes four circles in gold on the left-hand side. Each circle features objects important in the fields of science and technology: chemistry equipment, a steam train engine, a plant, and an image with a globe, book, and telescope. If it were not for the title, a reader would expect this book to contain solid, factual information without a touch of fantasy. Yet, if one opens the

"Some of the Real Fairy Folks"
Real Fairy Folks or Fairy Land of Chemistry, Lucy Rider Meyer, A.M., Boston: Lothrop Publishing Company, 1887, Frontispiece.

book to the frontispiece, fantasy and intrigue suddenly appear. Next to a crescent moon backdrop, a group of fairies sits near a campfire and hovers around a glass flask being warmed to boiling point by the flames. The picture is labeled, "Some of the real fairies."[15]

Like many of the science books for children that preceded it, *Fairy Land of Chemistry* relies on a frame story. Here, a set of twins, one boy and one girl, spend some time with their uncle, who teaches them science lessons. The two children, as in the older catechisms, ask one question after another and receive answers from their uncle, the expert/mentor of the story. From the beginning and continuing throughout the text, the uncle equates atoms with fairies.

The comparison of fairies and scientific processes is therefore taken to the smallest level: the world of chemical elements, their properties, and their ability to combine and make new substances. The fairy named Chlorine, for instance, wears green dresses because the word *chlorine* is derived from a Greek word meaning green. When Chlorine holds hands with Sodium, they become salt and turn white.

"Molecule of Chlorine"
Real Fairy Folks or Fairy Land of Chemistry, Lucy Rider Meyer, A.M., Boston: Lothrop Publishing Company, 1887, pg. 28.

Chlorine also combines with the fairy Hydrogen to become hydrochloric acid. Together, their temperament is very sour!

The illustrations in this book include a mix of realistic pictures of chemistry equipment and delicate images of fairies holding hands to make compound substances. The extended analogy works for the eager, young characters in the story, who say, "They must be just the teentiest, weentiest kind of people."[16]

Overall, the fairy science genre in the mid- to late-nineteenth century encouraged children to explore science in an entertaining and intriguing way. Science was presented in an optimistic light and offered many wonders. Analogies to fairies and magic enabled the authors to use traditional storytime characters and settings familiar to children.

By the time the fairy science books were published, the general populations' interest in science had reached an all-time high. Parents brought their children to public lectures to learn more and to watch experiments. Although a few fairy science books appear in the twentieth century, they enter new territory—that of science fiction rather than science education.

Writers of the Fairy Science Genre

Interestingly, the authors of the fairy science genre books in the Baldwin Collection were all women. These writers saw themselves as popularizers of science rather than professional scientists.

As in the case of Beatrix Potter, women were discouraged from serious scientific pursuit. Potter, an accomplished naturalist from a young age, drew detailed illustrations of fungi, searched for rare species, and conducted experiments. She wrote a paper entitled, "On the Germination of Spores of *Agaricineae*," but she was not allowed to present it to the scientific establishment. Because she was a woman and an amateur, male scientists were horrified that she conducted independent experiments and developed theories.[17] Only decades later did scientists recognize the importance of her work. Since her scientific theories were not taken seriously, Potter incorporated her sophisticated knowledge into her children's books; illustrations and characters crisscross from displaying true animal-like behavior to acting like humans.

Women may not have had easy entry to practicing science at this time, but many were incredibly knowledgeable and

Interestingly, the authors of the fairy science genre books in the Baldwin Collection were all women. These writers saw themselves as popularizers of science rather than professional scientists.

had close links with scientists. Arabella Buckley, for instance, worked as a secretary to an eminent geologist, Sir Charles Lyell, and was well acquainted with his work. Like the other science popularizers in the mid- to late-nineteenth century, she used the preface of her books to explain that she was an interpreter of science and reliant on others' authority for accuracy. Her main roles were to explain science to a lay audience, primarily children, as clearly as possible and to encourage her readers to wonder about and explore the world around them.

Lucy Rider Meyer (1849–1922) majored in literary studies in college but later attended a women's medical college and the Massachusetts Institute of Technology and worked as a chemistry professor for many years. She believed women needed rigorous intellectual training that included scientific topics in order to provide health and social services to children, the elderly, and the poor.

As a result, her writing includes an incredible amount of detail about chemistry, perhaps to give children—including girls—the scientific knowledge necessary for work in the health field. She played an active role training others for urban social work through her position as field secretary of the Illinois State Sunday School Association from 1881 to 1884.

Similarly, Charlotte Maria Tucker (1821–1893), who wrote under the pseudonym A.L.O.E. (A Lady of England), had religious and missionary goals and hoped knowledge would lead to others' improved welfare. One of her main objectives was to help children feel empathy for creatures, great and small, in the natural world.

Even Potter can be considered a contributor to the fairy science genre. *The Fairy Caravan* (1929) appears later than the other texts in this genre, yet it continues their tradition of using fairies to personify the forces of nature, here as the spirit of trees whose existence is challenged by the future widening of a road for automobiles:

> Surely it is cruel to cut down a very fine tree! Each dull, dead thud of the axe hurts the little green fairy that lives in its heart.[18]

Each tree species has its own type of fairy, and all are at risk of extinction with the development of roads in the United Kingdom. Potter never hesitated to add an element of fantasy to appeal to a child's imagination or to help make her ecological argument touch the emotions as well as the mind.

Through the fairy science genre, these writers, and the publishers and illustrators of their books, found an effective method for encouraging children to learn about science. What child (especially what girl) would not be tempted to open a book covered in gold fairies? Even if her parents disapproved of her learning science, these books looked no different than fairy tale books, and the girl's studies could most likely continue unimpeded.

Fantasy, Wonder, and Science Books Then and Now

Two of the greatest scientists of the twentieth century each referred to the importance of fairy tales in their work. Marie Curie stated, "A scientist in his laboratory is not only a technician: he is also a child placed before natural phenomenon which impress him like a fairy tale."[19] And Albert Einstein said, "If you want your children to be intelligent, read them fairy tales. If you want them to be more intelligent, read them more fairy tales."[20]

Today, fantasy has returned as a popular genre, and fairy stories are popping up everywhere, including the *Rainbow Fairies* series, with books mixing fiction and nonfiction elements in the "Weather Fairies" and "Pet Fairies" subseries.

In addition, some science books, such as *Redwoods* and *Coral Reefs* by Jason Chin, venture into a surreal world so that readers can capture the wonder of actually being in a tall redwood tree or under the ocean. And, just as Buckley asked children to use their imaginations when exploring science in the 1800s, Jennifer Berne's recent picture book, *On a Beam of Light: A Story of Albert Einstein,* encourages readers to join the scientific world and explore the questions Einstein never had time to answer. In the future, we will hopefully keep that sense of wonder, in whichever genre it appears. &

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Wilton (Conn.) Library Wins Statewide Award of Excellence

When it comes to innovation, Wilton Library is full STEAM ahead—its Innovation Station maker space received the Connecticut Library Association's (CLA) 2015 Award of Excellence in Public Library Service. This annual award honors a public library that has provided an outstanding program or service to its community.

"The awards committee was very impressed not only by your . . . Maker Space but by the promotion in the community," said Marjorie Ruschau, CLA regional representative. "We loved the creative, collaborative nature of this event. It provides an excellent model of an engaging community program." Judging criteria included creativity and innovation, service to the community, and leadership in creating model programs that will affect the future of the library and its community.

The Innovation Station opened in June 2014 and promotes STEAM, offering classes and one-on-one instruction geared towards science, technology, engineering, arts, and math (STEAM) education.

Wilton Library Executive Director Elaine Tai-Lauria said, "STEAM learning is a way to teach how all things relate to each other and prepares our community for success in school and in life. Our Innovation Station makes STEAM learning come alive, giving the community a hands-on opportunity to explore new technologies, equipment, and avenues of inspiration."

For more information, visit www.wiltonlibrary.org.

Pictured left to right, Dawn LaValle, director of library development at the Connecticut State Library, presents the Connecticut Library Association's 2015 Excellence in Public Library Service award to Wilton Library's Mary Anne Mendola Franco, assistant director, Technology and Training and Susan Lauricella, head of Teen Services and maker space coordinator.

PEER-REVIEWED

A Permanent and Significant Contribution

The Life of May Hill Arbuthnot

SHARON MCQUEEN

May Hill Arbuthnot

May Hill Arbuthnot (1884–1969) was not a children's librarian, nor did she teach children's librarianship. She was not a scholar of children's librarianship. How, then, did she come to have an entry in the biographical dictionary *Pioneers and Leaders in Library Services to Youth* among the pantheon of youth services legends that included Anne Carroll Moore, Augusta Baker, Mildred Batchelder, and Charlemae Rollins?[1] Why did *American Libraries* include her among one hundred of the most important leaders of librarianship in the twentieth century?[2] And why did ALA's Children's Services Division (now ALSC) agree to administer a lecture series named in Arbuthnot's honor?[3]

Early Influences and Career

Born in Mason City, Iowa, where her parents were visiting friends, Arbuthnot spent her happy, early years in Massachusetts, Minnesota, and Chicago, where she graduated from Hyde Park High School.[4] Her mother nurtured a love of music, poetry, and books, and as Arbuthnot recalled, "provided us with the Alcott books and swung us into Dickens and the Waverley novels at an early age."[5] Arbuthnot and her brother were read to by a father with a fine voice who enjoyed reading aloud. As Arbuthnot approached her eightieth year, she looked back on her father's readings and rereadings of *Robinson*

Sharon McQueen *is an Assistant Professor in the Library Science Program of Old Dominion University. in Norfolk, Va. Her research has received multiple awards from the Association for Library and Information Science Education (ALISE) and the American Library Association (ALA), including the Phyllis Dain Library History Dissertation Award and the Library Research Round Table Jesse H. Shera Award for her dissertation,* The Story of "The Story of Ferdinand:" The Creation of a Cultural Icon. *Her biographical work on May Hill Arbuthnot received the 2014 ALISE/LMC Paper Award.*

Crusoe, *The Swiss Family Robinson*, and *The Adventures of Tom Sawyer* as influential. *The Book of Common Prayer* was "beautifully spoken every Sunday and… made a great impression" on the Hill children.[6] Arbuthnot felt it was this book that had given her "a sensitivity to the beauty and power of words."[7]

After high school, Arbuthnot found herself perfectly positioned to take part in the kindergarten movement, which by that time was flourishing in Chicago and Wisconsin. The first kindergarten in the United States had been founded in Wisconsin in 1856 by German immigrant Margarethe Meyer Schurz, and the concept was quickly adopted throughout the state.[8] John Dewey had founded the University of Chicago Laboratory School, a landmark of progressive education, in 1896. His ideas on education had been influenced by Friedrich Froebel, creator of the kindergarten concept.[9]

Arbuthnot worked as a kindergarten teacher, but by 1912, she was on the faculty of the Superior Normal School (now University of Wisconsin–Superior).[10] During her five years in this position, she received her kindergarten-primary supervisor's certificate at the University of Chicago, where she earned a bachelor's degree and taught children's literature courses. Though Dewey was no longer at the University of Chicago by the time Arbuthnot arrived, it is likely a propitious meeting occurred between Arbuthnot and reading expert William S. Gray, who later became her coauthor of children's textbooks.[11]

When Arbuthnot moved to New York City to take a teacher trainer position at the Ethical Culture School (now Ethical Culture Fieldston School) while pursuing a graduate degree at Columbia, she was once again well positioned. Before graduating in 1925, Arbuthnot took courses from progressive and influential educators, including John Dewey, who was now a professor at Columbia and Teachers College.[12] The nursery school movement was in its formative stages, and Teachers College was an early pioneer.[13] Arbuthnot also worked with influential social and educational reformers at the Ethical Culture School, including the school's founder, Felix Adler.[14]

Case Western Reserve University

With her formal education completed, Arbuthnot settled in Cleveland, where she became principal of the Cleveland Kindergarten-Primary Training School. The school had been founded by the Cleveland Day Nursery and Free Kindergarten Association. This association had founded and maintained numerous free kindergartens and day nurseries (now commonly known as day care).[15]

Under Arbuthnot's leadership, the school was radically reorganized and a new staff hired that included four additional University of Chicago graduates.[16] Though the day nurseries provided food, clothing, medical care, and a safe environment for children of working mothers, Arbuthnot brought an awareness of the educational needs of young children. She is credited with establishing the first nursery schools (now commonly known as preschools) in the City of Cleveland and the State of Ohio.[17] In 1927, the Cleveland Kindergarten-Primary Training School merged into the School of Education of Western Reserve University (now Case Western Reserve University), and Arbuthnot was made Associate Professor of Education, a position she retained until her retirement in 1950.[18]

Book cover and page from *The Child's Treasury*. May Hill, ed. Chicago: Foundation Desk Company, 1923. Inset photo: The Foundation Desk and Library. Murray (1966) p 46; Used with permission from World Book.

In 1929, Arbuthnot founded The University Nursery School on the Case Western Reserve campus. Parental involvement was an important element of the nursery school movement, and Arbuthnot made it clear that nursery schools were not "a parking place for the children of bridge-playing women."[19] Arbuthnot understood that parents did not suddenly become experts in early childhood education at the moment of their child's birth, and thus, early childhood education training was necessary not only for teachers but also for parents.[20] Parental education became a hallmark of The University Nursery School, and Arbuthnot spread the concept by publishing articles, teaching a course at the University, embracing local outreach, and supporting parental education throughout the City of Cleveland.[21]

Arbuthnot's work earned national recognition and made Cleveland a center of early childhood study.[22] Arbuthnot served as national vice president for the International Kindergarten Union (now the Association for Childhood Education International) from 1927 to 1929 and in 1930 participated in the White House Conference on Child Health and Protection under President Herbert Hoover.[23] In 1933, when the Federal Emergency Relief Administration (later the Works Progress Administration or WPA) created the emergency nursery school program to aid children and create jobs for teachers during the Great Depression, Arbuthnot served as a committee member under President Franklin D. Roosevelt.[24] In addition, Arbuthnot was speaking at conferences and publishing papers.[25] In the interest of parent education, she wrote for popular publications as well as scholarly.[26]

In the midst of this flurry of activity, in 1932, at age forty-eight, May Hill married Charles Crisswell Arbuthnot, a professor

Clipping from "News-Reserve Lecture to Show Trends in Children's Books" by Wallace R. Katz, *Cleveland News*. Jan. 25, 1940. The Cleveland Press Collection, Cleveland State University.

and chair of the Economics Department at Western Reserve University; it was a "notably happy" marriage, dog and all.[27]

The Curriculum Foundation Readers: AKA Dick and Jane

As progressive educational movements and reform continued and educational theory and research increased, publishers competed for liaisons with university-based academics.[28] Dr. William S. Gray of the University of Chicago, arguably the preeminent reading researcher of the period, was hired by the publishing house Scott, Foresman and Co., for which he developed The Curriculum Foundation Series, "one of the most successful textbook series of the mid-twentieth century."[29] Scott, Foresman subsequently hired Arbuthnot who, with Gray, wrote and edited stories specifically for The Curriculum Foundation Series, including *Fun with Dick and Jane*.[30]

Though an advancement for their times, today the Dick and Jane books, as they have come to be known, are greeted with nostalgia at best and, at worst, scorn. The books have been criticized for their lack of literary merit, and their ideology has been questioned. Though there is some truth in the criticisms, failing to view the past as part of a continuum and failing to view books within their own context as well as through our eyes today masks what is truly extraordinary about both the books and their authors. In fact, current reading programs can trace their focus on early literacy and prereading skills back to Gray's work, and parent education initiatives can be traced back to Arbuthnot. From *The Cat in the Hat* to Elephant and Piggie, easy readers trace their literary heritage back to Dick and Jane.[31]

Children and Books: "Happily Together"

Arbuthnot was a prolific and distinguished educator, author, editor, anthologist, critic, lecturer, advocate, consultant, and scholar in education (nursery school, kindergarten, and reading instruction) and children's literature, but it is through her many associations with children's literature that she is remembered—if she is remembered at all—by children's librarians today.

Arbuthnot's earliest book, *The Child's Treasury*, is an illustrated collection of stories, poems, songs, and plays published in 1923 by the Foundation Desk Company, a department of W.F. Quarrie & Co., of *The World Book Encyclopedia* fame.[32] The Foundation Desk and Library consisted of an actual child's desk—complete with scrolls, a blackboard, and a secret drawer— and a set of three books to be used in the education of young children at home.[33]

The second volume in the set, *The Home Educator*, was edited by Minnetta Sammis Leonard and Patty Smith Hill.[34] Hill, a highly-regarded academic, is most widely known today as the composer of the song, *Happy Birthday to You*.[35] Leonard and Hill's volume was designed to be used by parents, in the spirit of parental education. Over a dozen contributors were selected for their expertise in areas such as childhood development, physical fitness, nutrition, music, art, and reading. The third volume, *The Foundation Library Juvenile Artist Workbook*, was edited by Hill, Leonard, and Arbuthnot.[36]

The flimsy desk never sold well. The salesman who inherited responsibility for the Foundation Desk and Library later blamed the desks for making the project "the worst headache a man could imagine."[37] Still, the set of books was well received and laid the foundation for *Childcraft*, a six-volume set that included works by Laura Ingalls Wilder, Alice Dalgliesh, Kurt Wiese, Anna Sewell, and Beatrix Potter in volume three alone.[38] Now a twelve-volume set, *Childcraft* is still sold by World Book today.[39]

During the 1930s and 40s, Arbuthnot turned her attention to reading and children's books, writing and lecturing on these topics for academics as well as for more general audiences.[40] Always an advocate for public and school libraries, Arbuthnot encouraged teacher-librarian communications, lecturing on the resources available to children and teachers through the elementary school library and its librarian.[41] She served as children's book review editor for *Childhood Education* and *Elementary English*.[42] In 1947, Arbuthnot published her landmark college textbook, *Children and Books*.[43] Primarily designed for use in children's literature courses taught in teacher's colleges and library training schools, it was embraced for that purpose at such a high rate that by 1970, an article in *Wilson Library Bulletin* referred to *Children and Books* as "the classic text."[44]

Many in children's librarianship are under the mistaken impression that the first edition of *Children and Books* was "not warmly welcomed" and that the "library world was not kind" when the first edition was published.[45] Ironically, these comments were written by Arbuthnot's admirers and coauthors shortly after her death. For many years, these notions were further perpetuated by a biographical sketch of Arbuthnot contained in a pamphlet created by ALSC and handed out to lecture attendees along with locally produced May Hill Arbuthnot Honor Lecture programs.[46] Such was the influence of the formidable superintendent of

the Department of Work with Children of the New York Public Library, Anne Carroll Moore.

Although most, if not all, other reviews were positive, Moore's scathing review in *The Horn Book Magazine* of May–June 1948 would have been read by many children's librarians. Certainly, Arbuthnot read it. In her review, Moore praises the use of illustrations in *Children and Books* and acknowledges the many years the textbook must have been in the making, giving a quick nod to the author's sincere and obvious love of children and enthusiasm for teaching, then spends the rest of the nearly two-page review detailing the books, people, and facts Moore would have included had she written Arbuthnot's 626-page work. Moore's final paragraph begins with a fair criticism of the book's index and concludes:

> The many excellent features of *Children and Books* I shall leave to others to point out. I am concerned primarily with the lack of sustained historical and critical consideration of children's books, their authors, editors, and illustrators, in their total contribution to the subject.[47]

Arbuthnot found Moore's "arraignment" of *Children and Books* "something of a shock" and said so in a letter to the editor, published in a subsequent edition of *Horn Book*. Arbuthnot concedes the weak index but states that Moore completely missed the book's purpose, writing, "It would seem only fair to judge a book, at least partly, upon how well it accomplishes the purpose which it sets itself." Arbuthnot wryly points out, "When the complete history of children's literature is finally written, it will fill more than one volume."[48]

Arbuthnot's colleague and friend Dorothy M. Broderick (who, with her partner Mary K. Chelton, founded *VOYA Magazine*)[49] would later write, "Mrs. A never forgot the *Horn Book* review, which struck her as unfair and which rankled to the very end."[50] But other reviewers did not share Moore's opinions, nor did Arbuthnot's targeted audience, who adopted the book in such high numbers that Arbuthnot brought out a supplement in 1950, revised editions in 1957 and 1964, and another supplement in 1966—all published by Scott, Foresman.[51] Zena Sutherland carried out the revision for a fourth edition published in 1972. Arbuthnot had given her approval for Sutherland's proposed revisions prior to her death, and the two were listed as coauthors.[52] Sutherland was given first authorship for all subsequent editions until she appeared as sole author for the ninth and final edition in 1996. When the ninth edition was published, a review in *The Library Quarterly* noted, "It is impossible not to be in awe of a work that has established and held its advantage for fifty years."[53]

A year after the first edition of *Children and Books* was published, Arbuthnot published the first edition of *Children's Books Too Good to Miss*, an annotated list of "the irreducible minimum of books which every child should be exposed to and helped to enjoy."[54] Titles included in this publication were selected by a committee comprised of Arbuthnot and a number of her acquaintances from the Western Reserve Library School, the

May Hill Arbuthnot with Tippy the cat. From "Still Busy at 77 with Book Program" by Marie Daerr, *The Cleveland Press*. 13 June 1962. p C6. Photo by Ronnie Sherman. The Cleveland Press Collection, Cleveland State University.

Cleveland Public Library, and Cleveland Public Schools. This title was also updated regularly, with revised editions published in 1953, 1959, 1963, 1966, 1971, and 1979. Arbuthnot was listed as first author in all editions, even after her death.

In 1950, Arbuthnot retired from her faculty position to devote her time to lecturing and writing. And write and lecture she did! Throughout the 1950s, Arbuthnot compiled a series of anthologies for children, published by Scott, Foresman, entitled, *Time for Poetry* (1951), *Time for Fairy Tales, Old and New* (1952), and *Time for True Tales and Almost True* (1953). Combined, they were sold as *The Arbuthnot Anthology of Children's Literature* (1953). All of these works were revised and published in subsequent editions, sometimes with coauthors and new titles.[55] In 1965, Arbuthnot wrote the introduction for an anniversary edition of Rand McNally's perennial favorite, *The Real Mother Goose*, with illustrations by Blanche Fisher Wright.[56] And in 1969, the year of her death, Scott, Foresman published Arbuthnot's final book, *Children's Reading in the Home*.

Following her retirement, Arbuthnot embraced lecturing with such gusto that by decade's end she had crisscrossed the United States and had spoken in more than fifty major cities.[57] When Arbuthnot was in her late 70s, *The Cleveland Press* reported: "In the past 18 months Mrs. May Hill Arbuthnot, 77, has lectured

in 35 major cities or universities—sometimes to audiences of 1000."[58] Arbuthnot had always been a strong believer in oratory and oral communication. She fondly remembered having been read to as a child and felt that reading aloud to children was crucial for their development. She viewed oral interpretations as especially helpful in a child's understanding of, and appreciation for, poetry.[59]

Arbuthnot valued storytelling highly. Educator and famed Norwegian storyteller, Gudrun Thorne-Thomsen, a faculty member of the University of Chicago's School of Education, made a great impression upon Arbuthnot. When Arbuthnot told Norse tales, they were always delivered in Thorne-Thomsen's strong Norwegian accent.[60] Arbuthnot included storytelling in her own university courses and included sections on the topic in *Children and Books*.[61] Her many years of experience with storytelling no doubt contributed to her skill as a lecturer. Arbuthnot had a strong reputation as a lively, engaging lecturer. In fact, she first came to the attention of her husband through her public speaking. "He heard me make a speech and thought I was funny."[62]

As Arbuthnot's reputation as an expert in children's literature grew nationally and internationally, she received offers for work as a consultant. The Canadian Broadcasting Corporation, for example, hired her to suggest which children's books would lend themselves to television adaptations.[63] In 1962, Arbuthnot wrote a letter in support of budget and personnel recommendations to the Library of Congress for a department of children's literature.[64] This letter was read into the record of the House Committee on Appropriations.[65] Virginia Haviland was subsequently appointed the first head of the Children's Section.[66]

In time, Arbuthnot was showered with a number of prestigious awards for her accomplishments. In 1959, she was presented with the Constance Lindsay Skinner Award of the Women's National Book Association (WNBA). Now known as The WNBA Award, this award is presented by the members of the Women's National Book Association to "a living American woman who derives part or all of her income from books and allied arts, and who has done meritorious work in the world of books beyond the duties or responsibilities of her profession or occupation."[67] In 1961, Western Reserve University, which had never seen fit to promote Arbuthnot from Associate Professor to Professor, awarded her an honorary Doctor of Humane Letters "in recognition of her years as scholar, teacher, lecturer, and writer."[68]

In 1964, Arbuthnot was the winner of the Regina Medal, established by the Catholic Library Association "to honor an individual whose continued distinguished contribution to children's literature might be considered to exemplify the words of Walter De la Mare, inscribed on the medal, ' . . . only the rarest kind of best in anything can be good enough for the young.'"[69] Naturally, Arbuthnot's acceptance speech, delivered in Detroit, was a lecture on children's literature, a lecture in which Arbuthnot discussed the influence of children's books on what the child of today becomes in the future.[70] Upon her return to Cleveland, the local press announced that Arbuthnot had received the Regina Medal for a lifetime spent in bringing "children and books happily together."[71]

The May Hill Arbuthnot Honor Lecture

Arbuthnot was in her eighties, still writing and lecturing, when representatives of Scott, Foresman—who wished to honor Arbuthnot during her lifetime—began discussions with the ALA Children's Services Division.[72] The result was the May Hill Arbuthnot Honor Lecture.

Though the lecture has become, by and large, a lifetime achievement award for children's book authors and illustrators, it was originally established "to honor May Hill Arbuthnot annually by selecting someone to prepare a paper which shall be a significant contribution related to the field of children's literature."[73]

When Arbuthnot learned of the lecture series established in her honor, she wrote to the Children's Services Division to express her thanks saying, in part, "I am a strong believer in the efficacy of direct speech, the spoken word. . . . So I am more than pleased that this honor take the form of an on-going series of lectures. That means we shall be hearing new voices speaking with new insight and new emphasis in this field of children's lectures."[74]

Virginia Haviland, Chief of the Children's Section at the Library of Congress, was appointed the first chair of the May Hill Arbuthnot Honor Lecture Committee. The committee chose internationally renowned British literary critic Margery Fisher as the inaugural lecturer. Appropriately, the first lecture site chosen was the School of Library Science, Case Western Reserve University.

On April 10, 1970, Jesse Shera, then dean of the School of Library Science, gave the welcome and, as has been the custom ever since, the chair of the Arbuthnot Honor Lecture Committee introduced the lecturer.[75] Sadly, Arbuthnot was not in attendance, as she had died the previous October. &

> *A wise and blithe spirit, she has made a permanent and significant contribution to children's literature.*[76]
>
> —Zena Sutherland

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Winners Announced in Ezra Jack Keats Bookmaking Competition

Earlier this year, the Ezra Jack Keats Foundation, in partnership with the New York City Department of Education, announced the winners of the 29th annual Ezra Jack Keats Bookmaking Competition for grades 3-12. The books were on display at the Brooklyn Public Library Central Library earlier this year. City-wide winners received $500 and the borough winners, $100.

"These talented young writers and illustrators have worked hard over many months to bring their ideas and creative spirit to life through their books," says Deborah Pope, Executive Director of the Ezra Jack Keats Foundation. "It was at public school that Ezra first received recognition for his talent, which encouraged him to pursue his dreams. Our hope is that this award will inspire these young people to follow their dreams, too."

"Each year, we have the pleasure of showcasing some of New York's most talented young people," says Rachel Payne, Coordinator, Early Childhood Services, Brooklyn Public Library, and one of the judges. "This year's city-wide winners were inspired by their history, surroundings, and experiences to bring Coney Island's Ferris wheel to life, to celebrate the seasons, and to bring a civic need to light in the form of a protest book!"

The competition begins with a full day of professional development at the Metropolitan Museum of Art for art teachers and librarians working in New York City's public schools. Students are then invited to come up with intriguing themes, create engaging text, and integrate illustrations created in a range of media. The process is integrated into classroom instruction with a strong emphasis on the study of picture books. Student books are created under the supervision of a teacher and/or librarian.

City-wide Winners

Grades 3–5
When Fall Turns to Winter, by John Lee (Grade 5)
P.S. 193, Alfred J. Kennedy, Queens

Grades 6–8
The History Wheel of Coney Island, by Amelia Samoylov (Grade 8)
I.S. 98, The Bay Academy for the Arts and Sciences, Brooklyn

Grades 9–12
The Brown M Train, by Kevin Zeng (Grade 12)
P.S. 77, Brooklyn

The judging panel comprised New York-based librarians, artists, teachers, and others involved in promoting diversity in children's literature. The panel focuses on the quality of writing, illustrations, and presentation. This year's judges included:

Jennifer Baker, We Need Diverse Books; Pat Cummings, children's book author and illustrator; Barbara Moon, former youth consultant, Suffolk Cooperative Library System; Nicole Deming, senior communications manager, The Children's Book Council, Inc. and Every Child a Reader, Inc.; Melissa Jacobs-Israel, coordinator, New York City School Library System; David Mowery, former division chief, Youth Wing, Central Library, Brooklyn Public Library; Melanie Okadigwe, Lower School learning specialist, Greene Hill School, Brooklyn; Barbara Ornstein, former children's specialist, Central Library, Brooklyn Public Library; Rachel Payne, ex officio, coordinator, Early Childhood Services, Brooklyn Public Library; Jo Beth Ravitz, artist, art consultant; and Susan Straub, founder, The Read to Me Program.

From left: Brown County (Wis.) Library staff Ginni Engelbrecht, Andrea Stepanik, and Sandy Kallunki share sample treats at a garden-related event. Fresh basil and tomatoes, along with strawberry basil lemonade, were highlights!

A Bumper Crop of Ideas

Library Gardens Offer Many Teachable Programs, Moments

Sandy Kallunki

Sandy Kallunki is Supervisor, Children's Department/Teen Zone/Adult Fiction and Media, Brown County Central Library in Green Bay, Wisconsin.

Tomatoes, herbs, berries, and sunflowers are cropping up in sometimes-surprising settings in cities and suburbs across the country as advocates turn to the age-old practice of gardening as a fresh way to promote healthier diets, fight hunger and poverty, sustain environmental health, inspire a sense of community, and provide outdoor learning experiences for all ages.

For this range of reasons, many libraries are among the public places that are adding gardens. Gardens are a natural fit with the time-honored library goals of community service and education. Specifically, a garden—whether it is the size of a small farm or consists of a few pots of peppers—can provide fertile ground for the early literacy efforts that may be at the heart of your library's mission.

Librarians can easily infuse early literacy components into garden-related activities by including read-alouds, fingerplays, action rhymes, participation songs, and other activities typical of library storytimes. Beyond that, gardens allow abundant opportunities for little ones and their significant adults to

- interact and talk to each other;
- explore with all five senses;
- learn new words (many kids don't spend much time in gardens or nature and may not have experience with related vocabulary);
- practice motor skills and eye-hand coordination;
- increase background knowledge on many topics, including foods and nutrition;
- listen to, read, and talk about nonfiction books;
- focus on concepts such as colors, counting, and comparisons;
- learn about sequencing (such as plant life cycles) and retelling stories in order;
- lay the foundation for letter recognition through comparing shapes, using garden labels, and drawing and scribbling as part of scavenger hunt and art activities.

At the Central Branch of Brown County Library (BCL) in Green Bay, Wisconsin, staff have been developing garden-related and food literacy activities for toddlers and preschool-age kids that tie into ALSC's Every Child Ready to Read (ECRR) curriculum. These efforts stem from the Cellcom Children's Edible Garden, which replaced the library's concrete front plaza in the spring of 2014, as well as the library's established role as a site where kids can get free, nutritious lunches through the Summer Lunch Program coordinated by the Green Bay Area Public Schools.

"Most of the children's gardening and nutrition lesson plans that we find in books and online are geared for school-age students, and they tend to be more appropriate for structured classes, and for situations in which you have the same kids coming week after week," said Jessica Pyrek, children's librarian at BCL.

"We have been stealing and adapting from a variety of sources as well as coming up with our own ideas, so we can use our garden to reinforce our early learning initiatives with preschool audiences," she added.

As an example, Pyrek described a class the library developed to tie into its "pizza garden" bed. After a pizza-themed read-aloud, the kids work together to embellish giant pretend pizzas. For toddlers, the order is for a shapes and colors pizza. Each toddler chooses from a variety of shapes in different colors, cut out fairly large so they were easy for little hands to manipulate, with Velcro dots on the back.

The librarian asks, "If you have a red circle, add your topping to the pizza," repeating the request with other shapes and colors. As called upon, the little ones each come up to place their shape onto an extra-large laminated, "cheese"-laden crust, dotted with mozzarella-colored Velcro. (A circular tablecloth can also be used for the crust.)

For older preschoolers, the same process is followed but using cut-out images of vegetables—some common, some less familiar, such as artichokes. Kids learn the names of the foods portrayed and sound out the onset letter—"If you have a topping that starts with the letter (sound) B, please add it to the pizza," etc.

Kids can also cut and glue toppings onto their own pretend pizzas to take home, using cardboard pizza circles donated by a local store.

Out in the pizza garden with their parents, the kids use child-size safety scissors and large spoons to harvest tomatoes,

Share Your Garden Know-How

Interested in sharing ideas and resources related to library gardens (not just early literacy, but anything about starting and operating library gardens and educational programs on gardening and nutrition for all ages)? We are trying to engage an ongoing online communication on this topic. Please contact Sandy Kallunki, Brown County Library, Kallunki_sj@co.brown.wi.us, 920-448-5846.

Take the Library Gardens Survey!

Brown County Library's Garden & Nutrition Education Intern is working on a survey to gather information about libraries that host gardens used for educational purposes. To participate, go to www.surveymonkey.com/s/LibraryGardenSurvey2015.




Brown County Library holds many spring/summer events at its "edible garden."

peppers, basil, and oregano and to dig up onions. The produce is washed, and volunteers cut it into small pieces for tasting.

Brown County Library staff have also developed a Rainbow Garden program for preschoolers and their parents. It starts with reading a story aloud about different color fruits and vegetables (such as *White Is for Blueberry* by George Shannon). Then we show PowerPoint slides of bright, clear photos of fruits and vegetables of different colors. The kids participate in a rhyming movement song to the tune of "If You're Happy and You Know It:": "If you're wearing lemon yellow, shake like Jell-o," etc. An additional PowerPoint slide is briefly shown to illustrate the key nutritional recommendation to eat lots of fruits and vegetables of all different colors.

A Rainbow Scavenger Hunt takes kids out into the garden to fill out a sheet printed with all the colors of the rainbow. Kids are challenged to find plants and hidden parts of plants that match each color. Parents help the little ones name the plants (they can point to and read the plant markers). Space is included on the sheet for kids to draw what they find, to put an X if they've eaten that plant before, and to circle a face (smile, neutral, frown) to indicate if they liked the taste.

For an indoor alternative, library staff put out a variety of books with pictures of plants, and the kids search through them to find as many as they can of each color. Staff also purchased several twelve-packs of Mr. Sketch scented markers and created a coloring book with food pictures that matched the color and scent of each marker (except the confusing turquoise marker which is supposed to be mango).

Abbe Klebanoff started a garden at the Lansdowne (Pa.) Public Library two years ago, and she now works for the Free Library of Philadelphia, where she hopes to start another garden at a branch library. "At Lansdowne, we raised red wiggler worms and harvested the compost to use in the garden," Klebanoff said. "The worm bin was brought out after various STEM story times. Kids love worms!" The children counted the worms and the eggs each week and increased vocabulary by learning worm anatomy such as segments and gizzards, she explained.

The kids and their parents also conducted a simple experiment with compost and seeds: Each child placed dirt and planted herb seeds inside two toilet paper cores. Worm compost was added to one of the cores. Then they took the planted seeds home to water and grow, observing that the seeds with the compost sprouted first.

One of Klebanoff's favorite garden read-alouds is *Up, Down, and Around* by Katherine Ayres, which Klebanoff said, "illustrates the concept of not just growing vegetables but the directions in which different vegetables grow."

Her former coworker at Lansdowne Public Library, Rachee Fagg, head of Children's Services, described a program about fruit and the five senses, which was attended by children up to age three and a half. Parents interacted with little ones at stations, including a touch station (a variety of seeds), a smell station (bags with cotton balls moistened with vanilla, lemon, vinegar, coffee, etc.), a listen station (storytime, creating egg shakers with rice), and a taste station (garden herbs including three different kinds of basil to compare).

With parent supervision, the kids could also make and take home a "look-and-find" toy. They filled single-serving plastic juice containers (labels removed) with rice and mixed in other small objects, which could include different seeds, small stones, or other objects from the garden. Once sealed, the child could turn the bottle around and look to find everything hidden in the rice.

Arlington (Va.) Public Library is known for its large Plot Against Hunger vegetable garden at its Central Library. At its Westover Branch, youth services librarian/assistant branch manager Anne Brooks, who is also a master gardener, has smaller garden beds that she uses for educational purposes with children. She has mostly focused on ages five through nine, but she is also looking for more ideas to connect gardening and early literacy. "We've done square-foot gardening, and I plan to start a butterfly garden," she said. "We've also stuck painters tape on the table to divide it into sections so the kids could sort leaves and other objects by size or color."

A Growing List: Garden Books and Ideas

Here is a list of additional books and ways to use gardens to help kids under age six develop broader early learning/preliteracy skills. Hold storytime right in your garden! Plant seeds or harvest produce afterward.

Aliki. *Quiet in the Garden.* Greenwillow, 2009, unpaged. Can you sit still and quiet in the garden? What do you hear and see?

Amstutz, Lisa J. *Which Seed Is This?* Capstone, 2012, unpaged. Create a flannel board matching game: match seed image to images of the plant or food it grows into. Or create a similar guessing game with a PowerPoint.

Ayres, Katherine. *Up, Down, and Around*. Illus. by Nadine Bernard Westcott. Candlewick, 2007, unpaged. After this upbeat, rhyming introduction to gardens, categorize your plants by whether they grow up, down, or around.

Barry, Frances. *Big Yellow Sunflower*. Candlewick, 2008, unpaged. This book, which explains the life cycle of the plant, opens up into a giant sunflower.

Bass, Jennifer Vogel. *Edible Colors*. Roaring Brook, 2014, unpaged.

Beaton, Clare. *Clare Beaton's Garden Rhymes*. Barefoot, 2014, unpaged. This small board book offers ideas for garden-related nursery rhymes you can share, clap to the beat, and help kids memorize.

Berkes, Marianne. *What's in the Garden?* Illus. by Cris Arbo. Dawn Publishing, 2013, unpaged. Rhyming riddles invite kids to guess the fruit or vegetable. The book includes tips for adults on activities to extend the story for kids.

Brown, Ken. *The Scarecrow's Hat*. Peachtree, 2001, unpaged. Makes a fun puppet show. Build a scarecrow together: Gather a variety of interesting shirts, pants, hats, gloves, accessories, and heads (pails, plastic jack 'o lanterns)—donated or buy used. Have each child pick one clothing item for the scarecrow to wear or hold, or have the group vote which to use by raising their hands and helping you count the votes.

Brown, Peter. *The Curious Garden*. Little Brown, 2009. Unpaged.

Chernesky, Felicia Sanzari. *Pick a Circle, Gather Squares: A Fall Harvest of Shapes*. Illus. by Susan Swan. Whitman, 2013, unpaged. Serve "Shapes and Colors" snacks—alternate cherry tomatoes with cubes of yellow cheese and green oval basil leaves, folded. Parent supervision needed with skewers!

Cole, Henry. *Jack's Garden*. Greenwillow, 1995, unpaged.

Cousins, Lucy. *Maisy Grows a Garden*. Candlewick, 2013, unpaged. This simple book has moving parts, ideal for young toddlers.

Dahl, Michael. *From the Garden: A Counting Book about Growing Food*. Illus. by Todd Ouren. Picture Window, 2004, 24p. After reading, count the number of fruits on your tomato plants.

Davis, Aubrey. *The Enormous Potato*. Kids Can, 1998, unpaged. Act out the story, then dig up some root vegetables.

Donaldson, Julia. *Superworm*. Illus. by Axel Scheffler. Arthur A. Levine, 2014, unpaged. A wacky, positive book on worms to read before a worm composting activity.

Ehlert, Lois. *Eating the Alphabet: Fruits and Vegetables from A to Z*. Illus. by the author. Harcourt, 1989, 34p.

———. *Growing Vegetable Soup*. Illus. by the author. Harcourt, 1987, 32p.

———. *Leaf Man*. Illus. by the author. Harcourt, 2005, unpaged. Make your own leaf men—and women, children, or pets.

———. *Planting a Rainbow*. Illus. by the author. Harcourt, 1988, 22p.

———. *Waiting for Wings.* Illus. by the author. Harcourt, 2001, unpaged.

Ering, Timothy Basil. *The Story of Frog Belly Rat Bone*. Candlewick, 2003, unpaged. The book provides inspiration for beautifying a neighborhood! How about making "seed bombs?" Instructions can be found at kidsgardening.org.

Fleming, Denise. *Lunch.* Illus. by the author. Holt, 1992, unpaged. More simple colorful lead-ins to the Rainbow Garden program described in the article.

Freymann, Saxton. *How Are You Peeling? Foods with Moods.* Photos by Joost Elffers. Arthur A. Levine, 1999 unpaged.

———. *One Lonely Sea Horse.* Photos by Joost Elffers. Arthur A. Levine, 2000, unpaged. Look closely at cauliflower, potatoes, and other vegetables and fruit to see if you can see faces or other objects. Make veggie and fruit prints using paint—you can find simple ideas online that go beyond carving a potato or apple.

George, Lindsay Barrett. *In the Garden: Who's Been Here?* Greenwillow, 2006, unpaged.

Henkes, Kevin. *My Garden*. Illus. by the author. Greenwillow, 2010, unpaged. The book offers imagination and silliness— what does your garden grow?

Horowitz, Dave. *The Ugly Pumpkin*. Putnam, 2005, unpaged. A Thanksgiving story. (Spoiler: he's really a squash)

Hubbell, Will. *Pumpkin Jack*. Whitman, 2000, unpaged. Yes, let your pumpkins rot in the garden!

Kim, Sue. *How Does a Seed Grow?* Photos by Tilde. Little Simon, 2010, unpaged. This book is small but with large, clear fold out pages. Take a close-up look at seeds, fruits, and vegetables using a magnifying glass.

Levenson, George. *Pumpkin Circle: The Story of a Garden*. Photos by Shmuel Thaler. Tricycle, 1999, unpaged. Loosely rhyming text and quality photographs tell the story of the pumpkin life cycle. Use sequence cards to have the kids recreate the order in which the life stages happen.

Lin, Grace. *The Ugly Vegetables*. Charlesbridge, 1999, unpaged. The book ties in with the five senses—bring in unusual vegetables to look at, taste, and touch and smell the aroma of the soup.

Mackay, Elly. *If You Hold a Seed*. RP Kids, 2013, unpaged. A quiet story about planting and waiting.

Matheson, Christie. *Tap the Magic Tree.* Greenwillow, 2013, unpaged. Emphasize the touch element with a five senses theme.

McElroy, Jean. *It's Harvest Time!* Photos by Tilde. Little Simon, 2010, unpaged. This small book contains very large, clear fold-out illustrations.

McMillan, Bruce. *Growing Colors*. Lothrop, Lee & Shepard, 1988, unpaged.

Messner, Kate. *Up in the Garden and Down in the Dirt*. Illus. by Christopher Silas Neal. Chronical, 2015.

Metzge, Steve. *We're Going on a Leaf Hunt.* Illus. by Miki Sakamoto. Cartwheel, 2005, unpaged. Find five different kinds of leaves, five different kinds of tree bark, etc.

Miller, Pat Zietlow. *Sophie's Squash*. Illus. by Anne Wilsdorf. Schwartz and Wade, 2013, unpaged. As a prop, show a squash, with face added, wrapped in a blanket. If you've grown a lot of squash, let the kids pick their own and give them sheets of white paper towel for blankets.

Minor, Wendell. *How Big Could Your Pumpkin Grow?* Nancy Paulsen Books, 2013, unpaged. The book takes celebrations of size to the heights of absurdity.

Park, Linda Sue. *What Does Bunny See?: A Book of Colors and Flowers*. Illus. by Maggie Smith. Clarion, 2005, 32p. Let little listeners finish the rhymes by saying the colors. Find a 4-H member to bring in live bunnies!

Pizzoli, Greg. *The Watermelon Seed.* Disney Hyperion, 2013, unpaged. Talk about what a seed really needs to grow. Find a watermelon in the garden, cut it open for the kids to share, and take out the seeds to plant.

Rissman, Rebecca. *Shapes in the Garden*. Heinemann, 2009, unpaged. Find shapes in your own garden. Play "I spy with my little eye something that is shaped like a _____"

Rockwell, Anne. *One Bean*. Illus. by Megan Halsey. Walker, 1998, unpaged. Help little ones to plant Bean Baby necklaces: get tiny jewelry zip-lock bags from a craft store, prepunch holes in the top edge of the bag (this isn't as easy as it sounds), place two beans inside, add a cotton ball, moisten with water using a medicine dropper, string yarn through the hole, wear as a necklace, watch it sprout, and replant at home. Create labels with a colorful garden logo to stick on one side of the bags.

Sayre, April Pulley, *Go, Grapes!: A Fruit Chant* (Beach Lane, 2012) and *Rah, Rah, Radishes!: A Vegetable Chant* (Beach Lane, 2011). The books include photos. Introduce various fruits and vegetables, then use a shadow puppet stage and have kids guess the vegetable or fruit by looking at its silhouette.

Schaefer, Lola M. *This Is the Sunflower*. Illus. by Donald Crews. Greenwillow, 2000, unpaged. The books contain cumulative stories. Show a short time-lapse video from Youtube.com (keywords to search: time lapse, seeds, sprouting, germination).

Shannon, George. *White Is for Blueberry*. Illus. by Laura Dronzek. Greenwillow, 2005, unpaged. Let kids guess the riddles in the book. Most of the pictures relate to plants or nature. Afterward, look closely at colors in the garden.

Siddals, Mary McKenna. *Compost Stew: An A to Z Recipe for the Earth*. Illus. by Ashley Wolff. Tricycle, 2010, unpaged. This rhyming alphabet book introduces ingredients that turn compost stew into rich soil. Have kids start a compost pile with some of the ingredients. Draw letters in the dirt.

Soh, Morteza E. *Look What I Did with a Leaf!* Walker, 1993, unpaged. Make leaf rubbings using inexpensive leaf rubbing plates or real leaves from the garden. Or create "sun prints" of leaves— special light-sensitive paper can be purchased online.

Weeks, Sarah. *Mrs. McNosh and the Great Big Squash*. Illus. by Nadine Bernard Westcott. HarperFestival, 2000, unpaged. The book is full of rollicking rhymes! Find the biggest squash in the garden.

Wheeler, Eliza. *Miss Maple's Seeds.* Illus. by the author. Nancy Paulsen Books, 2013, unpaged. Preprint templates for paper "helicopter seeds" for kids to cut out, fold, and color. Launch them from a balcony, if you have one!

Results from the Young Children, New Media, and Libraries Survey

What Did We Learn?

J. ELIZABETH MILLS, EMILY ROMEIJN-STOUT, CEN CAMPBELL, AND AMY KOESTER

With new technologies, the youth services landscape is changing. In 2012, two children's librarians in Colorado designed and implemented a research study in which they used iPads to create digital storytimes for preschoolers. They carefully chose apps and designed hybrid experiences that included both traditional and digital pieces. They then asked participants to fill out a survey describing their reactions to the storytimes and were surprised and pleased to discover the parents and children preferred the digital storytimes.[1]

In Connecticut, Darien Library has six circulating early literacy iPad kits that include a preloaded iPad with apps that are selected for children ages two through five, guides and lists that provide general information, and app selection suggestions for parents as well as specific early literacy tips.[2]

These are two examples of the current landscape, but more information is needed to understand what is happening in libraries nationwide with respect to new media and programming for young children. How widespread is this evolution, and what are the kinds of resources being used in terms of funding sources and selection tools?

Literature Review

To understand the context and impetus of this survey, the current state of thought and research on this topic needs be explored. The use of technology in youth programming in libraries is an emergent area, and much of the research literature resides in the areas of early education, psychology, and neuroscience. According to the 2011 statement by the American Academy of Pediatrics (AAP), and reiterated in the statement's 2013 update,[3] pediatricians recommend no screen time for children under two years old; conversely, Dr. Dimitri Christakis (2014) with Seattle Children's Research Institute acknowledges that not enough research has been done in this area, especially looking at tablet use, to fully understand whether to uphold the AAP screen time guideline. Moreover, he questions whether new media is in fact analogous to the television screens on which AAP policy statements have been previously based: "are interactive touch-screen technologies more likable to passively watching a screen or to playing with blocks?"[4]

Different technologies with different methods of use—in particular joint use, as outlined by a report from the Joan Ganz Cooney Center at Sesame Workshop[5]—may very well have different appropriate applicabilities, depending on context of use and the child jointly using the technology with another person. There is an opportunity for librarians to use their expertise in evaluating media to help families make their own informed media decisions.

According to a report by the Institute of Museum and Library Services (IMLS) titled "Growing Young Minds," libraries provide

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children with opportunities to learn, share, grow, be curious, and think critically about the world: "The experiences, resources, and interactions provided by libraries and museums build brains and fuel a love of learning."[6] Librarians focus on the content of the materials they provide, framing learning as part of play and discovery and making libraries rich informal learning environments. This focus extends to digital materials as well. A review of literacy research in out-of-school settings invites a deeper examination of our understanding of literacy proficiency by considering achievements and fluencies in informal learning settings.[7] A recent publication by the American Library Association (ALA), *Technology and Literacy: 21st Century Library Programming for Children and Teens*, reinforces this idea with respect to libraries. The publication states that "the library is a place for informal learning positioned to accommodate and encourage children's use of new technology."[8] The library community, through acting as an informal learning environment, can help children develop their digital literacy skills even at a very young age.[9]

Today, young children are growing up immersed in technology. According to the 2013 report *Zero to Eight: Children's Media Use in America*, 75 percent of children have access to mobile devices at home.[10] While not digital natives *per se*—the term erroneously suggests that a person can be born with the innate ability to use digital technology—children are becoming proficient at using digital devices at a young age, such that their media world has expanded beyond traditional print to interactive screens that capture their attention and shape their development.

Digital technologies are the new tools—mediating a child's experience of the world, their language, their physical interactions through cause and effect, and their social interactions. Technology has also become an integral part of many informal learning environments that children encounter more and more often in their lives.

Libraries in particular can provide early learning opportunities in safe spaces to all children from all walks of life, crossing socioeconomic strata and bridging developmental divides. Storytimes, one of the first programs families encounter at the library, can enable children to interact with and learn from adults and each other, reflect on and analyze the stories they read, and form connections between the material and their own experiences. All of which are opportunities for informed discussion about media use. Additionally, traditional formal curriculum does not leave room or time for exploration of digital tools, much less integration,[11] leaving a void that the library can strive to remedy. Furthermore, while there is innovative work being done in educational circles about using technology with children,[12] there is little direction and training for teachers on the devices themselves, leading to apprehension and uncertainty on the part of educators on how to incorporate the technology into existing traditions. Similarly, not much research has been shared outlining best practices and evidence-based methods.

As libraries incorporate technology into their infrastructure, they can become what IMLS has termed "digital hubs"—venues to guide and frame resource use for adults and children in a way that facilitates a balanced media diet.[13] While children's librarians have always carefully and systematically incorporated new forms of media into their collections and programming—for example, ALSC's "Competencies for Librarians Serving Children in Public Libraries" includes an entire section about technology[14]—there is now a stronger professional movement towards actively discussing the impact of media on young children with parents. This movement within the library world was developed by LittleeLit.com (started by Cen Campbell) and based on the "media mentorship" term coined by Lisa Guernsey.[15] In her 2014 Tedx Talk, "How the iPad Affects Young Children and What We Can Do About It," Guernsey mentions children's librarians first in a list of possible candidates for the role of media mentor and asks the question "What if we were to commit to ensuring that every family with young children had access to a media mentor?"[16]

Whether we call it "joint media engagement" or "the new co-viewing," the idea is the same—shared media use is a kind of interaction that can facilitate learning and increase connections with others.

Our survey identifies the technology and resources that libraries use in their roles as media mentors for families with young children, planning programming with technology and modeling intentional and appropriate media use with children. Libraries are indeed perfectly positioned to facilitate the use of technology as a tool to connect these two groups and to support parents and caregivers to make informed media choices for their families.

Modeling the joint use of materials is not a new concept for children's librarians. Consider how Every Child Ready to Read @ your library 2nd Edition supports library staff to model for and encourage caregivers to talk, sing, read, write, and play with their children.[17] Librarians are beginning to develop programs in line with the work of research and education organizations such as the Joan Ganz Cooney Center at Sesame Workshop, the National Association for Media Literacy Education, the National Association for the Education of Young Children, and the Fred Rogers Center for Early Learning and Children's Media to support caregiver engagement in children's media use.[18]

Whether we call it "joint media engagement" or "the new coviewing,"[19] the idea is the same—shared media use is a kind of interaction that can facilitate learning and increase connections with others. Storytellers have traditionally modeled joint media engagement in storytime when they model how to share

books with young children; books are, after all, a type of media. Caretakers and other adults can play a critical role in shaping and modeling how children can use technology in a positive and nurturing way. Librarians can use technology to bring the outside world into traditional story times in a meaningful way to provide powerful learning opportunities for young children.

Purpose of the Study

The need for this survey stemmed from pilot programs within the library community. Since 2011, Cen Campbell and the members of LittleeLit.com have been documenting the use of various types of new media (predominantly tablet-based) with young children in libraries. They have led numerous in-person and virtual discussions about developmentally appropriate practices for librarians considering the use of new media with young children and the role of the children's librarian in the context of new media.

Further discussions within the library community at events such as the LittleeLit.com-sponsored program, "Building A to Zoo for Apps: Time-tested librarian skills meet cutting edge technology for kids," at the ALA Annual Conference in Chicago in 2013, enabled attendees to share their experiences, questions, and fears, further fueling a desire to learn more from the field in a more systematic way. Subsequent events, including programs at PLA and ALA conferences in 2014,[20] helped to shape our survey questions. These events also underscored the need for a more comprehensive representation of public library new media collections and programs for families with young children. The LittleeLit.com community had begun working with early childhood educators active within the National Association for the Education of Young Children, including Karen Nemeth, Fran Simon, and Dale McManis, who had published their findings from a survey in September of 2013, "Technology in ECE Classrooms: Results of a New Survey and Implications for the Field."[21]

Storytellers have traditionally modeled joint media engagement in storytime when they model how to share books with young children; books are, after all, a type of media.

No such survey of the field, however, had been conducted for new media use in public libraries with children aged zero to five and their families. We determined that an initial snapshot of the landscape of technology use around the country in library programming for young children could provide powerful material for advocacy and development.

As a result, Cen Campbell, Joanna Ison, J. Elizabeth Mills, and Amy Koester designed the first-ever nationwide survey of public libraries to investigate emergent technology use in programming for children aged zero to five and their families. The survey was designed in collaboration with the Association for Library Service to Children (ALSC), LittleeLit.com, and the iSchool at the University of Washington. We had one overarching research question: What is the landscape in public libraries around the country with respect to new media use in programming for young children ages zero to five?

Methods

We aimed to cast as wide a net as possible while still using a convenient sample of available discussion lists and Google groups in order to recruit survey participants. Previous studies, such as the one in Colorado,[22] have established anecdotal evidence of tech use in these informal learning spaces, as did the active ALSC discussion list and LittleeLit.com group posts. These forums allowed us to proceed from a baseline understanding of at least some level of technology adoption by libraries, however minimal.

Our hope was to extend our understanding of the following:

- to what extent technology is being used in libraries,
- if it is being used in programming for young children,
- what devices are being used,
- what kind of funding and selection strategies librarians are using in procuring technology,
- and plans for the future.

We designed questions based on what we wanted to know as well as what we thought we might already know based on anecdotal evidence. In crafting these questions, we defined a few key terms. We use the term *new media* to refer to digital, and at this point, often tablet-based, technology. *Young children* refers to persons falling within the age range of zero to five years old. We encouraged respondents to consult with their colleagues to try and capture as complete a picture as possible of the new media implementation across the library (i.e., a library would submit the survey once as a single entity, regardless of size or number of branches). We refined the questions through peer review and pilot testing with Washington and California libraries and administered the final national survey in early August 2014. The survey was available for participation for eighteen days.

Survey Findings

When the survey closed on August 18, 2014,[23] we had 415 responses from across the country (see figure 1).[24] What follows is a narrative that details our questions and responses. We would be happy to share the survey instrument itself with readers, if requested.

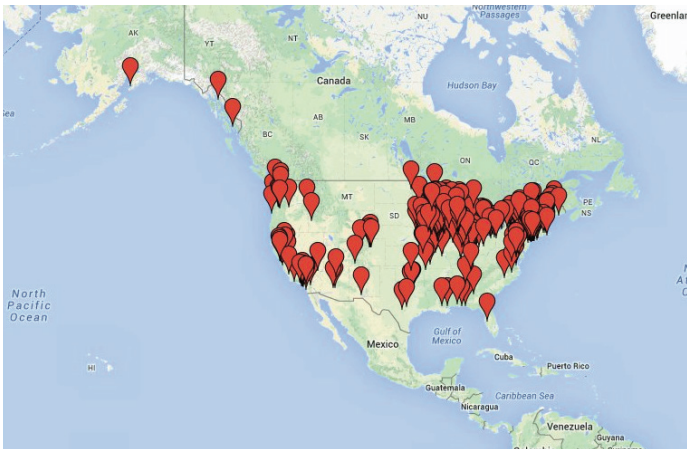

Figure 1. Geographic Distribution of Participating Libraries

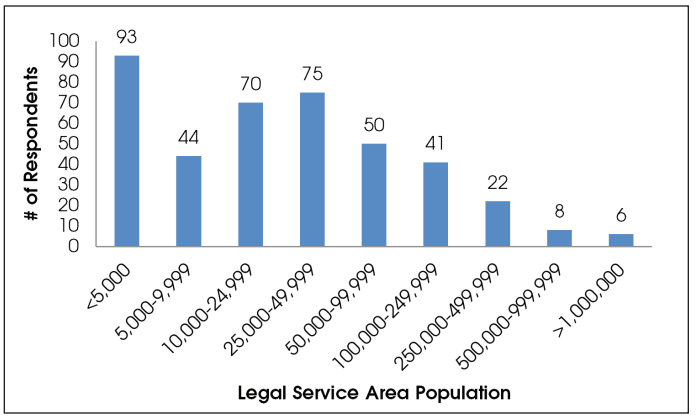

Figure 2. Service Population Demographics of Participating Libraries

Our first pool of data described the legal service area populations of responding libraries (see figure 2), allowing us to see the breakdown of tech use by population size. Of libraries with legal service area populations of less than 5,000, 22 percent indicated tech use of some kind, while only 11 percent of libraries serving populations of 5,000–9,999 reported utilizing technology. Tech use increases again with service population, with 17 percent of libraries serving 10,000–24,999 and 18 percent of libraries serving 25,000–49,000 indicating tech use of some kind.

Of the total respondents, 71 percent reported using some kind of new media in their programming for young children. Of those libraries (see table 1), 40 percent are using devices in storytimes, and 31 percent are using devices in programs that are not storytimes. Furthermore, 26 percent of total respondents reported that devices are available for checkout within their libraries, and 20 percent reported devices could be checked out of the library itself; 41 percent said they offer tethered/mounted devices within the library for patron use.

In addition to simply providing device access, 22 percent of respondents are offering device mentoring in some form (e.g., appointment with librarian, office hours for devices, etc.), and of that number, 2 percent are offering mentoring for devices that are multilingual for nonnative English speakers.

Tablets were the most popular reported devices, with 45 percent of respondents incorporating tablet use into their libraries, whether in programs, for patron use, or a combination of the two. Of that 45 percent, the most popular tablet was the iPad—favored by 85 percent of those who reported tablet use.

After tablets, libraries primarily reported using proprietary institutional devices (such as AWE stations); 40 percent of respondents used these devices, with AWE stations making up 92 percent of the reported use. Of participating libraries, 19 percent used and provided combination e-readers, with an even split between Kindles and Nooks. While many of these devices have multilingual functionality, few libraries (6 percent) had designated multilingual devices.

While libraries serving smaller population sizes, especially those with service populations below five thousand, were more likely to report nonuse of new media devices (roughly 4 percent of respondents), the variety of devices they did report using did not vary greatly from those used by libraries with larger service populations. However, libraries with service populations below five thousand reported using tablets and combination e-readers equally, rather than tablets having a larger reported rate of use.

Devices reported in the survey were funded largely by libraries' operational budgets, with 51 percent of respondents citing this budget as a resource. After operational budgets, new media devices were primarily funded by grants (38 percent) and donations (29 percent). However, 22 percent of respondents reported that staff used personal devices, either on their own or in conjunction with funding, and 15 percent did not report having any funding for devices.

Respondents reported looking for collection and selection information once they made the decision to acquire new media; 58 percent said they consulted some type of outside source when acquiring their new media, such as professional journals, recommendation from a colleague, personal experience, and others (see table 2).

Respondents were also able to indicate their general plans for next steps and future trajectory for their new media and programming for young children. Of the total respondents, 59 percent indicated they will be increasing availability and use for their new media in the future (see figure 3). Less than 1 percent indicated they would decrease or eliminate availability and use, 18 percent indicated that they did not know how their library planned to move forward with respect to availability of new media devices in library programs and services, and 25 percent either selected "other" with an individualized response or left the question blank.

Not all respondents answered affirmatively regarding device use in their libraries: 14 percent of total respondents indicated that no devices were currently present in their libraries, either

Table 1. Number of Participating Libraries Utilizing Devices in Particular Ways, by Library Service Population

	Device checkout within the library	Device checkout outside the library	Device mentoring	Multilingual devices	Tethered devices	Device use in storytime
<5k (*n* = 93)	20	13	14	0	10	23
5k–9,999 (*n* = 44)	12	8	15	1	20	21
10k–24,999 (*n* = 70)	19	15	13	0	33	25
25k–49,999 (*n* = 75)	21	18	13	2	44	25
50k–99,999 (*n* = 50)	14	13	13	1	21	23
100k–249,999 (*n* = 41)	11	8	10	2	19	22
250k–499,999 (*n* = 22)	3	0	7	2	13	14
500k–999,999 (*n* = 8)	2	0	3	1	3	5
>1,000,000 (*n* = 6)	4	4	2	0	3	4

Note: Respondents also had the option of selecting "other" and providing a personalized response, which has been left off this table.

because of a lack of community need or because of budgetary constraints. One such respondent reported that "we would like to have these devices available but [are] short of funds."

Respondents also qualitatively shared some pushback in terms of not allowing access to new media devices, with respondents providing the following rationale for not including new media devices in their libraries' children's services and areas:

- "We do not provide access to these devices to any of our patrons."
- "Devices are not good for children under age 6…"
- "We have new media available for checkout for adults and teens, but do not have plans to do so for our younger ones."

Other respondents who indicated that technology use for children was not present in their libraries provided the following qualitative responses looking for caution and guidance:

- "I do not plan to use screens or iPads in storytime, and would like more research before adding them to our library."
- "There is no discussion or information or guiding principles or identified goals or identified benefits."
- "Adapt slowly and add devices as they prove useful to our population."

Discussion

We know from the research cited in the literature review that children are using technology in many aspects of their lives, including in informal learning environments such as libraries. We also know that libraries can connect families with information regarding technology use and as such serve as digital hubs for communities, with librarians serving as media mentors who can help families make informed decisions. The goal of this survey was to open a window into this practice, to understand on a larger scale what is happening in libraries with respect to incorporating new media into their programming for young children.

Table 2. Percentage of Participating Libraries Reporting Use of Selection Tools to Choose Devices

Selection Tool	Percentage of Respondents
Articles and journals	22
Colleague recommendation	21
Websites	18
Event/training	18
Social media	8

The survey consisted of eleven questions (of which four were administrative) on broad topics related to new media, programming, and young children in libraries; consequently, our ability to draw correlations is limited to general conclusions. The scope of our responses—more than four hundred in under a month—is impressive given the unique nature of this survey. However, it is not a representative sample of all libraries across the country using new media in their programming for young children. As such, the following discussion will cover broad areas that may then lead to future research questions and next steps.

Survey data suggest that, among the participating libraries, usage of new media in library programming for young children is high, with a particular focus toward devices such as tablets. MP3 player use in library storytimes was also high, perhaps due to the accessible nature of the technology and the way that music and sound clips may be used unobtrusively in programming. Additionally, as a majority of respondents indicated that their use and offering of technology in youth services will increase in future, it is reasonable to conclude that this topic—new media in library services for young children—will continue to be an important topic for the profession.

There is strong evidence, therefore, that libraries are in a position to be digital hubs, apparent in our data by the quantity and

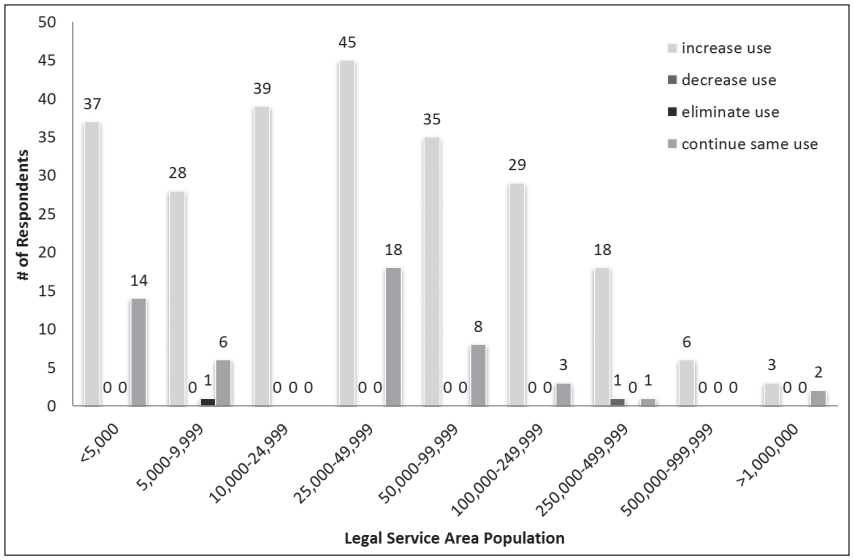

Figure 3. Future Trajectory of New Device at Participating Libraries, by Library Service Population

scope of new media device use and availability. However, there is less evidence of mentorship being provided currently by library staff within these emerging hubs, despite data that show widespread use of tablets and media players in storytimes with young children, as well as other device use outside of library storytimes. Our survey sets the stage for a larger discussion around the concept of media mentorship: how library staff can be positive models and guides in implementing research-based best practices to help families manage their media use.

One way that staff can provide positive mentorship is by offering devices to patrons in various ways. One-fifth of total respondents reported allowing devices to be checked out of the library—a solid step in providing access to technologies with which families and caregivers might otherwise be unable to interact. Positive media mentorship should also include equitable policies regarding circulating device usage, as well as widely available instruction on how to use and care for the devices that are circulating. However, circulating devices may not be a consideration for many of our respondents who reported that their devices were tethered or otherwise mounted or limited due to availability of funds.

While in the education literature we see a lack of training and resources, this survey found a nearly equal percentage of respondents relying on published materials and colleagues' recommendations in making their device and usage decisions. Though neither of these qualifies as strictly professional development resources, they do indicate a need for guidance and support. In this area, too, the movement of media mentorship may fill an additional niche.

Next Steps

This survey of the field—the first of its kind in youth librarianship—has provided a unique look at the ever-changing landscape of new media use in libraries. It is natural then that more questions should arise as we examine the data. For instance, we saw a significant reliance on some kind of advice, whether that took the form of training or a selection tool or as a recommendation from a colleague. It would be interesting to tease out each of those options to see which has more influence in terms of validity and reliability when selecting materials for a program.

Additionally, it would be interesting to learn more about the outlying libraries that indicated they would decrease or eliminate availability and use of technology in future; what circumstances lead to those plans? What obstacles might have to be overcome to continue to offer access to new media devices in these libraries? What obstacles might have to be overcome so that libraries that reported nonuse can offer new media devices if desired?

In particular, we want to gain a deeper understanding of the types of media mentorship being offered and how they relate to the ways in which children and families interact with new media. As we are seeing only a small rate of mentoring as reported in the survey, we would want to conduct more in-depth questioning to understand the potential mitigating factors: for example, budget crises, a lack of guidelines, the emergent nature of new media in programming, etc. It would also be fruitful to examine existing media mentoring programs to see what is being done, success of such programs, and how these programs might evolve to meet the changing needs of their communities.

Furthermore, without necessarily requiring a follow-up survey, we can look at our data state by state to see what types of responses were given in what areas of the country; we can look at which states indicated what size legal service area population and then break down the responses accordingly. This analysis might give us a more regional understanding of new media adoption and incorporation into programming, with implications for better identifying local needs for training and other resources.

Based on the survey findings, we have identified several overarching questions for further analysis and follow-up surveys:

- With such a high trend in portable technology use in storytimes, what steps can libraries who wish to provide a similar early learning experience take to (a) find funding, (b) determine which devices would be best for their storytime attendees, and (c) provide media mentorship surrounding those devices?

- How are various media devices being used in storytimes and other programming for young children?

- In what ways are children interacting with these devices? Are children and families interacting together with these devices?

- How are librarians mentoring and modeling best practices for joint media engagement with parents/caregivers and children?

- How might these interactions be fueling early learning/literacy outcomes in children as well as early digital literacy practices?

- For libraries that indicated future growth in acquiring and providing new media devices, which have plans to implement an increase in access to devices? What are those plans?

Conclusion

Librarians are encountering a new way in which parents and children are interacting with media, and they want to be able to help guide that space in the same way that they have modeled practices for the development of early literacy skills, and for even longer, good reading practices for print books. This survey is a step toward finding out how the profession is meeting parents/caregivers and kids where they are most needed.

Cen Campbell and Amy Koester, in a book chapter titled "New Media in Youth Librarianship," focus on the idea that "it's not about the media, it's about the children and their families."[25] Guernsey's work focuses on appropriate technology use for children, saying it's all about the three C's: "context, content, and child."[26] Appropriate content needs to be made available for children in these new media library programs, chosen by reliable and authoritative sources that take child development theory and research into consideration. As we continue to study this shifting landscape, it is important to keep this in mind that no matter the technology, no matter the constraints and pressures put on librarians to ready young children for school, it is most important to focus on the community, on the family, and on the child and how librarians can become the best media mentors for them. &

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continued on page 35

Babies Need Words Every Day

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DOLLAR GENERAL LITERACY FOUNDATION

The Association for Library Service to Children (ALSC), a division of the American Library Association (ALA), is the national home of the Día celebration. To learn more about ALSC please visit www.ala.org/alsc. The Día celebration is supported in large part through funding from the Everyone Reads @ your library grant; awarded to ALSC by the Dollar General Literacy Foundation.

Summer Breeze

Top 10 Advocacy Shortcuts for the Time-Pressed

JENNA NEMEC-LOISE

If you're anything like me, your summer is filled with some pretty intense adjectives and adverbs. You're not just busy. You're *astonishingly* busy. How was your day? *Absolutely crazy!*

I totally get it, and so does anyone who's ever run a summer library program for youth. With so much to do and only twenty-four hours in the day, who's got time for advocacy?

You do! (*Yes, really. You.*)

The beauty of Everyday Advocacy is its emphasis on quick, easy-to-implement strategies for taking action to improve outcomes for children and families. It only takes a few minutes to make a big impact.

Still not convinced? Try these ten shortcuts to make advocacy a breeze this summer:

1. **Get an advocacy button.** Snap up your "Creating a Better Future for Children Through Libraries" button at the ALA Annual Conference in San Francisco or submit the request form available on the Everyday Advocacy website. (Find it on the home page under "Advocacy Button Campaign.")

2. **Wear your advocacy button.** If you've got it, flaunt it! Wear your button proudly and use it to spread the word about the importance of library service to children among your stakeholders.

3. **Download the advocacy button tip sheet.** Need a few talking points to use with your button? Download the "Creating a Better Future" tip sheet from the Everyday Advocacy website to help you get started.

4. **Take action on Tuesdays.** For worry-free advocacy scheduling, be a part of our weekly Take Action Tuesday challenges. Why go out looking for an idea when we'll bring one right to you?

5. **Tweet.** Twitter is an Everyday Advocate's best friend. You've only got 140 characters, so make 'em count! Don't have an account? It just takes a few minutes to sign up. (You know you want to.)

Jenna Nemec-Loise *is Member Content Editor, ALSC Everyday Advocacy website and electronic newsletter. Everyday Advocacy empowers ALSC members to embrace their roles as library advocates by focusing on their daily efforts to serve youth and families. Each lighthearted column features easy-to-implement strategies and techniques for asserting the transformative power of libraries both within communities and beyond them. Please contact Jenna Nemec-Loise at everyday-advocacy@hotmail.com with comments and ideas for future topics.*

6. **Scan the July issue of *Everyday Advocacy Matters*.** You'll find lots of quick ways to get your advocacy on in this quarterly newsletter filled with ready-to-go tips, tools, and techniques.

7. **Subscribe to District Dispatch.** Get the latest action alerts from the ALA Washington Office as well as the 4-1-1 on contacting your US legislators.

8. **Jot down stories.** Summer is the perfect time to start a database of impact stories that complement your elevator speeches about what you do and why it's important.

9. **Tell a friend.** Have a colleague who could use this list, too? Take a time-out for a quick phone call, e-mail, or conversation that encourages another Everyday Advocate.

10. **Repeat 1–9.** Enough said.

Have other great ideas for making advocacy a breeze this summer? Let us know so we can share them with other ALSC members!

RESULTS FROM THE YOUNG CHILDREN, continued from page 32

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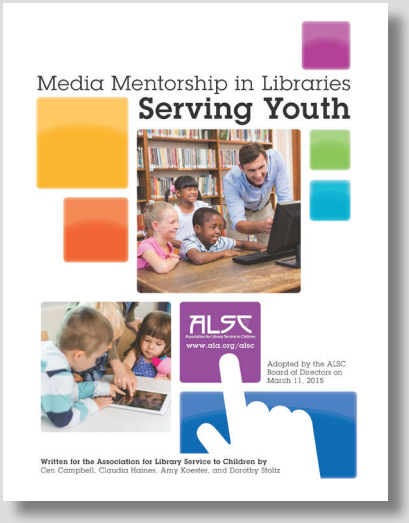
ALSC has released a new white paper, "Media Mentorship in Libraries Serving Youth," written for the association by Cen Campbell, Claudia Haines, Amy Koester, and Dorothy Stoltz, and adopted by the ALSC Board of Directors in March 2015. The paper explores the role of children's librarians as mentors of digital media and calls on youth service librarians to support families in their intentional, appropriate, and positive use of media.

About the authors

Cen Campbell is a children's librarian and the founder at LittleeLit.com.
Claudia Haines is the Youth Services Librarian at the Homer (Alaska) Public Library.
Amy Koester is Youth & Family Program Coordinator at Skokie (Ill.) Public Library.
Dorothy Stoltz coordinates programming and outreach services at Carroll County (Md.) Public Library.

Download your copy at www.ala.org/alsc/mediamentorship.



Ten Ways to Help Parents Navigate Technology with Children

CLARA HENDRICKS

As children's librarians, we spend a great deal of time working with and advising not only children but also their parents. We provide tips on early literacy, advice about emerging readers, book recommendations for reluctant readers, and more. As technology becomes more prevalent in the lives of children, we must also serve as a resource for parents in this area. Here are ten ways children's librarians can ensure that they can adequately help parents become confident about the role that technology plays in the lives of their children.

1. **Provide parents and children access to various types of technology in your library**. Nearly all libraries already do this to some extent by offering public access computers, but now we must expand. This is essential for closing the digital divide and providing access to all. This benefits both the parents, enabling them to become more comfortable and confident with technology, and the children who are growing up in a world where skills in technology and digital literacy are essential. Providing access can include hosting technology events where families can try out a variety of tablets and e-readers, having wall- or table-mounted tablets that are used similarly to public access computers, and lending out e-readers or tablets either for in-library use or regular circulation. You can get even more creative by lending out or providing in-house access to STEM tools such as MaKey MaKeys, LEGO or other robotics kits, circuitry tools, and an ever-growing list of other fun tools and toys.

2. **Provide opportunities for parent-child engagement with technology**. Offer digital storytimes where parents can engage with their children in viewing and interacting with new media. Providing table-mounted or wall-mounted tablets (at an appropriate height for joint engagement) with headphone splitters can also foster this engagement. For older children, host classes for parents and children to attend together where they can learn about library services, such as e-book and audiobook lending, digital music and movie streaming services, and more. Expand children's technology classes on Scratch, coding, robotics, and other topics to include parents. These classes offer parents and children the opportunity to work and learn together, develop new skills, problem solve, and communicate about technology.

3. **Leave your personal opinions at the door**. Be open and nonjudgmental with parents; it is their decision how they choose to use (or not use) technology with their children. Still, be sure to familiarize yourself with the current research and recommendations about the topic, and be willing and able to explain them, if asked. See sidebar for some current research recommendations. This may also involve justifying the place of technology in the library to either concerned parents or other library staff.

4. **Build up your parenting collection with books on topics related to technology and children**. Provide resources on your library's website about technology and children, including recent articles and useful review sites.

Clara Hendricks *is a Reference Librarian in the Children's Department at Wellesley (Mass.) Free Library and a member of the ALSC Children and Technology Committee.*

Current Research about Children and Technology

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5. **Monitor the ongoing dialogue in libraries and beyond about children and technology**. Read blogs and articles about the topic, be inspired by what other libraries are doing, and, if possible, attend conferences to fully immerse yourself. You can learn a lot from other fields, including what early childhood educators are doing with technology, so be sure to broaden your reach beyond the library field.

6. **Treat technological tools and new media like any other material in your library**. This means advocating for money for collection development and equipment, devoting time to reading lists and reviews, and developing a well-rounded collection of apps, e-books, games, or whatever media you have chosen to focus on. In addition to many great non-library review sites, many library journals have begun to review apps as well. Having access to content will further allow you to provide solid recommendations to parents based on concrete evidence and experience. Remember that what you are recommending is the content, not necessarily the device. Think of the device like the physical pages of a book, and the content is the words within.

7. **Encourage parents to allow children to be their teachers**. Although some parents are very tech-savvy, we cannot and should not assume that parents know everything about technology. Sometimes parents feel as though they must be experts before they give their children access. It is our responsibility to communicate to parents that their child may already, and will certainly in the future, be able to do more than them; it is inevitable! Encourage them to learn together, and assure them that this is beneficial for both of them. If children have questions, encourage parents to admit if they do not know and to figure out the answer together.

8. **Stay connected with local schools and keep up to date on their use of technology**. Many schools are moving toward one-to-one programs where each student has a tablet or similar device. Parents may have questions about the devices and their further use outside of the school setting. The schools themselves might need further support in app recommendations and more. Make sure the lines of communication are open and that you are working together in the most beneficial way for the students.

9. **Market yourself as a media mentor**. Many parents may not think of their local librarian as a person to ask for advice or recommendations about using technology with their children. Parents may be pleasantly surprised that this is yet another resource and area of expertise they can tale advantage of for free at their neighborhood library. Offering classes or trainings aimed at parents about using technology with children is one way to share your expertise and solidify your role as a media mentor. These conversations can also happen casually at the reference desk or passively through handouts.

10. **Promote the library as a technological hub.** When you implement any of the above programs, collections, or technological equipment and tools, publicize this through your website, local press, social media, and signs within your library. This brings more people into the library to utilize these resources, including new library users, and reaffirms to parents and the general community that the library remains a valuable resource as technology continues to evolve.

Additional resources for librarians about children and technology include:

Children's Technology Review, http://childrenstech.com
Digital Storytime, http://digital-storytime.com
Early Connections: A Parent Education Toolkit for Early Childhood Providers, www.commonsensemedia.org/educators/early-connections
The Joan Ganz Cooney Center, www.joanganzcooneycenter.org
Little eLit, http://littleelit.com
Technology in Early Childhood (TEC) Center at the Erikson Institute, http://teccenter.erikson.edu &

Conferences to Expand Your Horizons

TESS PRENDERGAST AND BETSY DIAMANT-COHEN

Children's librarians and other staff who work in children's and school library services have much professional development experience to both offer and receive at conferences.

For example, hands-on workshop-style conference sessions offer new ideas for immediate implementation into your programs. Research reports give attendees new information that can be integrated into your grant applications and rationales for children's services as well as into the developmental tips we give to parents and caregivers. Seeing your colleagues present their work may inspire new partnerships, programs, and directions for your own library.

Finally, attending conferences always offers a wonderful opportunity to meet new colleagues with whom we can exchange ideas and support and build potential collaborations. Consider attending or proposing a program to any of these conferences.

American Association of School Librarians (AASL)

www.ala.org/aasl

This group purports to be the *only* national professional membership organization focused on school librarians and the school library community. Their national conference/exhibition, held every two years, is devoted solely to the needs of school librarians. The AASL 17th National Conference and Exhibition will be held in Columbus, Ohio, November 5–8, 2015. For information about the conference, see http://national.aasl.org.

Association of Children's Museums (ACM)

www.childrensmuseums.org

The ACM offers an annual conference called Interactivity that is held in various host cities' children's museums. Session topics have included how to create engaging learning spaces for children, supporting learning through play, supporting transgender children and families, using research and evaluation to inform professional practice, and much more. There is a great deal of crossover between libraries and children's museums and our approaches to supporting informal learning, so we encourage you to consider membership and participation in a future ACM conference.

Association for Library Service to Children (ALSC)

www.ala.org/alsc/institute

Held every other year, the ALSC National Institute is sharply focused on children's library services, collections, and programs. It includes exceptional programming covering a range of topics, keynote addresses from well-known authors and illustrators, networking with like-minded colleagues, and other social and cultural experiences. The event is designed for front-line youth library staff, children's literature experts, education and library school faculty members, and other interested adults. The next institute will be held September 15–17, 2016, in Charlotte, North Carolina.

Book Expo America (BEA)

www.bookexpoamerica.com

This annual event is held in late May. Next year's expo is slated for Chicago. BEA is one of the world's biggest book industry events, and librarians and other educators receive discounted registration fees. The exhibits hall is legendary, with numerous author/illustrator events and signings. Program topics include marketing and engagement; analytics, tech, and mobile; library insight; the business of publishing; and readers and authors. Browse through books; gather ARCs for review; meet authors, illustrators, and publishers; and, in the process, learn more about the publishing industry.

Children's Literature Association (ChLA)

www.childlitassn.org/annual-conference

Held in June of each year, the 2016 event will be in Columbus, Ohio, with the theme of animation; guest speaker will be YA author Gene Luen Yang. Other topics may include picture books and illustration; graphic novels for young readers; comics and cartoons for young people; children's media: film, cartoons, television, video games, and more.

International Literacy Association (ILA)

www.reading.org

Previously known as the International Reading Association, this group hosts one of the best literacy conferences in the world, providing an excellent opportunity to learn about emerging evidence on a range of literacy-focused topics from leading literacy scholars. New knowledge about literacy learning can help to inform our approaches and practices for supporting literacy development in the children we work with.

National Association for the Education of Young Children (NAEYC)

www.naeyc.org

This organization promotes high-quality learning for all children, birth through age eight, by connecting practice, policy, and research. This year's annual conference will be held in November in Orlando, Florida. Sessions include practical programming ideas, performances by well-known figures, presentations of research papers, and many networking opportunities. CEU credits are given for attending this exceptional conference focused on best practices in the early years. NAEYC also has state and local branches.

National Black Child Development Institute (NBCDI)

www.nbcdi.org/events/2015Conference

The NBCDI engages leaders, policymakers, professionals, and parents around critical and timely issues that directly impact Black children and their families. This organization promotes the development and delivery of culturally relevant resources, focusing on education, health, child welfare, literacy, and family engagement. The NBCDI's annual conference will be held October 17–20, 2015, in Washington, DC.

Society for Research in Child Development (SRCD)

www.srcd.org

This group's biannual conferences offer professional development to research-thirsty librarians. The 2015 meeting in Philadelphia had a program called How Vocabulary Gaps Become Knowledge Gaps: From Research to Intervention to Implications for Education and Policy. This kind of research is the driving force behind a great deal of work in early literacy resources, supports, and services.

Zero to Three

www.zerotothree.org

This national nonprofit organization provides parents, professionals, and policymakers with the knowledge and know-how to nurture early development. Their mission is to ensure that all babies and toddlers have a strong start in life. Their 30th National Training Institute will be held December 2–4, 2015, in Seattle. Topics include early care and education, child care and home visiting, mental health and infant mental health, early intervention, and child welfare.

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THE LAST WORD

The Enduring Power of Corduroy Bear

Francie Goldberg

Corduroy, Don Freeman's beloved bear in green overalls, showed up at my doorstep one winter Monday morning. I was definitely not expecting him but was intrigued to see him.

The marketing team at Penguin Publishing Group sent him with a copy of Corduroy's *A Christmas Wish for Corduroy* and a request to please fulfill Corduroy's Christmas wish by sending him on a week of exciting adventures. To document Corduroy's activities, participants were asked to post pictures on social networking sites with the hashtag #CorduroysWish.

I truly enjoyed Corduroy's company for a week since I am always looking for new and innovative ways to bring characters to life at story time, and this opportunity literally fell into my lap.

While I was prepared to introduce this special guest to the children, I was extremely surprised how many parents had not heard of Corduroy (or his pocket). This guest appearance became a teachable moment when I could keep the humble Corduroy relevant amid today's plethora of popular—and often TV-related—characters.

Sending Corduroy to homes, schools, and libraries across the country was a brilliant marketing technique by Penguin. It was a tangible way to bring this beloved character to life, beyond just reading the stories together. Children could hug him and bring him into their lives, show off their favorite books and toys, and take him to their classrooms.

Thanks to #CorduroysWish, Corduroy now has a prominent online presence rivaling, perhaps, Grumpy Cat, and it's sure to get people talking about him, remembering him, and introducing him to their young ones. Heck, maybe he'll even get his own movie, like Paddington!

As I watched Corduroy capture the hearts of the young families at story time, I knew that this tiny bear will truly stand the test of time as a beloved children's literary character.

Francie Goldberg *is the Early Literacy Coordinator at the Central Synagogue in New York, New York. She was formerly a Children's Librarian at the Pomonok Branch of the Queens Library in Jamaica, New York.*

Got a great, lighthearted essay? A funny story about children and libraries? Books and babies? Pets and picture books? A not-so-serious look at the world of children's librarianship? Send your Last Word to Sharon Verbeten at CALeditor@yahoo.com.

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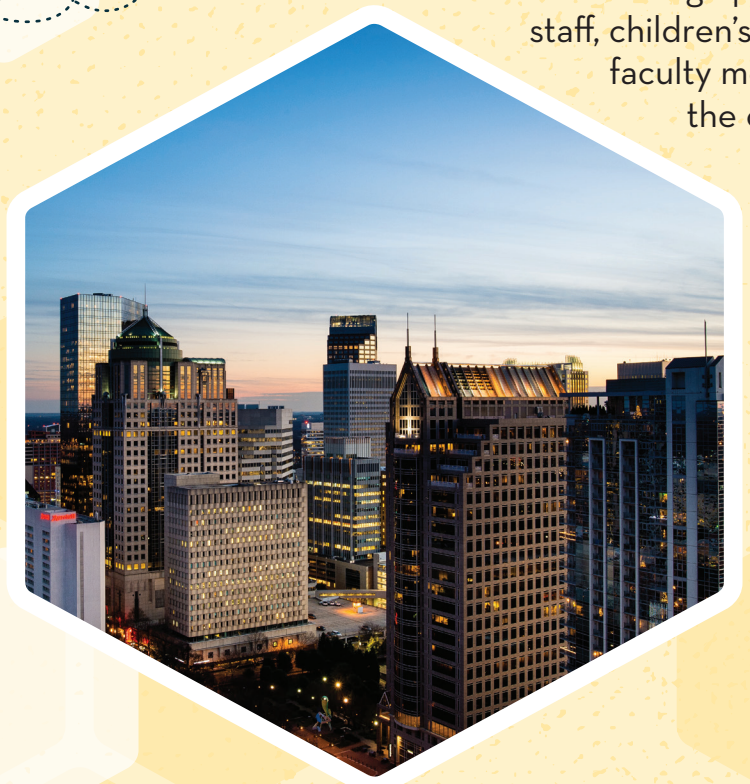
The Institute is everything you need in one place—programming, keynotes, networking and much more. This intensive youth services focused learning opportunity is designed for front-line youth library staff, children's literature experts, education and library school faculty members, and other interested adults. It is one of the only conferences devoted solely to children's librarianship, literature and technology and takes place every two years.



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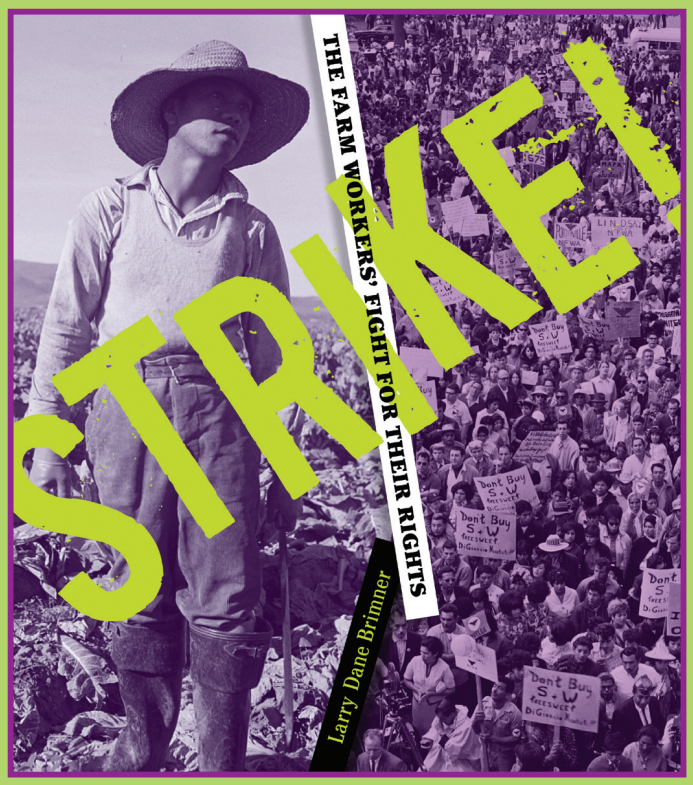
—*Booklist*, starred review



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—*VOYA*'s Perfect 10

★ "Brimner's comprehensive history of the United Farm Workers (UFW) begins not with Cesar Chavez but with the action of a group of Filipino farm workers who walked off the California fields in 1965. . . . A first-purchase choice for middle-level researchers."
—*School Library Journal*, starred review

★ "While a number of books celebrating Cesar Chavez are available for younger children, few titles provide more in-depth coverage for older readers. This informative volume offers a detailed, nuanced discussion of the man and the California agriculture workers' movement. . . . Well researched, well sourced, and clearly written."
—*Booklist*, starred review

CALKINS CREEK BOYDS MILLS PRESS Highlights