

Association for Library Service to Children

**ANDREW CARNEGIE AWARD
COMMITTEE MANUAL**

October 2007

FOREWORD

The Andrew Carnegie Medal for Excellence in Children's Video, supported by the Carnegie Corporation of New York, was awarded for the first time in 1991 to honor the most outstanding video production for children released during the previous year. Only entries originally released in the United States, and produced by a U.S. citizen or resident or by a company headquartered in the U.S. are eligible. This annual award is given to the video's producer by the Association for Library Service to Children (ALSC) through a Carnegie endowment.

Video productions receiving the Andrew Carnegie Medal meet criteria which include showing respect for a child's intelligence and imagination, and reflecting and encouraging children's interests. But ultimately, the single best video must accomplish this while taking advantage of the special techniques of the medium, including visuals, narration, music, language and sound effects. If the production is an adaptation of material originally produced in another medium, it must remain true to, expand, or complement the original work.

In October 2000 a study was released by the Kaiser Family Foundation, *Zero to Six: Electronic Media in the Lives of Infants, Toddlers and Preschoolers*, claiming to be "the first publicly released national study of media use among the very youngest children, from 6 months to six years old." Findings reported include the observation that "children age zero to six spend as much time with TV, computers and video games as playing outside" and "forty-three percent of those under two watch TV every day, and 26% have a TV in their bedroom."

For years public librarians have been watching circulation statistics swing in the direction of audio-visual materials. One way our profession has responded is by providing high quality video selections for children. The Carnegie is one award that gives librarians the confidence in knowing that they are making the very best video productions available to parents and educators so that time spent in front of the television can be enhanced with high quality productions.

This manual outlines practices, procedures and principles to follow in the selection and presentation of the Carnegie Medal Winner. This manual is primarily intended as a guide for committee members and the Chair. It also serves to lay out for public view the orderly process that leads to the selection of the winners.

The members of the Carnegie Award Manual Task Force would like to recognize and thank the members of the Sibert and the Caldecott Award Manual Task Force who put together such thorough, professional and insightful manuals that provided a strong framework for the creation of the Carnegie Award Manual. We would also like to thank former Carnegie Award Chair, Sylvia Kraft-Walker, who began the process of creating this manual.

In writing this manual, the members of the Carnegie Award Task Force brought to bear their direct experience on the Carnegie Award Committee as well as invaluable

experience on other major ALSC award committees (including the Notable Children's Videos). This Manual is a reflection of the past professional experiences of the Task Force, its firm command of policy, practice and procedure, and its deep commitment to the award's high purpose. This Manual outlines for future committees how to conduct an exhaustive, even-handed, and orderly selection process aimed at recognizing the highest standards in videos for children.

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ANDREW CARNEGIE AWARD COMMITTEE MANUAL

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Notes:

This manual attempts to outline the practices, procedures and principles to follow in the selection and presentation of the Carnegie Medal. While as complete as possible, it cannot be exhaustive and is intended as a guide.

Throughout this manual, the “Andrew Carnegie Medal for Excellence in Children’s Video” is called the “Carnegie Medal.” References to “the President,” “Vice President,” “Board,” “Executive Director,” and “Executive Committee” imply ALSC affiliation. The American Library Association “Public Information Office” is referred to as the PIO.

PART I: BACKGROUND INFORMATION

HISTORY

The Andrew Carnegie Medal for Excellence in Children's Video is awarded annually to the producer of the most distinguished American video for children released during the preceding year. The Award is administered by the Association for Library Services to Children, a division of the American Library Association, through a Carnegie endowment. The winning producer is presented with a medal at the ALA Annual Conference.

The award, established in 1991 and supported by the Carnegie Corporation of New York, is named in memory of Andrew Carnegie. Carnegie (1835-1919) may be best-remembered by his establishment of free public libraries meant to make available to everyone a means of self-education. In 1881, when he began the project, very few public libraries existed; he spent over \$56 million to build 2,509 libraries throughout the English-speaking world.

COMMITTEE FUNCTION STATEMENT

To select from the videos produced the preceding year within the terms, definitions, and criteria governing the award, the most distinguished American video for children.

Established: 1991

Members: Chair + 8 members

Term: Fall, 2 years

THE COMMITTEE

The Carnegie Committee consists of eight members and one Chair. The committee is appointed by the Vice President annually in November. During Annual Conference 2006, the ALSC Board voted to extend the term of the Andrew Carnegie Award Selection Committee to two years. To quote the Board action: "The term is for a single year's award. Attendance at the first Midwinter Meeting and last Annual Conference is optional but strongly encouraged."

PURPOSE, TERMS, DEFINITIONS, AND CRITERIA

Purpose

The Andrew Carnegie Medal for Excellence in Children's Video was established by the Carnegie Corporation of New York as part of the ALA-Carnegie Quality Video for Youth Project and is awarded through a Carnegie endowment. The Carnegie Medal is presented annually to an American producer for the outstanding video production for children (up to age 14) released in the United States in the previous calendar year. It is selected by the Carnegie Award Selection Committee of the Association for Library Service to Children.

Terms

1. The Medal shall be awarded annually to the producer of the most distinguished U.S. video for children distributed in the United States during the preceding year. There are no limitations as to the character of the video except that it be original in that format or released concurrently in another film format.
2. The Award is restricted to producers who are citizens or residents of the United States.
3. The video can be feature length, but not a theatrically released feature.
4. The video can be based on another medium, or made for another medium (e.g., television).
5. Adaptations of material originally produced in other mediums should remain true to, expand, or complement the original work in some way.
6. The video should be available for use in homes, public libraries, and with community organizations.
7. The committee in its deliberations is to consider only the videos eligible for the Award, as specified in the terms.

Definitions

1. A "video for children" is a medium that essentially provides the child with an audiovisual experience; it can be in a cassette or DVD format.
2. A "video for children" is one for which children are the potential audience. The video exhibits respect for children's understandings, abilities, and appreciations. Children are defined as persons up to and including the age of fourteen, and videos for this entire age range are to be considered.
3. "Distinguished" is defined as

- marked by conspicuous eminence and distinction: noted for significant achievement
 - marked by excellence in quality
 - individually distinct
4. The "producer" is the person (or persons) who supervises or finances the production of a video. The producer may also be the director. The producer may be awarded the Carnegie Medal posthumously. (Note: One Medal for each company is presented. If co-produced, then each producer must meet the definition of producer.)
 5. "Original in that format" means that the video is not a re-release of an earlier work released in a film format.
 6. "Distributed in the United States" specifies that videos originally distributed in other countries are not eligible.
 7. "Distributed...during the preceding year" means that the video has a release date in that year, was available for purchase in that year, and has a copyright date no later than that year. A video might have a copyright date prior to the year under consideration but, for various reasons, was not released until the year under consideration. If a video is distributed prior to its year of copyright as stated in the video, it shall be considered in its year of stated copyright. The intent of the definition is that every video be eligible for consideration, but that no video be considered in more than one year.
 8. "Resident" specifies that the producer has established and maintained residence in the United States, a U.S. territory, or a U.S. commonwealth as distinct from being a casual or occasional visitor.
 9. The term "only the videos eligible for the Award" specifies that the committee is not to consider the entire body of work by the producer or whether the producer has previously won the award. The committee's decision is to be made following deliberation about the videos for the specified calendar year.

Criteria

1. In identifying a distinguished video for children,
 - a. committee members should consider
 - excellence of execution in the special techniques of the medium;
 - excellence of visual interpretation of story, theme, or concept;
 - excellence in the use of sound;

- excellence in the delineation of plot, theme, characters, mood setting, or information presented;
- excellence in acting, when appropriate;
- excellence in the appropriateness of technique or treatment to the story, theme, or concept.

b. committee members must consider excellence of presentation for a child audience.

NOTE: The committee should keep in mind that the award is for distinguished use of the medium. The award is not for didactic intent or for popularity.

PRIORITY GROUP CONSULTANT

A Priority Group Consultant from Priority Group VI (Awards) is assigned to the committee to deal with questions from the Chair and the committee regarding procedure, personnel, and the eligibility of videos. Their name and contact information can be found on the ALSC Web site.

Work with Chair

The Priority Group Consultant works with the Chair to review annually the procedures of the committee and to make recommendations for improving the process. The recommendations range from those that can be implemented easily to those requiring action by the ALSC Board. The Priority Group Consultant also works with the Chair to resolve procedural and personnel issues as they come up and questions about the eligibility of books.

Work with Committee Members

Committee members consult the Priority Group Consultant should there be unusual issues that the Chair cannot resolve, particularly issues regarding the Chair.

From the ALA Handbook of Organization, 2001-2002 and ALSC Bylaws, 1998.

ALSC POLICY FOR SERVICE ON THE ANDREW CARNEGIE MEDAL FOR EXCELLENCE IN CHILDREN'S VIDEO SELECTION COMMITTEE

ALSC affirms its confidence in the integrity of members who are invited to be nominated or appointed to serve on award committees, and in the integrity of the officers or nominating committees responsible for selecting candidates. Because of the nature of the work of such committees, those who serve on them must be especially sensitive to conflict of interest situations and the appearance of impropriety. The purpose of this policy is to clarify the eligibility and responsibility of candidates asked to serve on such committees.

CONFLICT OF INTEREST

It is the policy of the Association for Library Service to Children, its Board of Directors and committees to insure that members in all of its activities avoid conflicts of interest and the appearance of conflicts of interest resulting from their activities as members of committees of the Association. In particular, no person should obtain or appear to obtain special advantages for themselves, their relatives, their employer or their close associates as a result of their services on a committee.

A conflict of interest occurs when an individual's personal or private interests may lead an independent observer reasonably to question whether the individual's professional actions or decisions are influenced by considerations of significant personal or private interest, financial or otherwise.

CONFIDENTIALITY

Committee members need to maintain a high degree of confidentiality regarding the committee's discussions, both oral and written. All committee members need to feel free to speak frankly in a closed session, knowing that their comments will not be repeated outside that room, and that they preserve the right to speak for themselves outside of that closed session.

Committee members are urged to discuss videos under consideration with others throughout the year to obtain a variety of critical opinions. However, it is important to remember that, in these discussions, committee members may express only their own opinions, and may not quote the opinions of other committee members or indicate in any way which videos are under consideration. It is understood that all eligible videos are being considered up until the selection of the winner is made.

GUIDELINES FOR AWARD COMMITTEES

The Association for Library Service to Children grants a number of awards and it is very important that conflicts of interest and the appearance of conflicts of interest be especially avoided and that confidentiality be maintained in the process of determining who should receive the awards. It is a privilege to serve on an award committee and with that privilege come specific responsibilities to assist the Association for Library Service to Children in preventing conflicts of interest and the appearance of conflicts of interest in the award

process. Each person who is nominated or appointed to serve on an award committee is expected to consider carefully whether any of his or her personal or professional interests, obligations, activities, or associations could reasonably lead to even the appearance of a conflict of interest, or breach of confidentiality, and to discuss any such potential conflicts with the ALSC Executive Director prior to accepting the nomination or appointment. Situations that arise after a committee member has begun to serve should be directed to the ALSC President, Committee Chair, Priority Group Consultant, and Executive Director. The final decision rests with the Executive Committee. Those who accept an appointment to the Carnegie Medal Committee should adhere to the following guidelines:

- 1) Members who have written a screenplay, directed, or produced a video, or who have written or illustrated a children's book that has been produced as a video, that may be eligible for consideration during the period of service on the award committee should not accept an appointment to the Carnegie Medal Committee.
- 2) Members who have served as an advisor or consultant to a producer of a children's videos, beyond the scope of assigned library duties, such as providing reference service, should not accept appointment if that video may be eligible for consideration during the period of service on the award committee. This includes writing teachers guides or readers' group guides at the request of a video producer.
- 3) Members should not accept appointment to the Carnegie Medal Committee if they have a close family relationship (parent, spouse/partner, son/daughter) or a personal relationship with the producer of any video that may be eligible which could reasonably be seen by an independent observer to cause a conflict of interest.
- 4) Members should not accept appointment to the Carnegie Medal Committee if they have a close family relationship (parent, spouse/partner, son/daughter) with a person employed by a U.S. video production company.
- 5) Members should not accept appointment to the Carnegie Medal Committee if they, or a close family member, directly own(s) equity (stock ownership, stock options, convertible note(s), or other ownership interest) that represents more than a 5% stake in a U.S. video production company.
- 6) Members of award committees should not reveal or publicize any confidential information learned through service on the committee; nor should they make such confidential information available to non-committee members.
- 7) Members of award committees who run or participate in social networking Web sites or software, including blogs, wikis, electronic discussion lists, and the like, should not engage in any discussions about their ALSC award committee work, or about the status of eligible videos in relationship to these awards during their term of committee service.

8) Members may not serve concurrently on the ALSC Board and an ALSC award selection or media evaluation committee.

9) From time to time, the Association for Library Service to Children may take other action or establish such other guidelines as may be necessary in the Association's sole discretion to protect the integrity of the award process. Questions from prospective committee members and candidates should be directed to the Executive Director; situations that arise after a committee member has begun to serve should be directed to the ALSC President, Committee Chair, Priority Group Consultant, and Executive Director. The final decision rests with the Executive Committee.

MEETING ATTENDANCE AND ACCESS TO MATERIALS

Persons appointed to Carnegie Medal Committee should:

- 1) Be able to attend all required discussion and decision meetings scheduled for the Annual and Midwinter meetings of ALA and follow procedures established by the committee.
- 2) Have ready access to the major part of the current output of children's videos under consideration. It is recognized that there will be an occasional video under consideration which a committee member is unable to obtain. In such an instance, arrangements for review copies may be made as prescribed in the committee's guidelines.

Although these requirements may limit membership on a committee, wise selection requires complete participation of all members of the committee.

FREQUENCY OF SERVICE ON THE CARNEGIE COMMITTEE

Members may serve more than once on the Carnegie Committee, consistent with ALSC Bylaws, Article VIII, Section 4.

Violation of any of the above guidelines may result in dismissal from the award committee and may preclude service from future award committees.

Do you understand and agree to adhere to the guidelines for service on the award committee as outlined herein and agree to adhere to such other guidelines as the Association for Library Service to Children may hand down from time to time?

___ Yes ___ No

Signed: _____
date

Name: _____

Please fill out and return the attached checklist.

Policy revised & approved, October 2007

Checklist for Prospective ALSC Award Committee Members

Please respond to the following questions. A “yes” answer does not necessarily preclude service on an award committee. These questions are intended to alert prospective committee members to situations that may or may not pose a problem; the answers will enable the Executive Committee to assess individual situations.

Are you under contract for a children's video that will be published during the period of your award committee service? ☐ Yes ☐ No

Have you served as an advisor or a consultant for a children's video producer in the past three years? ☐ Yes ☐ No

Do you have a close relative (i.e. parent, spouse/partner, son/daughter) who is the writer, director, or producer of a video that may be eligible during the year of your committee service?

Yes No

Do you have a close relative (i.e. parent, spouse/partner, son/daughter) who is currently employed by a U.S. video production company? _____ Yes _____ No

Do you, or does a close relative, directly own equity (stock, stock options, convertible notes or any other ownership interest) that represents more than a 5% stake in a U.S. video production company? ☐ Yes ☐ No

Do you have a personal relationship with the writer, director, or producer of any video that may be eligible which could reasonably be seen by an independent observer to cause a conflict of interest?

Yes No

Do you run or regularly participate in a social networking web site or software, including blogs, wikis, or electronic discussion lists? Yes No

If you answered yes, please provide the web url:

Do you expect to have any problem attending all required meetings in person at Annual and Midwinter conference? Yes No

Do you expect to have any problem accessing newly published children's videos?

Yes No

Signed: _____ date _____

Name: _____

If you answered “yes” to any of the questions, please contact the Executive Director in the ALSC Office before you accept a nomination or appointment to discuss your specific situation. Failure to disclose such activities will lead to immediate dismissal from the committee.

October 2007

RELATIONSHIP WITH PRODUCERS/DISTRIBUTORS

Guidelines for Committee Members

Members of the committee adhere to guidelines regarding their relationship to distributors. Important points:

- Members of the committee should contact and solicit only those distributors or producers to which they have been assigned by the committee chair.
- Many producers send committee members eligible videos for consideration. Committee members may accept these unsolicited videos.
- The Chair surveys committee members regularly to ascertain which videos have not been received.
- Committee members are not to solicit producers or distributors for free, personal copies of eligible videos. Ultimately, it is the responsibility of each committee member to obtain such videos for viewing.
- Committee members are cautioned to avoid any conflicts of interest that might grow out of personal contact with personnel involved in production and distribution of children's videos. It is not necessary to suspend these contacts so long as there is the express understanding that such contacts in no way influence how videos are considered or the final choices made.
- Committee members are not to solicit producers or distributors for favors, invitations, or the like. However, should there be such unsolicited offers, committee members may accept with the express understanding that acceptance in no way influences how videos are considered or final choices made.

Guidelines for Producers/Distributors

Video producers and distributors are encouraged to support the work of the Carnegie Committee. Submission procedures are outlined on the ALSC Web site.

To submit works for consideration for one of the ALSC media awards:

- Review the terms and criteria for the award.
- Send one copy of the work to the ALSC office (50 East Huron, Chicago, IL 60611-2795). Please indicate for which award the submission is intended.
- Submit one copy of the work to the award committee Chair. You have the option of sending a copy of the work to each committee member, but it is not required.
- Download and complete the Carnegie Award application form (located on the ALSC website) and return it to the committee chair with your video/DVD.
- A list of selection committee members for each award is available through a link on each award's Terms and Criteria page.

Deadline for submitting works is **December 31** of the publication year for all awards and notables.

ELECTRONIC COMMUNICATION

The Committee adheres to the “Guidelines for Electronic Communication for ALSC Committees” as adapted by the ALSC Board and as posted on the ALSC Web site at <http://www.ala.org/ala/alsc/boardcomm/guidelineselec/guidelineselectronic.htm>. Also, please see page 63.

PART II: COMMITTEE WORK

WELCOME/OVERVIEW

It is clear from the Carnegie Award Medal Criteria that the committee has a focus that is different and somewhat narrower than a collection development focus. The evaluation process is aimed at the selection of the most distinguished video rather than one that meets a specific collection development focus. Also, compared to print media, video selection is a fairly new process for many youth services librarians. So throughout the process, committee members need to return to the award criteria and remind themselves that these comprise the limits of their nominations.

Although the final decision for the award is made at the Midwinter Meeting, much work is done prior to the meeting. Each member views and evaluates as many of the eligible videos as possible. In addition, each member is responsible for viewing the videos nominated and suggested by other committee members and by the ALSC membership. Committee members will often view those videos that appear to be top contenders multiple times. Throughout the year, committee members exchange lists of videos as suggestions to other committee members and receive suggestions from the ALSC membership.

In the latter half of the year, committee members begin to narrow their focus and start formally nominating the videos that are serious contenders for the award. They also give supporting reasons for each nomination. Through distribution of this information to all committee members, a written exchange of ideas takes place before the committee meets to make its final decision.

Like the Newbery and Caldecott award committees, the Carnegie award committee is among the ALA committees that hold closed meetings in line with ALA policy on open and closed meetings. The procedures of each committee are public information, but committee members must maintain confidentiality about the videos that are nominated by committee members, the number of ballots, the tallies on ballots, and any discussion of the videos among committee members.

Several blocks of time are scheduled for the committee to meet during the Midwinter Meeting at which the selections are made. The committee will meet for as long as necessary, and meetings may be extended beyond the scheduled times if additional time for discussion and balloting is needed. The final deadline, however (12 Noon on Sunday), cannot be extended as it is the basis for essential work that must be completed by the ALA Public Information Office (PIO) in preparation for the Monday morning press conference. The first item of business is to make procedural decisions, such as the order in which videos will be discussed and when to move to a vote.

The committee then proceeds to discussion. The Chair repeats the terms of the Award and the merits of each nominated video are discussed. Committee members are reminded that they are comparing videos of the year with each other and are not to consider earlier works of any producer. Some videos may be eliminated from the list during this discussion. Although the award is not a popularity award, there is sure to be discussion of

whether certain videos are indeed appealing to children. There is often reference to the terms, definitions, and criteria for the award as the committee discussion proceeds.

When the videos under consideration for the award have been fully discussed, the committee moves to its first ballot. Each member votes for one video, and the ballots are counted. To win, a video has to receive five votes. If there is no winner on the first ballot, the discussion is reopened and continued until there is consensus to proceed to another ballot. This procedure of further discussion and balloting continues until a medal winner is selected.

SCHEDULE/CALENDAR

It is the responsibility of the Chair to establish and distribute a calendar of the year's work as soon as possible. It is the responsibility of committee members to meet all deadlines to assure that the selection process is orderly and timely.

From March through December, members view videos sent for consideration. The bulk of these videos usually arrive after the ALA Annual Conference. What makes this committee so time consuming is that the medium is not as portable as some of the others. One needs a VCR or DVD and dedicated time for viewing. There is no guaranteeing the number of videos a given committee member may receive during the year.

Throughout the year, monthly evaluation forms need to be sent to the Chair (see Part IV). These forms are sent for all videos the member receives, whether or not the video is worthy of consideration by the Carnegie Award Selection Committee. This ensures that the Chair is aware of what videos committee members received as well as the response from distributors. The procedures differ from those for book award committees in that some of the Carnegie Committee members might not see all of the videos. At Midwinter, all members will view the entire list of nominees. It helps, however, if the Chair is able to view all of the videos prior to Midwinter.

Calendar

November

Chair and committee members appointed. Receive manual from ALSC Executive Director and procedural instructions from committee chairperson. Study manual. Prepare for committee membership.

January

First Midwinter Meeting. This is an optional committee meeting, but members are urged to attend if at all possible. The Chair will introduce committee members, go over procedures, and discuss criteria. Often the Chair will invite experts in the field and past committee chairs to talk about evaluation techniques and logistical issues.

January to January-Ongoing

Read background material on video evaluation (see bibliography). Create a system for keeping a record of your viewing and your critiques of the videos. View and evaluate eligible videos.

Send suggestions to committee Chair according to schedule and procedures established by the chair.

Read all correspondence from committee Chair.

View and evaluate videos suggested or nominated by other committee members.

Promote interest in the award by involving colleagues and young people in informal discussion.

June/July

Annual Conference committee meeting.

September/October

First committee ballot due to chair.

December

Second committee ballot due to chair.

January

Midwinter selection meetings.

January to June

Publicize award selections.

June/July

Presentation of medal at Annual Conference.

ATTENDANCE AT MEETINGS

The Carnegie Committee members are responsible for attending all required meetings at the Annual Conference and at the Midwinter Selection Meeting. Other events are optional. A resignation to the ALSC President must be tendered in the event a committee member is unable to attend a required meeting. The President shall then appoint a new committee member to fill the vacancy. The President may look to a member of the Notable Children's Videos Committee to stand in as a replacement if timing of the replacement draws close to the Midwinter Selection Meeting. This person would also continue serving on the Notable Children's Videos Committee. This is the reason the two committees' meetings do not overlap. If a suitable replacement can not be found in

time for the Midwinter Selection Meeting, the committee will operate one member down and will have to reformulate the voting process to vote one member down.

Midwinter of the year under consideration. Refer to paragraph below.	Attendance optional. Open meeting.
Annual Conference of year under consideration. (prior to Midwinter Selection Meeting).	Attendance required. Closed meeting.
Midwinter Selection Meeting of next year.	Attendance required. Closed meeting.
Annual Conference of next year (after Midwinter Selection Meeting). Presentation of award at ALSC Awards Ceremony.	Attendance optional.

It is possible for committee members to meet informally at Midwinter Meeting of the year under consideration. Since the committee's year of service does not officially begin until the end of Midwinter, no official business takes place. At an informal meeting, the Chair may distribute the year's calendar if available. Videos under consideration are not discussed, nor are any procedural issues decided.

ACCESS TO MATERIALS

The Carnegie Committee members are responsible for obtaining copies of videos under consideration for the award. Distributors send many videos; other videos are obtained in a variety of other ways. Refer to suggestions in Identifying, Obtaining, and Viewing Eligible Titles (Page 22).

COMMUNICATION

Electronic communication facilitates the distribution of information from the Chair to committee members, the regular discussion of procedural issues, and, at the discretion of the Chair, the open discussion among committee members of matters of concern. The Committee adheres to the "Guidelines for Electronic Communication for ALSC Committees," as adapted by the ALSC Board and as posted on the ALSC Web site. Refer to page 63.

The Chair will establish ground rules for electronic communication by the committee at the beginning of his/her term. At times, the Chair may invite open discussion on a matter of concern. The Chair facilitates such open discussion.

As a practical matter, e-mail is not used for substantive discussion. It is not a substitute for face-to-face video discussion. During the year, committee members may wish to discuss matters of concern having to do with eligibility or other issues regarding a video. Questions on such matters are directed to the Chair who decides whether or not to bring a particular question to the full committee.

Since the committee's electronic communication is generally confidential, there are several ways to better insure confidentiality. For e-mail, include the word "confidential" on

the subject line or as part of the transmission options. For FAX communication, include the word "confidential" on a cover sheet.

PREPARATION

Compared to the print media, video evaluation may be a fairly new process for many youth services librarians. The evaluation process aims at selection of videos that meet established criteria. As part of a national committee, individual members will be exposed to persons from different backgrounds and geographic areas who will have their own unique perspectives. The combination of eligible entries in a given year with the expertise and background of the committee members always results in an interesting and engaging selection process.

Committee members are urged to prepare for the year's work in many ways:

- Review the terms, criteria, and definitions governing the award.
- Attend previewing sessions with other youth services, school or AV librarians. Members will gain new perspectives, and they will also gain necessary skills in presenting ideas clearly and listening carefully.
- Take part in discussions of children's videos. Video selection meetings, workshops, classes, and professional associations may provide opportunities for such discussion. Read reviews published both in professional journals as well as main stream parenting and general interest magazines.
- Watch high quality children's videos (especially past Carnegie winners and Notable Children's Videos or other award winners) from previous years and look toward defining and refining a critical viewpoint.
- Write critical analyses of award-winning children's videos based on the award terms, criteria, and definitions. Observations should be short and to the point.
- Read books and articles about evaluating videos. A brief suggested reading list follows:

(Note: Most of the literature on children's film analysis deals with feature length films.)

Film terminology:

1. <http://classes.yale.edu/film-analysis/htmfiles/intro.htm>

The Film Analysis Guide was developed to meet the needs of faculty and students at Yale who are interested in becoming familiar with the vocabulary of film studies and the techniques of cinema. The user can either read the complete document or search out a particular topic of interest. -- Related links within the Guide are provided as appropriate, as are links to film clips illustrating the topic or term in question. This electronic resource is much more effective than print, because all of the terminology is presented visually. This makes sense because film is visual. This site deals with adult titles but the terminology is the same.

Film analysis:

1. Bazalgette, Cary and David Buckingham. *In Front of the Children: Screen Entertainment and Young Audiences*. British Film Institute, 1995.

2. Wojik-Andrews, Ian. *Children's Film: History, Ideology, Pedagogy, Theory*. Garland Science, 2000.

Film and children's literature:

1. Schindel, Morton. "The Picture Book Projected." *School Library Journal*. February 15, 1968. p.836-837
2. May, Jill P. "Film Productions of Children's Books: Weston Woods Studios and Disney." *Catholic Library World*. December, 1980. p. 210-214.
3. Street, Douglas. *Children's Novels and the Movies*. F. Ungar, 1983.
4. Butler, Terri Payne. "Books to Films." *Horn Book*. May/June, 1995. p. 305-13.

The Carnegie Award Committee:

1. Phillips, M. P. "The Carnegie medal for excellence in children's videos . . . and other notable films [account of the committee's selection process]." *Show-Me Libraries*. Fall 1990. p. 38-41

IDENTIFYING, OBTAINING, AND VIEWING ELIGIBLE TITLES

Committee members are responsible for identifying, obtaining, and viewing eligible videos throughout the year under consideration. It is wise to begin as soon as possible. The pace of releases increases throughout the year. It is important to keep up with these three responsibilities at all times.

Identifying Eligible Videos

Committee members are responsible for identifying eligible videos for consideration. Ways to identify eligible titles:

- Examine distributors' catalogs.
- Read review journals.
- Many parenting publications include a holiday shopping guide for children's videos in November.
- Check Spring and Fall publishing announcements
- Check ALSC Notable Children's Videos discussion lists as available. Contact an ALSC Notable Children's Videos Committee member.

Obtaining Eligible Videos

Committee members are responsible for obtaining eligible titles to view and consider. Many distributors do send videos to committee members for consideration, although committee members often do not begin to receive videos until April or May. Other ways to obtain eligible titles:

- Visit vendors on the exhibit floor at library conferences to view videos on exhibit or to obtain catalogs.
- Examine review copies received in the work place.
- Browse new titles at retailers and rental outlets.

Viewing Eligible Videos

Committee members are responsible for viewing eligible titles—those to consider as potential contenders, those suggested in the suggestion process, and those nominated in

the nomination process. The load can be heavy, especially at the end of the year and sometimes a second viewing is needed.

ELIGIBILITY

It is important for committee members to check on the eligibility of titles—the year of production, the citizenship and/or residency of the producer (U.S. citizenship and/or residency is required). In ambiguous cases, committee members notify the Chair who consults with the Priority Group Consultant on eligibility questions. The Chair and the Priority Group Consultant decide eligibility questions, and the Chair informs the committee of their decisions.

NOTE-TAKING

From the outset, committee members need to develop some convenient system for taking notes about each video that is viewed. Some prefer a file card system; others keep a binder with notes, sometimes organized with tabs.

No matter what system is used, the notes themselves need to speak to the Carnegie Award criteria. Succinct and specific notes clarify thinking and aid in the Midwinter Selection Meeting discussion. In addition, some committee members keep complete bibliographic information on each title, a short summary, and a critical statement, noting both strengths and weaknesses based on the award criteria. As the year's work begins, the Chair sometimes asks committee members to share ideas on taking notes with the whole committee.

It is recommended that notes be taken on each video that is viewed. Notes about videos not thought to be serious contenders may shorten as the year progresses. It is important to remember that a video not impressive on first viewing may prove more interesting later on. A second viewing is sometimes needed. Notes record first impressions and measure changes in thinking.

Committee members do not bring a personal copy of every video under consideration to the Midwinter Selection Meeting. Therefore, notes need to include references to specific sections and/or audiovisual techniques in order to identify specific points to be made during discussion. For videos that are based on children's picture books, past committee members have found it very helpful to have a copy of the book on hand when viewing. While it is expected that there will be some differences between the two due to the different media involved, this enables the viewer to have a better understanding of the technical elements involved in the production.

Many committee members collect professional reviews of titles under consideration. Although reviews are not to be quoted during discussion, they raise questions and clarify opinion.

SUGGESTION PROCESS

The Chair solicits suggestions of eligible titles from committee members, usually on a monthly basis. Each time, committee members are asked to suggest videos deemed to

be strong contenders based on the award criteria. The Chair also keeps in close contact with the Chair of the Notables Video Committee, because in the past these committees sometimes receive different submissions. While the Notables Video Committee is not bound by the U.S. residency requirement, this cooperation helps ensure that noteworthy contenders are not accidentally overlooked.

The suggestion process serves several important functions. Of course, it encourages committee members to identify strong contenders. It also alerts committee members as to which videos merit consideration by the group. Then too, the suggestion process helps committee members begin to weigh relative strengths and weaknesses of videos based on the award criteria.

Committee members often recommend a video previously suggested. This practice allows the committee to develop an early gauge of support for titles—a gauge that becomes useful in identifying titles to consider in the nomination process.

Suggestion deadlines are listed on the calendar established at the beginning of the year. Suggestions are generally submitted to the Chair by e-mail to meet designated deadlines. The Chair needs to receive notification should a committee member have no suggestions to add. All suggestions, whether sent by U.S. mail or FAX or email, must be received by the designated deadlines.

After each suggestion deadline, the Chair compiles a list of suggested titles, indicates the number of suggestions for each title, and distributes the list to committee members. After the second round of suggestions, the Chair distributes a cumulative suggestion list along with a monthly list. (These two kinds of lists may be combined). Suggestions remain anonymous.

The Chair works as quickly as possible to get the suggestion lists distributed to committee members. Turn around time is a week or less. At the same time, suggestion lists are also forwarded to the ALSC staff.

Serious consideration is to be given to all suggested titles including those with minimal support. Sometimes only one committee member has seen a particular video. Sometimes support grows after re-viewing or in comparison to other videos under consideration.

As the suggestion list grows, it becomes easier for the committee to make comparisons among suggested titles and to begin weighing relative strengths and weaknesses with regard to the award criteria.

It is possible to make further suggestions once the nomination process is complete because videos are eligible for submission by the producers/distributors until December 31. Such suggestions and late submissions to the chair will appear on the Midwinter discussion list. These further suggestions allow committee members to move forward videos published late in the year, and in rare instances, a strong title previously overlooked.

Committee members are urged to suggest all strong titles for consideration, and they are also urged not to overload the suggestion list. Overloading the list undermines its

function to focus attention on strong contenders. Committee members need to consider each title with regard to the award criteria and suggest only those titles deemed to be strong contenders.

There are no set parameters as to the number of suggestions a committee member may make. Some members suggest more titles than others. In the suggestion process, it is important for committee members to move forward only those titles deemed strong enough to merit careful consideration by the whole committee. Keep in mind there is only one winning video for the year.

The suggestion process focuses attention on particular titles. It does not limit the committee's viewing. Committee members are expected to identify, obtain, view, and consider other eligible titles as a matter of routine. Committee members are expected to suggest strong titles as a matter of routine.

In summary, it is the responsibility of committee members to make suggestions by the designated deadlines and to consider carefully all suggested titles.

NOMINATION PROCESS

Twice in the months leading up to Midwinter Selection Meeting the Chair will request nominations from committee members. Each time committee members will be asked to nominate videos and to provide justification for each one. The Chair will distribute the results and the justifications. These nominations serve several functions.

- ❖ They serve as a focus for all suggestions made during the year.
- ❖ The written discussions serve as preparation for oral discussion at Midwinter and provide practice in stating clearly and succinctly your ideas about videos that seem distinguished.
- ❖ Finally, they make each committee member aware of which videos require their closest scrutiny and which you will need to re-view.

To avoid making commitments prior to the Midwinter discussions, ranked preferences are not given on the nominating ballots. Although videos nominated on these two ballots will probably be the ones the committee will discuss most fully, all the videos suggested by committee members and others will be discussed at Midwinter.

Please submit your nominations on time, according to the schedule set by the Chair of your committee. Preliminary nominations should include:

- ❖ Titles that you feel are worthy of consideration for the Medal;
- ❖ Complete bibliographic information;
- ❖ Written statements that give your reasons for nominating each title.

The Chair will set up guidelines and dates for submitting your nominations. Recent committees have found that submitting this information through email significantly

reduces the time it takes to redistribute the complete list to committee members. Each committee Chair will decide the best way of distributing the compiled list of preliminary nominations. Read each packet of nominations and justifications thoroughly when you receive them.

It is possible to make further suggestions once the nomination process is complete. Such suggestions appear on the Midwinter discussion list. These further suggestions allow committee members to move forward videos produced late in the year, and, in rare instances, a strong title previously overlooked.

The nomination process focuses attention on particular titles. It does not limit the committee's viewing. Committee members are expected to identify, view, and consider other eligible titles as a matter of routine. Committee members also are expected to move strong titles forward through the suggestion process and the nomination process as a matter of routine.

In summary, it is the responsibility of committee members to make nominations and submit written justification statements by the designated deadlines and to consider carefully all nominations, justification statements, and further suggestions moved forward after the nomination process is complete.

PARTICIPATION OF ALSC MEMBERSHIP

Because the Carnegie Award was presented for the first time in 1991, it is especially important to develop interest in the award and in children's videos in general. ALSC members-at-large are encouraged to participate in the selection process by submitting titles for consideration to the Chair.

It may not be apparent to ALSC members that their suggestions are given careful consideration by the Award Committees. The Chair will place a notice in the ALSC newsletter, on the ALSC listserv and in *Children and Libraries: The Journal of the Association for Library Service to Children* asking for membership suggestions. As a member of an award committee, part of your responsibility is to encourage other ALSC members to select videos for consideration. This is important because only videos nominated or suggested by the committee or other ALSC members are discussed at the Midwinter Selection Meeting.

While encouraging others to submit suggestions, remember that the nominations made by committee members are confidential information. You may talk in general about the videos that you as an individual are viewing, but all information about the opinions of other committee members, and the list of committee nominations is strictly confidential, as are the deliberations at Midwinter.

The Chair and other committee members promote interest in the award in a number of ways. They:

- Encourage ALSC members-at-large to submit titles for consideration throughout the year.
- Encourage and/or organize video discussions. (Results are welcomed by the committee).
- Talk about the award within the children's literary community, at schools, and at state and local library conferences.
- Encourage discussion of the winners after selection.
- Interest local news media in covering the award.

It is recommended that the Chair establish contact with the Chair of the Notable Video Committee in order to share common concerns and provide mutual support.

COMMITTEE PARTICIPATION

The selection process depends on the full participation of committee members. Therefore, it is important for all committee members to identify, obtain, view and consider eligible videos; meet designated suggestion and nomination deadlines; communicate with the Chair as needed; participate in electronic discussions as needed; and contribute to discussion at required meetings.

At the Annual Conference, the committee usually practices video discussion. At the Midwinter Selection Meeting, full discussion of the videos under consideration is central to

the selection process. For these video discussions, committee members are asked to adhere to helpful guidelines:

- Speak loudly and clearly.
- Speak to the group as a whole. Refrain from private conversations during the meetings.
- Speak briefly and to the point. That is, speak only to the terms, criteria and definitions of the Carnegie Award. Avoid plot summaries, personal anecdotes, and generalities such as “This is a good video.”
- Listen openly to other committee members.
- Respond thoughtfully to what others have to say.
- Make comparisons but only in relationship to other eligible videos.

FIRST MIDWINTER MEETING

The committee is strongly encouraged to meet at Midwinter of the year under consideration for an informal first meeting. The committee’s year of service is officially underway, but it is not a required meeting. At this meeting, the Chair will introduce the members, may distribute the year’s calendar if available, and often will invite experts in the field and past committee chairs to talk about evaluation techniques. No official business takes place. Books under consideration are not discussed, nor are any procedural issues decided. This is an open meeting. All other meetings of the committee will be closed meetings (closed to all but committee members).

ANNUAL CONFERENCE MEETING (PRIOR TO THE MIDWINTER SELECTION MEETING)

The committee meets during the ALA Annual Conference in the summer of the year during which the videos under consideration are being released. This is not a selection meeting; it is for information sharing, problem solving, and preparation for the selection meetings at Midwinter Meeting. The summer meeting agenda includes the following:

- ❖ Opportunity for committee members to become better acquainted.
- ❖ Projected time line for the remainder of the year, including a review of the preliminary nominations process and writing supporting statements. Each committee needs to discuss ways in which the members are most comfortable communicating and how they plan to use e-mail with regard to confidentiality issues throughout the year.
- ❖ Review of the procedures set forth in the committee manual and discussion of problems or concerns that committee members or the Chair have, e.g. obtaining videos, eligibility issues, etc.
- ❖ Discussion of terms, criteria, and definitions for the medal. Such discussion will help focus the committee’s critical thinking so that at the Midwinter Selection

Meeting members will be familiar with critical standards of each committee member.

- ❖ Review of the obligations of each member to take an active role in the work of the committee and the expectation that members unable to do so will resign from the committee. Review of procedures for the Midwinter Selection Meeting.

Please Note: Formal discussion of videos under consideration does not take place at the Annual Conference; all formal discussion leading to choice of award videos takes place at Midwinter Meeting. However, there *will* be time for committee members to discuss and review *informally* the videos that have been suggested so far.

Committee Member Responsibilities

It is the responsibility of committee members to:

- Obtain, view, and consider all videos on the practice discussion list prior to Annual (if applicable).
- Bring

	Carnegie Award Committee Manual.
	Pertinent committee communications.
	Personal notes about all videos to be discussed.
	Reviews of videos to be discussed (optional).

Chair Responsibilities

It is the responsibility of the Chair to:

- Notify

	Committee members about the times and locations of meetings.
--	--

- Establish

	A short list of suggested titles for practice video discussion.
--	---

- Check on

	Meeting schedule as soon as possible. Work with the ALSC staff on scheduling concerns.
	Meeting room arrangement as soon as possible. Work with ALSC on a comfortable arrangement with a table conducive to discussion.

- Arrange for

	Access to the meeting room. Work with the ALSC staff to obtain key.
	Secretary to take minutes on procedural matters, but not on practice book discussion.
	A set of videos under consideration. Work with the committee.

- Provide

	A proposed agenda (distributed prior to Annual).
	A short list for the practice video discussion (distributed prior to Annual).
	Information packet for committee with a final agenda, discussion list, discussion guidelines, etc.
	Name labels for discussion table.

Agenda

The agenda at Annual Conference includes:

- An opportunity for committee members to become acquainted.
- Discussion of terms, criteria, and definitions for the award.
- Discussion of procedures to be used by the committee during the remainder of the year and at the Midwinter Selection Meeting.
- Review of responsibilities for committee members and the Chair.
- Discussion of the importance of full participation by committee members and the Chair.
- Discussion of what steps to take should full participation be impossible (e.g., how to tender a resignation).
- Review role of the Priority Consultant. At the discretion of the Chair, the Priority Consultant is invited to address the committee.
- Discussion of criteria for evaluating videos in general. At the discretion of the Chair, an expert is invited to address the committee.
- Practice video discussion.

The secretary takes minutes on the order of business and on procedural matters. No notes are taken on the discussion of the videos. After Annual Conference, the secretary prepares the minutes and sends them to the Chair. The Chair reviews the minutes and distributes them to committee members.

Video Discussion

It is important to remember that only the video discussion at Midwinter leads to final selection. Video discussion at Annual is for practice only. Therefore, it is not necessary to discuss a long list of videos at Annual. The Chair establishes a short list well before Annual to allow committee members time to prepare. This exercise serves several functions. It allows the committee to practice meaningful video discussion based on the award criteria, to raise and clarify procedural questions, and to become comfortable working together as a group. In the event that committee members have not received a wide range of videos before this meeting, the chair generally brings an array of videos, including past medal winners, so the committee can have a practice session.

Report

After the Annual Conference (prior to the Midwinter Selection Meeting), the Chair prepares and submits a report about the committee's work for the Board on the Post-Annual Conference Meeting Report form (see the Division Leadership Manual and the ALSC Web site) and by the designated deadline.

MIDWINTER DISCUSSION LIST

All eligible videos are considered throughout the year leading up to the Midwinter Selection Meeting. All eligible videos remain under consideration up to the beginning of the Midwinter Selection Meeting.

Video discussion at the Midwinter Selection Meeting is limited to an established list of videos. Those videos have been identified as strong contenders through the suggestion process and the nomination process, and their eligibility has been verified.

The following parameters apply:

- The Midwinter Discussion List is established using videos nominated by committee members and additional titles further suggested by committee members after the nomination process is complete.
- No videos may be added to the discussion list once the Midwinter Selection Meeting begins. Therefore, it is important to adhere to all deadlines.
- Videos submitted for consideration by ALSC members-at-large need to be received by the Chair by December 31 of the year under deliberation to allow for careful consideration. Throughout the year, the Chair collects such videos and distributes them to the committee in a timely manner. The committee is not obligated to include titles submitted for consideration by members-at-large on the Midwinter discussion list. Committee members consider these titles along with all other eligible titles when making monthly suggestions, nominations, or, late in the year, further suggestions. At the Midwinter Selection Meeting, only titles nominated by committee members are considered, along with further suggestions from committee members moved forward after the nomination process is complete.

MIDWINTER SELECTION MEETING

The Midwinter Selection Meeting is all-important. It results in the selection of the award winner. The meeting room will be used only by the award committee and will be locked between meetings.

Preparation

Committee members and the Chair are responsible for making careful preparations for the Midwinter Selection Meeting as listed below.

Committee Member Responsibilities

It is the responsibility of committee members to:

- Obtain, read, and consider all videos on the Midwinter discussion list prior to the Midwinter Selection Meeting.
- Bring

	Carnegie Award Committee Manual.
	Pertinent committee communications.
	Personal notes about all videos under consideration.
	Reviews of videos under consideration (optional).
	Justification statements for all videos under consideration.

Chair Responsibilities

It is the responsibility of the Chair to:

- **Notify**

	The committee members about the times and locations of meetings.
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- **Establish**

	A Midwinter video discussion list.
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- **Check on**

	Meeting schedule as soon as possible. Work with the ALSC Program Coordinator on scheduling concerns.
	Meeting room arrangement as soon as possible. Work with the ALSC Program Coordinator on a comfortable arrangement with a table conducive to discussion and on provision of viewing equipment needed.
	Videos under consideration. Work with the committee to ensure that one copy of each video under consideration will be brought. Also ensure that someone will bring a copy of the book for those videos that are based on picture books.

- **Arrange for**

	Access to the meeting room. Work with the ALSC Program Coordinator to obtain key.
	Secretary and tellers (1 or 2).

- **Provide**

	Information packet for committee with agendas, discussion list, discussion guidelines, etc.
	An established agenda (distributed to committee prior to Midwinter).
	Name labels for discussion table.
	Office supplies/equipment (computer, calculator, camera, thesaurus, etc).
	Tally sheets and selection ballots for voting.

Order of Business

1. Reintroduction of committee members.
2. Appointment by the Chair of a secretary and of one or two tellers.

Secretary: Takes minutes of all procedural decisions. No minutes are kept of discussion or ballots. The ballots and number tally sheets are collected by the Chair who turns them in to the ALSC Executive Director. The ballots are destroyed and the tally sheet and minutes are placed in the ALSC archives as the record of the committee's actions. The secretary turns in the minutes to the committee Chair prior to the end of the final committee meeting.

Tellers: Tabulate and double-check all ballots and turn them over to the committee chair.

3. Procedural decisions:

How voting is to be handled. (There is a set procedure for the balloting for the medal, but there are other matters that may require votes.)

- Order in which videos will be discussed.
 - How videos will be eliminated from consideration prior to the first ballot and after balloting has begun.
4. Review of the terms, criteria, and definitions of the award.
 5. Discussion:

Each video nominated or suggested will be considered. Many committees have found it helpful to go through the list once, usually starting with videos that committee members have suggested but not nominated. Any video that does not seem a serious contender may be eliminated at this time by some agreed upon procedure. Once this is completed, full discussion of each video remaining on the list takes place. Other committees find that starting with nominated videos while the committee is fresh, and then proceeding through the complete list, is more productive.

Committee members must always keep in mind that once a video has been eliminated it cannot be reintroduced. When any video is eliminated from consideration, it is removed from the table so that only the videos still under consideration remain.

Video Discussion

Videos are discussed one by one in the first round of discussion. After all videos have been discussed, it is possible to re-open discussion on selected titles before moving to a selection ballot. Important guidelines apply:

- Discussion is focused first on a video's strengths before its weaknesses.
- Discussion is as even-handed as possible. Videos do not always require the same length of discussion.
- Discussion is meaningful, that is, based on the award criteria.
- Discussion of each video concludes with a closing statement from the committee member who introduced it formally into discussion. This practice provides for balance—the negative and the positive. (optional)

Balloting

When there is consensus that all the videos on the discussion list are fully discussed, the committee proceeds to a selection ballot. Refer to page 56 for a sample selection ballot. Certain procedures apply:

- Committee members list their choice for the award on a selection ballot.
- A video must receive five votes in order to receive the award.
- If the first ballot does not produce a winner, the committee follows procedures for re-balloting.

Re-Balloting

The committee may not proceed to another ballot without a second round discussion. At this point, certain choices present themselves, and certain procedures apply:

- By consensus the committee may choose to withdraw from the discussion list all videos that received no votes on the first ballot.
- By consensus the committee may choose to withdraw additional titles that received minimal support on the first ballot.

- Once withdrawn from the discussion list, a video is permanently eliminated from consideration for the award.
- Once a second round of discussion is complete, the committee proceeds to a second ballot.
- On a second ballot (and, if necessary on subsequent ballots), votes are tabulated. As in the first round, a video must receive five votes in order to receive the award.
- If after a second ballot, there is still no winner, the committee is required to re-open discussion and then re-ballot, alternating between discussion and re-balloting until a winner is selected.

MIDWINTER: AFTER SELECTION

Once the committee completes the selection process, there is still work to be done.

Review of Confidentiality Policy

Committee members are prohibited from public discussion of some matters prior to, during, and following the selection of winners. Committee members may not discuss in public:

- Reasons given by other committee members for suggesting, nominating, supporting, or withdrawing a video from consideration. Committee members may discuss their own personal opinions.
- Specific titles or lists of titles under consideration. Remember: All eligible videos are under consideration prior to the Midwinter Selection Meeting.
- The number of ballots necessary for any decision or the vote in any balloting.

The committee's reasons for selection of the winner are explained by the Chair who is responsible for preparing information requested by the American Library Association Public Information Office (PIO) for a press release. The committee members generally assist in the preparation of this press release.

The above rules are not intended to limit the free speech of committee members. Rather, the rules are intended to protect the privacy of committee members, allowing them to speak frankly in closed meetings and to speak for themselves outside of those meetings. Confidentiality is intended to foster debate leading up to selection and to present unanimity once the selection is announced.

Employees of the winners' production companies are informed of the committee's selections at the same time as the winners themselves. The employees work with the ALSC Executive Director and the PIO to coordinate the press conference and the subsequent press release.

It is imperative for committee members and for the winning producers to keep secret the selection outcome prior to the press conference. Maintaining secrecy minimizes "information leaks" and misinformation. Maintaining secrecy also ensures the stature of the award and preserves the element of surprise.

Preparation of Information for Press Release

The committee re-convenes after the selection process is complete to prepare information requested by the PIO for a press release. Responsibilities are:

- The Chair works with the committee to prepare the press release.
- The Chair provides the requested information to the PIO by the designated deadline and in the designated format.
- The PIO prepares a press release to be distributed immediately after the press conference. The press release is available in print or on the ALSC Web site. Refer to page 61.

Recommendations

After the selection process is complete, if they so choose, the Chair and the committee may make recommendations regarding selection policies, practices, and procedures. These recommendations go to the new Chair, the President and Vice President, the Priority Group Consultant and/or the Board. The recommendations cover internal changes, changes in the working relationship with the ALSC staff, and/or matters requiring Board action.

Press Conference

The committee convenes at the PIO headquarters on the morning of the press conference. PIO will instruct the committee where and when to meet in order to telephone the award winner. At the press conference, the President announces the winner of the Carnegie Award. Other award announcements include the Batchelder, Caldecott, Geisel, Coretta Scott King, Newbery, Odyssey, Printz, Sibert, and, in appropriate years, Pura Belpré and Wilder Awards. Seats are usually reserved for the various committees. Committee members are usually asked to stand for recognition when the award is announced, and they are usually asked to pose for a group photograph at the end of the press conference.

AFTER MIDWINTER SELECTION MEETING

Public Relations

Committee members work with their local news media in publicizing ALSC awards and other ALA children's book awards. If interviewed, committee members emphasize the importance of distinguished videos for children, the award criteria, and the committee's reasons for its choice as stated in the press release. Committee members are free to express their own views on particular videos, but they need to be mindful of confidentiality issues.

Correspondence

The Chair handles correspondence specific to his/her committee's selection and work. In particular, the Chair sends a letter of appreciation to the employers/supervisors of committee members.

Report

The Chair prepares and submits a report about the committee's work to the ALSC Board on the Post-Midwinter Meeting Report Form (see the Division Leadership Manual and the ALSC Web site) and by the designated deadline.

Preparation for the Award Presentation

The Chair works with the ALSC Program Coordinator and organizers of the Annual Awards Ceremony to make necessary arrangements for presentation of the award.

Communication with the winner is paramount. In addition, the Chair prepares remarks for the award presentation at the Annual Conference (see below)

AWARD PRESENTATION

The Carnegie Award is presented at the ALSC Annual Awards Ceremony following the Midwinter Meeting when the selection was made. The winner receives a bronze medal. Although committee members are not required to be present, most find a special satisfaction in being part of the audience on this important occasion.

In making the award presentation, the Chair:

- Introduces committee members.
- Introduces any representatives from the producer.
- Makes prepared remarks, explaining why the committee deemed the winning video as truly distinguished with regard to the award criteria.
- Introduces the award recipient and presents the award to them.
- A clip from the award-winning video is usually shown.

PART III: ROLES AND RESPONSIBILITIES

Responsibility for selection of the medal winner rests with the Carnegie Award Committee. This manual describes these responsibilities. However, there are others who have responsibilities for the awards. The next several pages give you an overview of the responsibilities ascribed to others, beginning with an overview of the responsibilities of your committee chair. This overview is comprehensive but not exhaustive

COMMITTEE CHAIR

The committee Chair is a voting member of the committee with all the rights and responsibilities of other committee members. There is a delicate balance that the Chair must maintain between being the chair and being a committee member. Many chairpersons find it helpful to the free flow of the discussion if they limit their discussion to videos they feel strongly about, speak later in the discussion of any video, and speak only to make a point that has not already been made.

The Chair is responsible for setting the tone for committee discussion. This can be done by accepting all statements relative to the discussion, by firmly leading the discussion on pertinent issues, and by the ability to provide opportunity for all committee members to speak, without allowing any member to dominate. In addition, the Chair does the following:

- Establishes calendar and mailing procedures for the committee. Sends committee roster to all members early in the year, including mailing addresses (home and work), phone numbers and e-mail addresses.
- Notifies committee members as to meeting schedule and place as soon as available from ALSC Program Coordinator.
- Conducts all committee meetings (Midwinter Meeting, Annual Conference).
- Prepares agendas for all committee meeting.
- Prepares information packets for committee members with agendas, discussion lists, discussion guidelines, etc.
- Corresponds with committee members immediately after election or appointment. Establishes guidelines for use of email and other correspondence.
- Receives suggestions from committee members according to a schedule established early in the year; compiles lists of all videos suggested and sends them to committee members promptly.
- Coordinates procedure for nominations in October and December. Distributes results to committee members as soon as possible after receiving nominations.
- Checks eligibility of videos suggested or nominated, with assistance of priority group consultant.
- Answers all correspondence promptly, referring correspondence to the ALSC President or Executive Director for reply when appropriate. Copies all correspondence to committee members, to the ALSC Executive Director and Deputy Director, the ALSC President and Vice-President, and to the Priority Group Consultant.

- Works closely with the Chair of the Notable Video Committee to coordinate actions of the two committees.
- Updates and keeps a current file of the list of producers/distributors to be contacted for submission to this award.
- Works with the ALSC Program Coordinator to arrange committee meeting schedule so that it fits with the other award committees and the Notable Videos Committee.
- Submits budget request for next committee.
- Maintains financial records of committee's expenses and requests a reimbursement from ALSC.
- Prepares committee reports at conferences and between conferences for ALSC Board.
- Contacts non-participating committee members and, if necessary, after consultation with Priority Group Consultant, suggests their resignation from the committee.
- Represents the committee at committee chairs' orientations and meetings of Priority Group VI.
- Presents problems to Priority Group Consultant as needed.

Midwinter Selection Meeting

- Prepares and distributes to committee members and ALSC Executive Director the final list of videos nominated and suggested, at least three weeks prior to the beginning of the Midwinter Meeting.
- Informs the committee members and the ALSC office immediately of late additions to the list of videos under consideration so that the videos may be viewed by committee members. If there is not enough time for committee members to view the late submissions (since videos may be submitted until December 31), the chair will bring these videos to the meeting for viewing by all committee members.
- Assures that all nominated videos are available for viewing at the Midwinter Selection Meeting where the final decision is made.
- If a video is based on a picture book, assures that a copy of the book is present during the deliberations.
- Appoints committee secretary and one or two tellers.
- Prepares or arranges for committee members to prepare the press release information for the Public Information Office.
- Works with the committee to select which portion of the video will be shown at the press conference.
- Asks committee members to make recommendations regarding policies, practices, and procedures at the end of the Midwinter Selection Meeting. Recommendations cover internal changes, changes in the working relationship with ALSC staff and PIO, and/or matters requiring Board action.

Between Midwinter and Annual Conference

- Sends letters of congratulations to award recipient.
- Sends all committee files to ALSC office.
- Sends “Thank You” letters to members and members’ employers.
- Prepares and sends suggestions to the Chair of the next year’s committee with copies to President, Vice-President, Executive Director, and Priority Group Consultant. This includes sending the next Chair titles of any videos with next year’s copyright date that the committee has identified, and friendly suggestions about procedural matters.
- Prepares remarks for ALSC Awards Ceremony at the Annual Conference to introduce award winner. Sends remarks to ALSC office prior to the Annual Conference.

Annual Conference

- Greets award winner
- Introduces committee members to audience as part of award presentation.
- Presents the medal to the producer of the award winning video at the ALSC Awards Ceremony at the Annual Conference

PRIORITY GROUP CONSULTANT

- On request, assists the committee and Chair with procedural and personnel problems.
- Assists Chair in deciding eligibility of videos suggested or nominated.

ALSC STAFF

- On the President-Elect’s instructions, sends letters of invitation to persons invited to serve on the committee (November).
- Checks eligibility for membership of those nominated or appointed.
- Distributes manuals to committee members immediately upon their appointment (November).
- Works with committee chair in establishing meeting schedule (all year).

For Midwinter Selection Meeting

- Requests that ALA Conference Services provide for a secured room for the committee meetings and key for chair, as well as viewing equipment needed.
- Notifies producer and the Public Information Office and coordinates press announcements.
- With the ALSC President, arranges announcement of the winners.
- Makes sure press announcements are available. Assists ALA/PIO in preparing information packets for distribution to members of the press.

After Midwinter Meeting

- Continues aiding PIO in publicizing the awards.
- Updates brochures on the awards—including editing, design, and arrangements for publication. Updates awards list in new committee manuals.
- Provides Chair with information on award presentation (timing, what needs to be covered, etc).
- Handles all ALSC office correspondence related to the awards—general and specific to this year.
- Arranges for engraving of medal

Annual Conference

- Brings medal
- Carries out responsibilities related to awards ceremony and other events.
- Handles last minute problems related to award ceremony and other events.

ALSC MEMBERSHIP

- Suggests videos for consideration.
- Promotes information and publicity regarding the award.

ALSC BOARD OF DIRECTORS

- Regularly, or on request, reviews and reaffirms or changes the terms and procedures for award selection.
- Authorizes events for announcement of the award and for medal presentation.
- Authorizes related social events.

ALSC VICE PRESIDENT

- Appoints committee Chair and members of the committee.
- If necessary, makes appointments to fill vacancies on the committee.
- If necessary, deals with conflict of interest or non-participation of committee members, in consultation with the Executive Committee and Priority Group Consultant.

ALA PUBLIC INFORMATION OFFICE (PIO)

- Provides guidelines for preparation of press release information
- Briefs chair on arrangements for notifying winners and for press conference.

PART IV: RESOURCES, FORMS, SAMPLES AND GUIDELINES

Past Recipients of the Carnegie Medal for Excellence in Children's Video

- 2007: Mo Willems**, author/illustrator, and **Paul R. Gagne and Melissa Reilly of Weston Woods Studios**, producers of “Knuffle Bunny” based on the picture book written and illustrated by Mo Willems.
- 2006: Michael Sporn**, of **Michael Sporn Animation, Inc.**, and **Paul Gagne and Melissa Reilly**, of **Weston Woods Studios**, producers of “The Man Who Walked Between the Towers,” based on the picture book written and illustrated by Mordicai Gerstein.
- 2005: Paul R. Gagne and Melissa Reilly of Weston Woods Studios**, and **Peter H. Reynolds, Karen Bresnahan, Gary Goldberger, and Jonathan Meath** of **FableVision**, co-producers of “The Dot,” based on the book written by Peter Reynolds.
- 2004: Paul R. Gagne and Melissa Reilly of Weston Woods Studios**, producers of *Giggle, Giggle, Quack*, based on the picture book written by Doreen Cronin and illustrated by Betsy Lewin.
- 2003: Paul R. Gagne and Melissa Reilly of Weston Woods Studios**, producers of *So You Want to Be President?*, based on the Caldecott-winning book by Judith St. George and illustrated by David Small.
- 2002: Dante Di Loreto and Anthony Edwards of Aviator Films and Willard Carroll and Tom Wilhite of Hyperion Studio**, producers of *My Louisiana Sky*, based on the book by Kimberly Willis Holt.
- 2001: Paul R. Gagne for Weston Woods Studio**, producer of *Antarctic Antic*, based on the book by Judy Sierra.
- 2000: Paul R. Gagne for Weston Woods Studio**, producer of *Miss Nelson Has a Field Day*, based on the book by Harry Allard.
- 1999: Producer Frank Moynihan** for *The First Christmas*.
- 1998: Tom Davenport**, of **Davenport Films**, for *Willa: An American Snow White*.
- 1997: Tacy Mangan**, of **What a Gal Productions**, for *Notes Alive! On the Day You Were Born*.
- 1996: Paul R. Gagne**, for *Owen* (Weston Woods), based on the book by Kevin Henkes.
- 1995: Michael Sporn**, for *Whitewash* (Churchill Media)
- 1994: Rawn Fulton**, for *Eric Carle: Picture Writer* (Searchlight Films)
- 1993: John Kelly & Gary Soto**, for *The Pool Party* (distributed by Gary Soto)
- 1992: Peter Matulavich**, for *Harry Comes Home* (Barr Films)
- 1991: George McQuilkin and John Matthews**, for *Ralph S. Mouse* (Churchill Films), based on the book by Beverly Cleary.

Overview from a Past Chair

The two sections that follow were prepared by Dr. Pamela P. Barron, Department of Library and Information Studies, University of North Carolina at Greensboro (Carnegie Award Committee Chair, 2003).

THE ART OF MOTION IN MOTION MEDIA FOR CHILDREN

Motion pictures are an art form, but they are also a mechanical process. The beginnings of all the other arts are lost in early history. No one knows who made the first painting or who wrote the first music. Film (and its cousin, photography) are the only art forms whose beginnings are known to us. The reason for the film's unique place in the arts is that in order to have the art of the film, someone had to first invent photography and then find a way of showing photographs to create the illusion of movement. The invention of movies is credited to Thomas Edison around 1895.

Let's consider the machinery of film, i.e. what makes movies move. Would you go to see a movie that sounded entertaining and exciting, but featured a sign at the theater entrance that read:

“FOR ONE HOUR OF THIS TWO HOUR FILM, THE AUDIENCE WILL LOOK AT A BLANK SCREEN.”

Maybe you wouldn't, but you already have. In fact, every time you go to a film, you spend half the time watching a blank screen. Here's how it works.

A motion picture camera photographs a scene as a series of separate, discrete images, so motion picture film consists of a sequence of slightly different still pictures called frames. If you look at a piece of motion picture film, you see that it consists of a series of tiny pictures (frames), arranged one on top of each other, each divided by a thin black line. The old home movie films (before home videos) were 8mm wide. The film used in schools, libraries, and on television is usually 16mm wide; and the film in movie theaters is 35mm wide. No matter the width, they all work in basically the same way.

Looking at a piece of film you will notice that each frame is a picture of the same thing in a slightly different location each time. One side of the film has holes, the other carries the sound track. The holes fit the sprockets and claws of a projector that moves the frames between the projection bulb and the magnifying lens 24 times each second.

The illusion of movement in movies comes more from the projector than the camera used to make the film. A movie camera takes only still pictures, just like an ordinary camera used for “snapshots.” The main difference is that a movie camera takes 24 pictures every second, while a still camera, operated by hand, takes pictures only as fast as the

photographer moves. A movie camera is a rapid-fire still camera; it doesn't actually take "moving pictures" it takes still photographs.

Films become moving pictures only because our process of seeing is sluggish. The retina of the eyeball retains images for about 1/30 to 1/10 of a second after an object is out of sight. This phenomenon is often called "persistence of vision" because the image persists much longer than most images because of its intensity and brightness. When you watch a film, you are "seeing" what was on the screen a fraction of a second ago. The movie projector has claws and gears that jerk the film in front of the lens in a stop-and-go motion.

Each frame is held stationary at the film aperture. While it is stationary, the shutter is open, permitting the light from the projection lamp to pass through the image, go through a focusing lens system and display the picture on the screen. Then the projector shutter (a metal plate with holes that alternately block light and let it through) blocks the light while the next frame is pulled into place by a device that looks like a claw. In the course of a film, the projector shutter blocks out the picture for about 50% of the time, so that the audience is really sitting in front of a blank screen. During a two-hour film, the audience will see 172,800 individual pictures (24 frames per second, 50 seconds per minute, for 120 minutes), but the projector shutter will have blocked the light for about one hour of that time. During that time, the audience is watching the after-images.

Every film you see is, in a way, an optical illusion. The movement in movies comes from the combination of the slowness of your seeing process and the rapid movement of the film through the projector. This speed is just enough to fool the eye into believing that it is seeing movement, 24 frames per second for motion pictures and 30 frames per second where television is involved. Even though early movies had jerky movement and a certain amount of flickering, modern technology minimizes that by carefully regulating the movement of the film, tape, videodisc, or the live transmission of television signals.

Since the speed of the motion depends on how fast (or slow) the film, tape, or disc moves, it is important to control the rate very carefully. This is accomplished by punching sprocket holes on one margin of the film so that it can pass over a gear (sprocket) much like a bicycle chain rides on a sprocket. Videotape has no sprocket holes, but carries on one margin a series of uniformly spaced electronic pulses that are called the control track. This track is sensed by the equipment and causes it to maintain a constant tape transport speed. The control track of a videodisc is an encoded electronic signal similar to that of a videotape.

Live television transmission, either by cable or over-the-air, includes a series of controlling impulses to assure that the 30 pictures that are transmitted each second are received in precisely the same way that they are sent. In addition to keeping the motion constant, the precise control of the film, disk, or tape is important for another reason----to provide uniform pitch of the sound.

Animated films are also founded on this optical illusion. Your eye is tricking you into seeing motion where there is none. There are five techniques that are most commonly used to create animated films for children. Note: For each of these techniques, each image is photographed once and it takes 24 drawings/images to create one second of film or 30 images per second for video.

1. Drawn--each image is drawn by hand, and each successive drawing is changed slightly.
2. Cell--employs layers of transparent sheets of plastic and images are drawn on each layer. This layering allows for a 3-dimensional depth, and also enables different elements to move at different times in the foreground, background, and middle of the picture.
3. Collage and Photographs--uses cut-outs which are rearranged and repositioned before photographing.
4. Direct--similar to #3 in that it is done directly under the camera, but uses a wide range of media, including puppets, clay, sand, and actual objects.
5. Computer--uses a computer to generate the graphics.

In addition to animated children's films, there are also "live action" and "iconographic." Live action films are shot live with actors just like those made for adults. Unlike animation, where hundreds of pictures are drawn to create motion, in iconographic photography, the entire static illustration moves in front of a stationary camera. Hovering over the book illustrations, much as a child would examine them, the camera probes for the elements that contribute to the total composition of each picture. By emphasizing one detail and then another as it corresponds to the text, and by moving in deliberate directions at controlled speeds, the camera captures the mood and action that the illustrator implied on the pages of the book.

EVALUATING FILMS AND VIDEOS (MOTION MEDIA)

Advantages:

1. Presents a vicarious experience and influences the affective domain--comes closest of any media to recreating the "real thing." Many of the emotions (joy, laughter, weeping, anger) that are experienced in life can be triggered by the use of this motion media.
2. Generally one does not need high intelligence or high verbal ability to understand it.
3. Can remove barriers of time, distance, size and visibility in bringing experiences to the audience.
4. Can give a bird's eye view of events depicted.
5. Compels attention to the presentation.
6. Can increase the retention of information presented.
7. Permits the use of photographic techniques, such as simulation, magnification, slow-motion, time-lapse, animation.

Most of us are inclined to think of video and film as media designed primarily to produce a realistic image of the world around us, but we sometimes forget that a basic attribute of motion media is its ability to manipulate temporal and spatial perspectives. Manipulation of time and space not only serves dramatic and creative ends, but also has important implications for learning.

Motion media has the ability to manipulate space and allows us to view objects at extremely close range, from a vast distance, and at all points in between. By viewing multi-images of various locations that are in reality separated by vast distances, the viewer gets the impression of being instantly transported.

Motion media also enables the viewer to move through space in what we could call altered time. We can move through space faster in continuous time than we could in reality and we can also view sequences where pieces of time have been removed. For example, viewing the type of sequence in which two automobiles are approaching one another at a high rate of speed and the scene cuts to a wreckage of the two automobiles. Time has been removed from that sequence but we accept the fact that the two cars did come together in real continuous time. We have been convinced that we witnessed an event even though we have not seen it in its entirety. This is an important convention of motion media.

The devices and techniques used in motion media to manipulate time and space have become, for most of us, readily accepted conventions. We need to remember that the ability to make sense out of motion media conventions is an acquired skill. When do children learn how to handle flashbacks, dissolves, jump cuts, etc.? Unfortunately we don't

know a great deal about when and how children learn to make sense of these motion media conventions.

Some additional learning advantages of motion media include:

1. Motion....in portraying concepts where motion is essential to mastery (using a potter's wheel, etc.)
2. Processes...in which sequential movement is critical can be shown more effectively (how objects are made on an assembly line, science experiments, etc.)
3. Safe observation...can view phenomenon that might be dangerous to view directly (solar eclipse, hurricane, volcanic eruption, etc.)
4. Skill mastery...research indicates that mastery of physical skill requires repeated observation and practice. Recorded viewing enables a performance to be viewed repeatedly until the skill is mastered.
5. Dramatization...dramatic recreations can bring history to life or can be used to present and/or analyze human relations problems.
6. Affective learning...because of their potential for emotional impact, motion media can be useful in shaping social and personal attitudes. Documentaries and propaganda films have often been used effectively for this purpose.
7. Problem solving...open-ended dramatizations have been used to present unresolved issues enabling viewers to discuss various resolutions.
8. Cultural understanding...can enable us to develop an appreciation for other cultures.
9. Establishing commonality: by viewing a work together, a disparate group of people can build a common base of experience upon which to discuss an issue.

Limitations:

1. Fixed pace...although programs can be stopped for discussion during a viewing this is not usually done in group viewings. Because the program runs at a fixed pace, some viewers may fall behind while others are waiting impatiently for the next point/action. Not everyone's mind thinks at 24 or 30 frames per second.
2. Still phenomena...while motion media are advantageous for concepts that involve motion, they may be unsuitable for topics where detailed study of a single visual is involved.
3. Misinterpretation....sometimes a sophisticated or complex treatment of an issue or even the use of satire might be misunderstood by the viewer.
4. Cost...despite the decrease in cost over the past 10 years and the wide variety of media available, cost is still a consideration.
5. Logistics...due to the cost per unit (considering both hardware and software) most collections are still acquired, stored, and distributed by central agencies. This means arrangements have to be made well in advance of their intended use.

Selection Considerations:

1. Know why you want to use it, (e.g. what are your objectives?).

2. The reputation of the producer is important.
3. The date of the production can be an important consideration for some subjects.
4. Cost of rental can be a factor.
5. Know your intended audience and anticipated use and compare these with the use and audience aimed for by producer.
6. Evaluate the sound (e.g., Can you understand the speakers or the narrator? Is the music too loud? Does it interfere with the dialogue? Is the music appropriate for the content? Are the sound effects appropriate?)
7. Does the production need color, or is black and white sufficient? (e.g. Does color give additional information, show relationships, or add aesthetically to the production?)
8. Evaluate the production's pace and organization of the content.
9. Evaluate the photography (e.g., camera angles, editing, photographic techniques, focus, etc.).
10. Evaluate the content. (Is it correct, biased, stereotyped?)
11. Is this the best type of media for the anticipated use or will audio recordings or another medium be just as effective?
12. It should be interesting and entertaining.

Special points to consider for videos adapted from books:

1. The producer controls the point of view, what is seen, and the distance from which things are viewed.
2. Pace is pre-established and cannot be varied.
3. It is difficult to go back.
4. Sound effects, narrators, and music can enhance the book.
5. Group viewings are made possible for some books with small formats, e.g. *The Tale of Peter Rabbit*.
6. Visual effects (close ups, perspective views) can increase the reader's visual awareness.

Also, consider the fidelity of the video to the original book. It should be sympathetic to the book and should not overshadow the original concept, but the video does not have to correspond exactly to the original book. Remember these are different media and each should be evaluated with regard to their unique formats and conventions. The motion media should go beyond the book and offer experiences that cannot be duplicated by reading the book aloud or individually. If the presentation does not extend the book in some way, you are better off with just the book.

Special points/design elements to consider for informational (nonfiction) motion media

1. The presentation should be well organized, and the viewer or listener is prepared, through an introduction, for the information which will follow.
2. The most important information is repeated or presented more than once.
3. The most important points are identified through visual or oral cues.
4. There are places in the presentation when no new information is presented and the viewer has time to "digest" the information given to that point.
5. Visual images are retained by the learner longer than auditory or print messages, so, the media should have strong visuals.
6. The presentation should be interesting and as entertaining as possible.
7. There should be opportunity for viewer participation, e.g., the narrator may prompt the viewer to answer a question or remember information given earlier in the presentation.
8. A teacher's guide or other accompanying resources can help to prepare the viewers for the presentation. If a viewer knows ahead of time what will be covered by the presentation and what information is most important, more learning is likely to occur.

APPLICATION FORM
THE ANDREW CARNEGIE MEDAL FOR EXCELLENCE IN CHILDREN'S VIDEO

Title_____

Running Time_____ Copyright Date_____ Release Date_____

Purchase Price_____ Rental Price _____

Producer_____ U.S. Citizen/Resident **YES NO**

Address_____ Phone/Fax_____

City_____ State_____ Zip_____

Distributor_____

Contact Name_____

Address_____ Phone/Fax_____

City_____ State_____ Zip_____

Are program rights available for library programs? YES_____ NO_____

Do you wish to have your video/DVD returned to you after the committee has evaluated it?
YES_____ NO_____ If so, **PLEASE ENCLOSE POSTAGE AND A MAILING LABEL.**

Please send a copy of this form with your video to both the Carnegie Committee Chair and the ALSC Program Coordinator. In order that more than one member of the committee may view a video, please consider also sending videos with submission forms to the other committee members. If you have any questions, please contact the committee Chair:

Committee Chair

Susan Pine

The New York Public Library

Office of Children's Services

455 Fifth Ave.

New York, NY 10016-0122

Phone: (212) 340-0905

Fax: (212) 340-0988

spine@nypl.org

Submission Deadline: December 31

Carnegie Award Video Evaluation Form

Video Title_____

Part of Series?_____ Series Title_____

Video Company's Name/Address_____

Video Maker_____

Distributor's Name/Address_____

Copyright or Release Date_____ Length_____ Price_____

Brief Annotation_____

Technical Rating	Excellent	Good	Fair	Poor	Comments
Sound Quality					
Composition					
Color Quality					
Animation/Claymation/Live Action/Iconographic Quality (Circle Appropriate Format)					
Focus/Exposure					

(Please see next page)

Content Rating	Excellent	Good	Fair	Poor	Comments
Authority (Accuracy of Information)					
Organization of Subject					
Originality/Creativity					
Narration & Acting					

Interest Level: Preschool_____Primary K-3_____Intermediate 4-6_____Jr. High_____

Overall Rating in Relation to the Notable Criteria:

Excellent_____Good_____Fair_____

Should this video be on the Final Ballot? Yes_____No_____Maybe_____

Should this video be Referred to the Carnegie Committee? _____

Should this video be Referred to the YA Notables Committee? _____

Personal Comments_____

Name _____Date_____

Midwinter Discussion List
ANDREW CARNEGIE MEDAL AWARD
 Midwinter Selection Meetings
 (works best as horizontal presentation)

title	Producer/di stributor	# of suggestion s	# of nom.	initials of nominators (introduce r in bold)

Selection Ballot Andrew Carnegie Award

Ballot, Number _____

Choice: _____

SAMPLE LETTER TO VIDEO PRODUCER/DISTRIBUTOR
(Sent by ALSC Office following Midwinter Meeting)

Dear Video Distributor:

The Association for Library Service to Children, a division of the American Library Association (ALA), invites you to submit children's videos copyrighted and released in 2003 for the 2004 Andrew Carnegie Medal for Excellence in Children's Video. This award is supported by the Carnegie Corporation of New York and was first awarded in 1991 to honor outstanding video productions for children (through age 14) released during the previous year. This annual award is given to the video's producer through a Carnegie endowment.

Video productions that receive the Andrew Carnegie Medal meet the following criteria:

- they show respect for a child's intelligence and imagination
- they reflect and encourage children's interests
- they use special techniques of the medium, including visuals, voices, music, language, sound effects
- they remain true to, expand or complement the original work, if adapted from other mediums
- they are originally released in the United States, produced by a U.S. citizen or resident
- they have public performance rights available

Please send eligible videos with completed application forms to*:

Carnegie Committee Chair
Dr. Pamela P. Barron
5124 Ivy Stone Lane
Winston Salem NC 27104
ppbarron@uncg.edu

**A copy of the committee roster is enclosed should you wish to send copies to other members for preview.*

Deadline for applications: December 31, 2003

Thank you for submitting your entry for consideration for this prestigious award. The winning video will be announced at the ALA Midwinter Meeting (January 9-14, 2004) and the producer will receive the medal at the ALA Annual Conference in Orlando, Florida (June 24-30, 2004).

Sincerely,

Pamela P. Barron
Chair, Carnegie Award Committee

SAMPLE ANDREW CARNEGIE AWARD COMMITTEE NEWS RELEASE FORM

Committee members sometimes notify employers/supervisors about their work on the Carnegie Committee independently. Also, they often notify local newspapers, professional organizations, and/or their own alumni organizations independently or through library public relations departments. The resulting notice underscores individual participation as well as the work of ALSC and ALA. Below is a sample news release form:

From: _____

FOR IMMEDIATE RELEASE

(your name and position) is named to position in National Library Group
(Your name) will serve as (position—member or chair) of the Andrew Carnegie Award Committee. The committee is charged with selecting annually the most distinguished U.S. video produced for children. The Carnegie Committee operates under the direction of the Association for Library Service to Children, a division of the American Library Association.

Include a brief statement of your professional responsibilities/activities:

The American Library Association serves as a voice of America's libraries and the people who depend on them. ALA promotes the highest quality library and information services and protects public access to information. There are nearly 64,000 members worldwide. It is the oldest and largest library association in the world with members in academic, public, school, government, and special libraries.

The Association for Library Service to Children is concerned with:

- the evaluation of library materials for children;
- improving and expanding library services for children and those who work with them in all library settings;
- advocating the rights of children within and beyond libraries;
- supporting the professional development of members;
- supporting research and study in these areas.

Contact: (Name, address and telephone number of person submitting this release)

Guidelines for Submitting Awards News Release Information

Contact: Larra Clark or Macey Morales

ALA Public Information Office

312-280-5043/4393

Your cooperation in following these guidelines will help to ensure the best possible publicity for this award. Our goal is to produce an accurate, compelling news release that meets professional news media standards -- one that is likely to be accepted for publication, one that does justice to the author/work being honored and one that makes the American Library Association (ALA) and *you* look good. Please read these guidelines carefully. Your cooperation will help to ensure the best possible publicity for this award.

1. Releases will be issued in the order that the information is received. The final deadline for announcement at the Monday morning press conference is **12 p.m. Sunday**.
2. Provide a **brief description** of the winning video -- no more than 50 words. Imagine that you are describing the book or video to someone who has never heard of the author or illustrator, the book or its characters. Your goal should be to capture the flavor of the book and its message using as few words as possible. Tell who the author, illustrator or main character is (e.g. "author/illustrator of 5 best-selling books for teens" or "This book tells the story of a 15 year old Lisa Towns who is struggling to deal with the death of her mother") -- not just a name. Try to find the word/words that capture what is unique or special about a particular work or author e.g. "powerful," "groundbreaking," "bold," "dramatic," "poignant," "bold" or "colorful." Shorter descriptions of honor book winners are welcome, as well.
3. Help us do the work and/or author justice. Include a brief **quotation** of about 25 words from the chair of the judging committee telling what is unique or special about the work or author and why the award is being given.
4. Provide a **city** of residence for the author/award winner if known so a press release can be sent ASAP to the hometown newspaper(s).
5. Please submit your information on disk in **Microsoft Word or text format**. **Do not use computers in the public area**. You are welcome to use a computer in the Press Room if the door is not locked. Be sure to include the name of a contact person and telephone number in case there are questions.

Thanks!

Press Information for Carnegie Medal

General Directions:

- Give name of video, producer and distributor as they appear on the jacket cover.
- Give background information on producer. Attach bio, if available.
- **Print or type information. Submit copy on disk in Microsoft Word or text format. Do not use computers in the public area. You are welcome to use computers in the pressroom.**
- Pay careful attention to punctuation and spelling of names. Use & -- not and -- if used in producer's name. Include "Inc." if part of name, etc. Triple check to make sure all names and titles are correct.
- Use reverse side if necessary.

1. Name of producer recipient
2. City and state where winner resides
3. Telephone number of producer/production company
4. Title of video
5. Director
6. Distributor
7. Brief description of video (Approx. 50 words. Include any well-known names, whether it is based on a book, other interesting info)
8. Why was this video selected? (Approx. 50 words to be used as quotation from the committee chair)
9. Biographical information about award winner -- no more than six typed lines. Attach published bio if available.
10. Previous awards received, if any. Specify other titles honored, director, distributor and dates.
11. Name of committee chair, first name, middle initial, last name, position, library, city and state.

Contact name for questions/proofing:_____ Telephone_____

Sample Press Release for Carnegie Award

NEWS

For Immediate Release

Gagne, Reilly win Carnegie Medal for the video "Giggle, Giggle, Quack?"

Paul R. Gagne and Melissa Reilly of Weston Woods Studios, producers of "Giggle, Giggle, Quack?" based on the picture book by Doreen Cronin and illustrated by Betsy Lewin, are the 2004 recipients of the Andrew Carnegie Medal for Excellence in Children's Video. The video is narrated by Randy Travis with music by Scotty Huff. The award was announced January 12 during the American Library Association (ALA) Midwinter Meeting in San Diego, January 9-13.

The Carnegie Medal, established with the support of the Carnegie Corporation of New York, honors an outstanding American video production for children released during the previous year. It is administered by the Association for Library Service to Children (ALSC), a division of ALA.

When Farmer Brown leaves home for a vacation in the tropics, he warns his brother Bob to "watch out for Duck----he's trouble." But the mischievously opportunistic duck can't resist taking full advantage of the situation, securing pizza, bubble baths and movie night for all his barnyard friends. This engaging animated adaptation of Doreen Cronin and Betsy Lewin's whimsical picture book features flawless narration, subtle but highly evocative background music, quirky sound effects, and characters that burst with personality, said Pamela Petrick Barron, Carnegie Award Selection Committee Chair. "The creators extended the work while remaining 100% faithful to the original and provided an ending that adds a little something extra. Watch out for Duck, he really is trouble!"

Members of the 2004 Carnegie Award Committee: Chair, Pamela Petrick Barron, Dept. of Lib & Info Studies, University of North Carolina-Greensboro; Sharon Grover, Arlington County Dept. of Libraries (VA), Peggy Hagen, Fairport Public Library (NY), Joyce R. Laiosa, Voorheesville Public Library (NY), Jeanette Larson, Austin Public Library (TX), Amy E. Spears, Teaneck Public Library (NJ), Sharon K. Snow, San Jose Public Library (CA), Catherine Threadgill, Charleston County Public Library (SC), and Lynn K. Vanca, Richfield Branch Library, Akron-Summit County Public library (OH).

More information on the Carnegie Medal may be found online at:

<http://www.ala.org/alsc/carnegie.html>

Guidelines for Electronic Communication for ALSC Committees

Adopted by ALSC Board on January 18, 2000

1. Access issues.

A considerable amount of routine committee communication can be handled electronically if all members have convenient access to email. Before and/or during the Midwinter meeting, committee chairs should gather the following information:

- Preferred email addresses of all members.
- Software information: i.e., word processing programs in use, capability for "attachments," etc.
- How often members check their email.

If one or more members do NOT have convenient access to email, it will be necessary to use alternate means of communication so that no one member is excluded from full participation in committee business.

2. Protocols.

2.1. All committee business should be clearly identifiable on the subject line; i.e., cat.com. conference or massmedia.2000 program.

2.2. If messages require a response, the sender should indicate a response deadline. All members should acknowledge receipt of the message to the sender, whether or not they have a substantive response.

2.3. If the message requests discussion of an issue, each respondent should reply to all members of the committee.

2.4. Committee members are expected to participate in electronic discussions, just as they would participate in discussions at conference meetings.

2.5. The chair should copy the priority consultant on all relevant correspondence.

3. Record-keeping

3.1. Routine correspondence between conferences does not need to be saved. The chair should keep a record of any decisions made, however, and report to ALSC headquarters with the appropriate conference report.

3.2. Where appropriate, committees may establish an electronic archive for their records.

4. Privacy and confidentiality issues.

4.1. Committees with "sensitive" business such as awards, should be aware of the increased possibility of inadvertent leaks with electronic communications media. Committee members should decide what kinds of information it is safe to transmit electronically and limit their communications accordingly.

4.2. Personal information about individuals (addresses, phone numbers, etc.) should not be posted on websites unless they are protected from general public access by secure passwords.

5. Use of electronic discussion lists.

5.1. Committees are encouraged to use the ALSC electronic discussion list to communicate with membership at large about their activities and to generate discussion about relevant issues. Agendas should be posted 4 weeks in advance of conference.

5.2. Committees with the capability of establishing electronic discussion lists may choose to conduct their committee business through a dedicated discussion list.

5.3. The ALSC electronic discussion list should not be used for the transmittal of routine information intended for members of a particular committee.

6. Virtual committees.

6.1. ALSC may determine that some committees can conduct their business entirely online and designate these as virtual committees.

6.2. All members of virtual committees must have convenient access to email.

6.3. It is recommended that the chair of virtual committees attend midwinter and annual conference in order to participate in the division leadership meeting and to conduct other business.

6.4. It is particularly important that all members of virtual committees participate fully in electronic discussion of committee business.

6.5. In order to facilitate input from members at large about committee business, virtual committees should be sure to announce their electronic agendas on the ALSC discussion list well in advance of decision deadlines and solicit comments from the membership.

7. Virtual participation on traditional committees.

7.1. The ALSC vice-president/president-elect, president, or a committee chair may determine that one or more members of an appropriate committee may be designated virtual members. Virtual members participate in all business of the committee but are not required to attend conference meetings.

7.2. It is recommended that no more than 25 % of any committee be virtual members.

7.3. Care should be taken that virtual committee members are allowed to participate in all business of the committee, including discussions and voting. It is recommended that each virtual member be paired with a buddy who attends conferences and takes responsibility for ensuring the virtual member's inclusion. In some cases, it may be necessary to arrange electronic or telephone communication during conference in order to gather input or votes from the virtual member.