Mildred L. Batchelder Award Committee Manual

March 2026

Foreword

Mildred L. Batchelder

Mildred L. Batchelder, a former executive director of the Association for Library Service to Children, was a strong believer in the importance of good books for children in translation from all parts of the world.

She began her career working at Omaha (NE) Public Library, then as a children's librarian at St. Cloud (MN) State Teachers College, and subsequently as librarian of Haven Elementary School in Evanston, Illinois.

She joined the ranks of the American Library Association in 1936. Batchelder spent thirty years with ALA, working as an ambassador to the world on behalf of children and books, encouraging and promoting the translation of the world's best children's literature. Her life's work was "to eliminate barriers to understanding between people of different cultures, races, nations, and languages."

The award was originally proposed by Eleanor Burgess, head of children's services at the Grand Rapids Public Library, after she heard Batchelder deliver a report on international children's book publishing following a five-month sabbatical in which she visited eleven countries. Burgess was so moved by Batchelder's enthusiasm for international children's literature that she stepped up to the podium immediately after hearing her speech at a Children's Services Division (now ALSC) meeting, and suggested the award in her honor. It was approved by the CSD Board at the same conference.

Mildred Batchelder died in 1998, but her enthusiasm for international understanding through children's books lives on through the award named to honor her career.

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Notes

This manual attempts to outline the practices, procedures, and principles to follow in the selection and presentation of the Mildred L. Batchelder Award. While as complete as possible, it cannot be exhaustive. Therefore, it is important to use the manual as a guide and seek further guidance with the Committee Chair and the Priority Group V ("Awards") Consultant. Current contact information is available on the ALSC website.

- Throughout this manual, the "Mildred L. Batchelder Award" is called the "Batchelder Award."
- References to "the President," "Vice President," "Board," "Executive Director," and "Executive Committee" imply ALSC affiliation.
- The Priority Group V Consultant is referred to as the PGC, and this use implies ALSC affiliation.
- The American Library Association Communications and Marketing Office is referred to as ALA CMO.
- LibLearnX Conference, formerly Midwinter, is referred to as LLX.
- The ALA Youth Media Awards Press Conference is referred to as the ALA YMA Press Conference.

In 2009, the section "Expanded Definitions & Examples" was added to book award manuals in response to increased committee queries to ALSC leadership regarding eligibility of books, authors, and illustrators. An Award Eligibility Task Force was convened in 2007 for the purpose of examining these questions, and the ALSC Board voted to accept the Task Force's report at Annual Conference 2008 in Anaheim.

An additional Task Force worked in 2017 to revise and refresh book award manuals for the digital age, tightening use of social media while on award committees, among other items. This task continued in 2020 with the formation of the Award Manual Revision Working Group. This group was to review multiple changes over the previous years and ensure that award manuals were properly updated.

In the midst of constantly changing policies and procedures of the COVID era, the Working Group evaluated, revised, and coordinated changes in the manuals to make them more accessible and useful for committees. Most notably, this group made the choice to develop a single Award Manual Template, which could then be used to more easily and accurately make further updates to the individual manuals.

This work was done with care and dedication by members Armin Arethna, Christy Estrovitz, Jean Gaffney, Suzanne Harold, Eileen Makoff, and Tessa Michaelson Schmidt, and led by co-chairs Caitlin Jacobson and Carol Phillips.

Part I: Background Information

History

The Mildred L. Batchelder Award is a citation awarded to an American publisher for a children's book considered to be the most outstanding translated book of the year. Books eligible for the award are those originating in a country other than the United States and in a language other than English, and subsequently published in English in the United States.

The purpose of the award is to encourage international exchange of high-quality children's books by recognizing U.S. publishers of such books in translation.

According to Mildred L. Batchelder, children in all countries should have good books in translation from many parts of the world for these reasons:

1. children of one country who come to know the books and stories of many countries have made a beginning toward international understanding;

2. knowing the classic stories of a country creates an attitude for understanding towards the people for whom that literature is a heritage;

3. children, who know they are reading in translation the same stories which children in other countries are reading, develop a sense of nearness with those in other lands; and

4. the interchange of children's books between countries through translation enhances communication between the peoples of those countries, and, if the books chosen for traveling from language to language are worthy books, the resulting communication is deeper, richer, more sympathetic and more enduring.

(from "Translations of Children's Books" by Mildred L. Batchelder in *Minnesota Libraries*, Autumn 1972, pp. 307–15).

Established in 1966, the award honors Mildred L. Batchelder, the former Executive Secretary of the Children's Services Division of the American Library Association (ALA). Announced during ALA's annual Midwinter Conference, the award was initially presented to the winner on April 2, the date of International Children's Book Day.

Originally, the committee function was "to select from the books published in the preceding year the most outstanding book originally published in a foreign language in a foreign country and subsequently published in English in the United States."

In 1987, the award terms were clarified as follows:

1. primary attention is directed to the text;

2. picture books are to be considered only if the text is substantial and is at least as important as the pictures;

3. folk literature is not eligible;

4. the book's readers should be able to sense that the book came from another country.

Before 1979, the award was given to a book published two years previously and a shortlist of five nominees for the award was publicly announced so that the ALSC membership could vote

for the winner. Beginning in 1979, the winner was selected by a committee and the award was given to a publisher for a book published in the preceding year. Two awards were announced in 1979: one for 1978 and one for 1979. Beginning in 1994, the committee has had the option to select and announce one or more honor books and publishers.

In September 2018, the Board voted to change the terms and criteria of the award based on the recommendations of the Batchelder Evaluation Task Force. The adaptations were made to meet the changes in children's publishing since the establishment of the award in 1966. The new terms of the award state: "The Mildred L. Batchelder Award shall be made to an American publisher for a children's book considered to be the most outstanding of those books originating in a country other than the United States and in a language other than English."

Specifically, these terms encompass traditionally translated books (originally published in a language other than English in a country other than the United States and subsequently published in English the United States) as well as non-traditionally translated books. This includes, but is not limited to, books translated first in other countries, books written originally in another language but previously unpublished, and books originally published in a different format and language; e.g. a selection from an anthology.

Regarding the award criteria, the definition of "substantial" text was revised to acknowledge that text should be the most prominent aspect of the book. The criteria now states that: "Primary attention must be directed to the text. 'Substantial text' means this is an award for translation and the text is the main consideration for the award. Illustrated books should be considered only if the text is as prominent and important as the illustrations." Additionally, the award criteria has been amended to include folklore, a genre of literature previously ineligible.

Other changes included modest, but important, modifications to the committee manual. For example, "language other than English" or "non-English language" was substituted for the problematic term "foreign language" because the term "foreign" can create otherness or convey exoticism. These minor changes reflect the Board's charge to the Batchelder Evaluation Task Force to consider how the award aligns with the Core Values of ALSC, especially Diversity and Inclusion. Collectively, the approved changes affirm the prominence of the Batchelder Award, and importance of translating outstanding books for children in today's global society.

The award is selected annually unless the award committee is of the opinion that no book of that particular year is worthy of the award. Currently, the Batchelder Award (a plaque) is presented to the winning publisher during the ALSC Awards Presentation during the ALA Annual Conference each summer. The translator(s) of Batchelder Award winners and honorees will be recognized with a certificate. The Mildred L. Batchelder Award is given and administered by the Association for Library Services to Children of the American Library Association.

Committee Function Statement

The function of the Batchelder Committee is to select the most outstanding children's book published in the preceding year of those originating in countries other than the United States and in languages other than English, and subsequently published in English in the United States for an American audience.

Composition of the Committee

The Batchelder Award Committee shall consist of four members plus a chair, appointed by the President.

Terms, Definitions, and Criteria

Please see Appendix B: Expanded Definitions and Examples for further clarification of the terms, definitions, and criteria below.

Terms

The Mildred L. Batchelder Award shall be made to an American publisher for a children's book considered to be the most outstanding of those books originating in countries other than the United States and in languages other than English, and subsequently published in English in the United States during the preceding year.

The translator(s) shall be named on all titles submitted for consideration. The translator(s) name(s) shall appear, at minimum, on the title page along with the author(s) name(s), and ideally, the translator(s) name(s) shall appear on the cover along with the author(s) name(s).

These terms encompass traditionally translated books (originally published in a language other than English in a country other than the United States and subsequently published in English in the United States) as well as non-traditionally translated books. These include, but are not limited to, books translated first in other countries, books written originally in another language but previously unpublished, and books originally published in a different format and language; e.g. a selection from an anthology. The committee may name an honor book or books. The award, in the form of a citation, shall be made annually, unless no book of that particular year is deemed worthy of the honor.

NOTE: The translator(s) name(s) shall appear on the front jacket/cover of the book unless design considerations completely mitigate against inclusion. That deviation would need to be completely evident to the award committee.

Definitions

1. "American publisher" means a publisher with editorial offices in the United States that publishes books under U.S. publishing conventions for a United States market.

2. "Children's book" means a United States trade publication for which children, up to and including age 14, are a potential audience. Books for this entire age range are to be considered.

3. "Book" means the work was published in book format in the United States. The U.S. book is not a condensation, excerpt, or abridgement of the original text.

4. "Most outstanding" refers to the quality of the book as defined by the criteria (cited in the next section).

5. Originating in a country other than the United States and in a language other than English means that regardless of the path to publication, the book started as non-English text written for a non-U.S. audience.

6. “Subsequently published in English in the United States” means that the United States publication in English did not take place prior to the publication in its original language in its country of origin. U.S. publication may occur simultaneously with its original language publication or simultaneously with publication in English in other countries.

7. “Published during the preceding year” means that the book has a U.S. publication date in the year under consideration, was available for purchase in the U.S. in that year, and has a U.S. copyright date no later than that year. A book might have a U.S. copyright date prior to the year under consideration but, for various reasons, might not have been published until the year under consideration.

8. “Unless no book of that particular year is deemed worthy of the honor” indicates that a committee may choose not to select an award winner if no book is judged to have met the terms and criteria established for the award.

Criteria

1. Focus of attention:

   Primary attention must be directed to the text. “Substantial text” means this is an award for translation and the text is the main consideration for the award. Illustrated books should be considered only if the text is as prominent and important as the illustrations.

2. Relationship to original work:

   a. The translation should be true to the substance (e.g., plot, characterization, setting) and flavor of the original work and should retain the viewpoint of the author.

   b. Reflection of the style of the author and of the original language are assets unless in the translation these reflections result in awkwardness in style or lack of clarity for children.

   c. The book should not be unduly “Americanized.” The book’s reader should be able to sense that the book came from another country.

   d. Folklore is eligible.

   e. New translations of works previously translated into English and published in the United States are not eligible.

3. Quality of the United States Book:

   a. The textual qualities to be evaluated will vary depending on the content and type of the book being considered. Each book should be evaluated only on the elements pertinent to it. These include:

      - Interpretation of the theme or concept

      - Presentation of information including accuracy, clarity, and organization

- Development of plot
- Delineation of characters
- Appropriateness of style.

b. In all cases, committee members must consider the book's manner of presentation for, and the potential appeal to, a child audience.

c. Aspects of the overall design of the book should be considered when they significantly enhance or detract from the text, thus making the book more or less effective as a children's book. Such aspects might include illustration, typeface, layout, book jacket, etc.

d. In some children's books, illustrations are important. In evaluating such a book, consideration should be given to the retention of the original illustrator's work in the U.S. edition.

NOTE: Often it will be impossible for the committee members to read the book in its original language. Therefore, the committee must use its best judgment in evaluating the quality of the translation (point 2 above), keeping in mind that a translated book is a separate entity from the book as published in its original language.

(Approved by the ALSC board, Annual Conference 1981. Revised 2018. Updated 2023.)

Part II: ALSC Policies and Procedures

ALSC Community Agreements

These community agreements were developed so that all meetings convened by members of the Association for Library Service to Children (ALSC) are spaces where meaningful and respectful conversations are held. The agreements outline best practices to ensure that everyone has an opportunity for expression, accountability, and growth.

They provide a guide to how topics are discussed, the language used, and how our different experiences, identities, and knowledge are reflected in our thought processes, discussions, and decisions. As you participate in discussions, meetings, presentations, etc., please use these guidelines as a starting point and add additional agreements as a group if necessary.

● **Speak for yourself**. Use "I" and be aware that your perspective is not everyone's perspective or the "normal" perspective.

● **Embrace multiple perspectives to engage in curiosity-driven dialogue (not debate or argument).** Have compassion for and honor people's varied journeys while respecting their humanity. The goal of dialogue should not be to change anyone's mind, but to *offer and receive* a perspective for consideration and curiosity. Even if your every cell feels in disagreement with someone's perspective, right and wrong binaries rarely build connection and understanding. Do note that racism, bigotry, and all other forms of oppression are not a difference of opinion and will not be tolerated.

● **Be aware** of the privilege, oppressions, and life experiences you carry and how they might affect your discussion process.

● **Listen to and use people's correct pronouns.** Let people know how you would like to be addressed during introductions, and include pronouns if you would like. If pronouns are not shared or if you are unsure of someone's pronouns, refer to the person by their name.

● **Share the air.** Be aware of how much you are talking versus listening. Challenge yourself to invite others into the conversation, and "step up" if you are prone to not participating. We all have something to bring to the discussion.

● **Interrupt attempts to derail.** Oftentimes, discomfort is so great that we immediately attempt to change the conversation to something that feels more comfortable. Before you know it, the conversation is about the weather when we were talking about equity. Work to stay engaged when you feel uncomfortable and make mistakes (this is when learning happens).

● **Acknowledge intent while addressing impact.** Work to not personalize the responses of others while taking care to be mindful of the impact of our words and our actions on others. Understand that intent does not equal impact and acknowledge the impact of something that was said or done during the conversation (or break) by criticizing ideas and not individuals.

● **Interrupt bias and take feedback.** It is everybody's responsibility to hold one another accountable. If you observe something oppressive being said or done (by yourself or others), mark it. For example, "ouch" and "oops" are words that can be spoken to mark moments when

you recognize something oppressive is said (“ouch”) or you notice a mistake that you’ve made ("oops"). If you experience feedback from an “oops” or “ouch,” it is your responsibility to keep learning. You can reach out to the Chair, Co-Chair, or discussion leader(s) to address it (after the meeting, via email, in person, etc.). “Ouch” and “oops,” when used, remind everyone that deeper dialogue, reflection, and learning will happen later.

● **Remember that we all have opportunities to grow**. Feedback is a gift of experience and expertise, and it acknowledges that learning is complex and never-ending. Receive it and consider systems of dominance and power at play in community conversations and interactions. Be aware of the lenses you do and do not have as a result of your identities and experiences.

Sources

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Diversity and ALSC Media Award Evaluation

Inclusiveness is a core value of ALSC. It is the responsibility of each ALSC media award and Notables committee to reflect this value in their approach to their work. ALSC award and Notables lists provide librarians, teachers, and parents with information about books and other media our association holds in the highest regard. Everyone benefits, children most of all, when the titles recognized within and across ALSC awards and best-of-the-year lists authentically reflect the diversity found in our nation and the wider world.

It is important that books demonstrate integrity and respect for all children's lives and experiences and do not diminish or denigrate any individual or group through stereotypes, whitewashing, or other derogatory content. The committee should evaluate works with the consideration of all children in mind rather than privileging the dominant culture to the exclusion of others. While the works of individual nominees do not have to include racially and culturally diverse characters, they should not disrespect or discredit diverse lives, experiences and histories.

Each year there will be overlap among individual committees in terms of titles being considered for recognition. The Caldecott, Notables, and Pura Belpré committees, for example, inevitably end up considering some of the same books. It is the responsibility of each committee to consider a work based upon how it meets the criteria of their specific award rather than speculating about whether a particular title will receive another award. If a title is recognized by multiple committees, it does not diminish the work of any of those committees; rather, it draws greater attention to a particular work’s excellence.

As individuals serving on committees evaluate materials according to the criteria outlined for their specific charge, they should strive to be aware of how their own perspectives and experiences shape their responses to materials. Every committee member brings unique strengths to the table, but every committee member also brings gaps in knowledge, understanding, and biases. Committee members are strongly encouraged to be open to listening and learning as well as sharing as they consider materials representing diverse experiences, both familiar and unfamiliar to them.

Revised 1/1/2023

ALSC Policy for Service on Award Committees

The Association for Library Service to Children (ALSC) affirms its confidence in the integrity of members who are invited to serve on award committees and in the integrity of the officers responsible for selecting candidates. Because of the nature of the work of such committees, those who serve on them must be especially sensitive to conflicts of interest 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.

Prior to commencing service, prospective committee members will be asked to sign off on the following policy, and will be asked to complete a checklist that will alert them to potential issues (see *Appendix A: Checklist for Prospective ALSC Award Committee Members*).

Conflict of Interest

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.

It is the policy of ALSC, its Board of Directors, and its committees to ensure 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 service on a committee.

Each person who is appointed to serve on an award committee is expected to consider carefully whether any of their personal or professional interests, obligations, activities, or associations could reasonably lead to even the appearance of a conflict of interest. When in doubt, it is best to err on the side of caution and discuss any potential conflicts with the ALSC Executive Director prior to accepting the appointment. Situations that arise after a committee member has begun to serve should be directed to the ALSC President, Committee Chair, Priority Group Consultant (PGC), and Executive Director. The final decision rests with the Executive Committee.

Confidentiality

The principle of confidentiality drives the work of all award committee members in order to maintain the integrity of the award process. Committee members need to maintain a high degree of confidentiality regarding the committee's discussions, both oral and written, in-person and virtual. All committee members need to feel free to speak frankly in closed sessions, knowing that their comments will not be repeated outside their venue, and that they reserve the right to speak on their own behalf outside of those closed sessions. As with conflicts of interest, committee members should avoid situations in which there is even the appearance of a breach of confidentiality.

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

Committee members are allowed, and even encouraged, to participate in local book discussions, especially with children. However, they must be vigilant in maintaining confidentiality of any committee proceedings while also ensuring separation from the selection of, discussion of, and voting on materials eligible for the award on which they serve. In addition, while committee members are encouraged to participate in book discussions, members are NOT to participate in mock elections. See *Appendix A: Frequently Asked Questions about Policy for Service on Award and Evaluation Committees* for clarification on mock elections.

Guidelines for Award Committee Members

It is a privilege to serve on an award committee and with that privilege comes specific responsibilities. Those who accept an appointment to the book award committees should adhere to the following guidelines. See *Appendix A: Frequently Asked Questions about Policy for Service on Award and Evaluation Committees* if clarification is needed on any of the following points.

1. Members who have written, illustrated, or translated a book that may be eligible for consideration during the period of service on the award committee should not accept an appointment to an award committee.

2. Members may not be employed by a children's trade-book publisher, author, illustrator, or translator. Members who have served as an advisor or consultant to an author, illustrator, or translator of a children's book, or as an advisor to a children's trade-book publisher, beyond the scope of assigned library duties, such as providing reference service, should not accept appointment if that book may be eligible for consideration during the period of eligibility as defined by the terms of the award. This includes writing teachers' guides or readers' group guides at the request of a children's trade-book publisher whether or not these materials may be eligible.

3. Members should not accept appointment to an award committee if they have a close family relationship (parent, spouse/partner, child) or a personal relationship with the author, illustrator, or translator of any book 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 an award committee if they have a close family relationship (parent, spouse/partner, child) with a person employed by a U.S. trade publisher.

5. Members should not accept appointment to an award committee if they, or a close family member, directly own equity (stock ownership, stock options, convertible note(s), or other ownership interest) that represents more than a 5% stake in a U.S. trade publisher.

6. Members should not engage in any print or electronic communication outside of the committee regarding eligible titles during their term of service, although they may verbally express their personal opinions regarding eligible titles at any time. Prohibited communication includes, but is not limited to, professional and general journals, magazines, and newspapers; electronic discussion lists; blogs; and

social-networking services (Facebook, Instagram, Goodreads, Twitter, YouTube, etc.). Members who write signed reviews in a professional or personal capacity must avoid publishing reviews of eligible materials during their term of service. Following the term of service, members are welcome to express their personal opinions about any eligible titles in any manner or forum; however at no time may they ever use titles or other recognizable details to identify the status of a title as having been or not been under consideration, suggested, and/or nominated for the award, nor may they ever reveal any elements of committee discussion.

7. Members may not serve concurrently on an ALSC Award or media evaluation committee and the ALSC Board, another ALA unit's board or award or media evaluation committee, or ALA Council.

8. From time to time, ALSC 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, PGC, and Executive Director. The final decision rests with the Executive Committee.

Meeting Attendance and Access to Materials

Persons elected or appointed to an award committee should:

1. Be able to attend all required discussion and decision meetings, in person and virtual, scheduled for the year of service, including pre-scheduled virtual meetings for a week in July following the Annual conference, virtual meetings in the two weeks prior to the LibLearnX Conference, and the in-person final selection meeting at LibLearnX, and be able to follow procedures established by the committee.

2. Have ready access to the major part of the current output of children's books under consideration in outlets such as their local library or bookstore and through interlibrary loan. It is recognized that there will be an occasional book under consideration that 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, which can be found in the Relationship with Publishers - Guidelines for Committee Members section.

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

Frequency of Service on Award or Notable Book Committees

No individual may serve on the Batchelder Award, Caldecott Medal, Geisel Award, Newbery Medal, Sibert Medal, Children's Literature Legacy ("Legacy") Award**,** or Notable Children's Books Committee more often than once every four years. The four-year period shall begin from the last year of the term of service regardless of length of term. This guideline will not apply to the appointment for Chair. This guideline will not apply to

other ALSC committees**.** Additionally, in the event that an emergency, mid-year replacement must be made, the four-year rule may be suspended, providing the appointing officer the necessary flexibility and a greater pool of experienced candidates.

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

Policy adopted February 2007 and revised May 2009, June 2011, January 2014, February 2018, August 2018, and March 2023.

Relationship with Publishers

Guidelines for Committee Members

Important points regarding committee members' relationships with publishers are listed below.

- Many publishers send committee members eligible books for consideration. Committee members may accept these unsolicited books.
- The Chair consults committee members to verify the addresses where publishers should send books and makes a roster for publishers. Addresses should be viable for the term of service because it is difficult for publishers to change the mailing address once established with a warehouse.
- The ALSC Awards Coordinator makes the committee roster available to publishers as soon as possible in the year under consideration.
- The Chair surveys committee members regularly to ascertain which books have not been received. It's quite common for book shipments to arrive weeks apart.
- If certain titles have been difficult to obtain, the Chair may contact publishers directly to request needed titles, with assistance from the PGC as needed. Towards the end of the year, as deliberations approach, the PGC assumes the role of requesting needed titles, with the assistance of the Awards Coordinator.
- Committee members are not to solicit publishers for free, personal copies of eligible books. Members accept appointments to this committee with the understanding that they have access to new books. Ultimately, it is the responsibility of each committee member to obtain such books.
- Committee members are cautioned to avoid any conflicts of interest that might grow out of personal contact with personnel involved in publishing children's books. It is not necessary to suspend these contacts so long as there is the express understanding that such contacts in no way influence how books are considered or the final choices made.
- Committee members are not to solicit publishers 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 books are considered or final choices made.

Guidelines for Publishers

Publishers are encouraged to support the work of the Award Committee. Submission procedures are outlined for publishers on the ALSC website.

To submit works for consideration for one of the ALSC awards, publishers should:

- Review the terms and criteria for the award.
- Submit one copy of the work to the award committee Chair. Publishers also have the option of sending a copy of the work to each committee member, but it is not required.
- A list of committee members for each award is available through a link on each award's Terms and Criteria page.

The deadline for submitting books for consideration is **December 31** of the publication year.

Self-Published and Small-Press Titles

Books that are self-published or published by small presses are eligible, provided they meet all other eligibility requirements. Books are eligible in their first year of publication only. If a self-published book is republished later by another publisher, then the book will not be reconsidered upon its commercial publication. The Chair will keep and pass on a current year's list of award-eligible books received directly from authors or from small, independent presses (adopted by ALSC Board of Directors, June 2004). In recent years, the number of self-published and small-press books received for consideration has significantly increased. Often only the Chair receives a copy of these titles. How these titles are shared with the committee is at the Chair's discretion, often with committee input.

Part III: Committee Work

Welcome

Once the committee is complete, usually mid-fall prior to the year under consideration, it is good practice for the Chair to send a letter of welcome to the membership. The letter might include an outline of the year's work and upcoming issues. It is usually accompanied by relevant enclosures, including the committee roster, guidelines for book discussions, etc.

Also in the welcome, the Chair encourages members to use this time early in the committee process to focus on the committee manual, which lays the groundwork for success. The Chair also encourages the use of the manual's Reading Lists, found in Appendix A.

Calendar

It is the responsibility of the Chair to establish and distribute a calendar of the year's work and meetings as soon as possible (see *Appendix C: Sample Calendar*). It is the responsibility of committee members to meet all deadlines to ensure that the selection process is orderly and timely. When committee members are appointed, they are alerted to the scheduled time frame for mandatory virtual meetings, which includes an initial meeting in July after the Annual Conference, and preliminary book discussions during the two-week period before the LibLearnX Conference.

Committee Communication

The Chair will establish ground rules for all forms of communication by the committee at the beginning of their term. A video conferencing platform will be used for virtual meetings. Electronic communication will be used to facilitate the distribution of information from the Chair to committee members and the regular discussion of procedural issues. Substantial book discussions among committee members will be limited to in-person or virtual committee meetings in order to promote inclusiveness and prevent cliques among members.

Email is not used for substantive discussion, and it is not a substitute for face-to-face or virtual book discussions. During the year, committee members may use email to discuss matters having to do with eligibility or factual errors in a book. Questions about such matters are directed to the Chair who decides whether or not to bring a particular question to the full committee.

Meeting Attendance

Committee members are responsible for attending all required meetings, both virtual and in-person. In addition, committee members are urged to make every effort to attend optional meetings. Traditionally, the calendar has included an optional meeting at the start of the year under consideration, a required meeting around the time of the Annual Meeting (early summer), and a required in-person selection meeting during LibLearnX of the award year. Many of these meetings are now held virtually; their content is described in greater detail later in the manual. It has also become common for the Chair to schedule additional virtual meetings throughout the year. Although no official business takes place during these optional meetings, they can provide time for members to troubleshoot, compare notes, and ask questions.The Chair might also invite guest speakers to present at these virtual meetings.

Virtual meetings are also used as a way to winnow down the discussion list prior to the in-person LibLearnX selection meeting. **If a virtual meeting includes the discussion and/or selection of titles, it is mandatory for all committee members to attend.** The Chair should bear this requirement in mind, and schedule these meetings as far in advance as possible.

Please note that a committee member must tender their resignation if they are unable to attend a required meeting, *regardless of the reason,* and regardless of whether the meeting is virtual or in-person (*see Resignation section below for details*). Members are therefore urged at the outset of their service to ensure that they can attend all required meetings. For virtual meetings, they should ensure that their calendar is cleared, they have access to any necessary technology for signing into the meeting, and they have secured any necessary time off from their supervisor.

For the LibLearnX Selection Meeting, currently the only required in-person event, members should:

- Secure permission from their supervisor and, if necessary, their director or library board.
- Secure funding to attend (whether from personal funds or funds provided by their employer).
- Make hotel reservations at the earliest date these are available (bearing in mind that many hotels fill on the first day of registration).
- Make timely arrangements for transportation to the conference site.
- Register for the conference.
- Communicate with the Chair if there are any emergency or last-minute delays (such as inclement weather) that would affect the committee's operation**. It is advised that any transportation arrangements not depend on last-minute arrival given the possibility of travel disruptions.**

Resignation

Unforeseen personal and professional circumstances can arise that may interfere with a committee member's service; there is no shame in stepping down. A committee member must resign immediately upon the development of any circumstance that disqualifies them from committee service under this policy or that would otherwise affect, *or give the appearance of tending to affect*, their ability to carry out assigned responsibilities fairly and without self-interest of any kind. Committee members will also be asked to resign if they cannot attend a required meeting. Committee member resignations must be sent to the Chair, President, and the Executive Director; Chair resignations must be sent to all members of the committee, the PGC, President, and Executive Director. In addition, a resigning Chair must forward current files to the new Chair and to the Executive Director. Refer to *Appendix C: Sample Resignation Letter.*

If a member resigns, the President will appoint a new committee member to fill the vacancy. The President may look to a member of the Notable Children's Books Committee to stand in as a replacement if the timing of the replacement is close to the LibLearnX Selection Meeting. This person would also continue serving on the Notable Children's Books Committee, which is why the two committees' meetings do not overlap. If a suitable replacement cannot be found in time

for the LibLearnX Selection Meeting, the committee will operate one member down and will reformulate the voting procedure accordingly.

Preparation

The focus of the awards committee is distinct from the usual selection concerns in a library. Committee members need to be able to apply traditional literary and sometimes artistic standards to evaluate the books. But in their year of committee work, committee members will also need to focus on the terms, criteria, and definitions of the award. To that end, committee members are urged to prepare for the year's work in many ways:

- Read the committee manual, with special attention to the terms, criteria, and definitions governing the award.
- Read books and articles relating to the award and to the language of evaluation and criticism. See *Appendix A: Reading Lists* for suggested resources.
- Be on the lookout for book discussions, especially those with children. While active participation can be problematic, listening is useful. Book selection meetings, workshops, classes, and professional associations provide opportunities for such discussion. ALSC's Notables discussions are open and can be particularly educational. See *Appendix A: Frequently Asked Questions* for further clarification on participating in book discussions.
- Practice writing your own critical viewpoint and examine it in light of the terms and criteria for the award. Have you taken into account the factors to be considered?
- Write critical analyses of past winners and honor books structured around the award terms, criteria, and definitions.

Committee Participation

The selection process depends on the full participation of committee members. Therefore, it is important for all committee members to identify, obtain, read, and consider eligible books; 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.

There is no denying the workload is heavy, especially as the Selection Meeting approaches, and ALSC is grateful for the full participation of committee members. In recognition of their commitment, the Chair sends two letters of appreciation to the employers/supervisors of committee members—one at the outset and one at the conclusion of committee service. Refer to *Appendix C: Employer/Supervisor Information Form, Letter to Employer/Supervisor #1: Beginning of Service* and *Letter to Employer/Supervisor #2: End of Service*.

In addition, committee members sometimes notify employers/supervisors about their work on the Award independently, and they often notify local newspapers, professional organizations, and/or their own alumni organizations of their work. The resulting notice underscores individual participation as well as the work of ALSC and ALA. Refer to *Appendix C: Press Release: Notice of Committee Appointment*.

Identifying, Obtaining, and Reading Eligible Books

Committee members are responsible for identifying, obtaining, and reading eligible books throughout the year under consideration. Committee members will begin to receive books for consideration from publishers by early spring. Eligible books will also be announced in catalogs and reviews and may appear in libraries and bookstores. It is wise to begin this process as soon as possible. The pace of publication increases throughout the year. It is important to keep up with these three responsibilities at all times.

Identifying Eligible Books

Committee members are responsible for identifying eligible books to read and consider. Here are some ways to identify eligible books:

- Examine publishers' catalogs
- Read review journals
- Check Spring and Fall publishing announcements (e.g. the announcements in *Publishers Weekly*)
- Check ALSC Notable Children's Books discussion lists as they become available. Contact an ALSC Notable Children's Books Committee member and/or visit the Notable Children's Books section on the ALSC website
- Attend ALSC Notable Children's Books Committee deliberations.

Obtaining Eligible Books

Committee members are responsible for obtaining eligible books to read and consider. Many publishers do send books to committee members for consideration, although committee members often do not begin to receive books until April or May. Other ways to obtain eligible books include:

- Pick up galleys at the LibLearnX and Annual meetings and at other conferences.
- Examine review copies received in the workplace.
- Browse new titles at bookstores.

Committee members are not to solicit publishers for copies of eligible books (see *Part II, ALSC Policies: Relationship to Publishers*).

Determining Eligibility

Committee members should refer to the current terms, criteria, and definitions, including those in *Appendix B: Expanded Definitions and Examples*, rather than to precedent or past winners, in attempting to determine eligibility. It is important for committee members to make the initial effort to determine the eligibility of both the publisher and the book: the year of publication, the language in which the book was originally written, and the locale of the publisher (the publisher must be located in the U.S.). In addition to the book itself, possible sources of information may include:

1. Publishers' submission forms
2. Publishers' catalogs
3. Websites of publishers, authors, and illustrators
4. Library of Congress website
5. Amazon.com and Amazon.co.uk.

In ambiguous cases, committee members should notify the Chair, who consults with the PGC on eligibility questions. After the Chair and the PGC make a determination, the Chair informs the committee of the decision.

If a current title under consideration has a publication or release date in question then the current award Chair may ask the previous Chair about the title in question.

Reading Eligible Books

Committee members are responsible for reading eligible books—those to consider as potential contenders, those suggested, and those nominated. The reading load is heavy, and re-reading is often required.

Note-Taking

A critical component of reading is note-taking. From the outset, committee members need to develop a convenient system for taking notes about each book that is read. Some prefer a file card system; others keep a binder with notes, sometimes organized with tabs. **Many members rely on electronic note-taking, although public tools such as Goodreads should not be used**. Making a list of criteria, terms, and definitions to apply to each eligible title helps maintain a focus on the award elements throughout the selection process.

No matter what system is used, the notes themselves need to speak to the award criteria. Succinct and specific notes clarify thinking and aid in selection discussions. In addition, committee members should keep complete bibliographic information on each book, 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. Refer to *Appendix C: Sample Note-Taking Form*.

Notes should be taken on each book that is read. Notes about books not thought to be serious contenders may shorten as the year progresses. It is important to remember that a book not impressive on first reading may prove more interesting later on. Re-reading is frequently required. Notes record first impressions and measure changes in thinking.

Notes should also include references to specific page numbers and/or quoted passages to justify specific points to be made during discussion.

Many committee members collect professional reviews of books under consideration. Although reviews are not to be quoted during discussion, they may raise questions and help clarify thinking on a particular title.

Suggestion and Nomination Processes

The suggestion and nomination processes serve several important functions. They allow committee members to identify strong contenders, while also alerting committee members as to which books merit consideration by the group. And they help committee members begin to identify the strongest books based on award criteria—books that will ultimately form the core of books to be discussed during the selection process.

Suggestions

Starting early in the year under consideration, the Chair solicits suggestions of eligible books from committee members on a monthly basis by sending out a link to an online tool. Suggestions are automatically compiled in a table that can be viewed online, with a link distributed by the Chair. The table will list all suggested books, as well as the number of suggestions for each book. After the second round of suggestions, the table will also include a cumulative list. Throughout this process, suggestions remain anonymous.

There are no set parameters as to the number of suggestions a committee member may make, and some members will suggest more books than others. Committee members are asked to suggest all books they deem to be strong contenders based on the award criteria, but they are also urged not to overload the list, as this undermines its function. In the suggestion process, it is important for committee members to move forward only those books deemed strong enough to merit careful consideration by the whole committee.

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

Nominations

In the autumn of the year under consideration, the nomination process begins. Committee members may make up to seven nominations during the fall months: four in November and three in December. They are also required to provide a written justification statement for each book nominated. Justification statements are usually no more than 100 words, and serve as preparation for oral discussion by providing practice in how to succinctly state points that speak to the award criteria. Although there is no requirement that nominations be taken from previous suggestions, they generally are. Serious consideration is to be given to all nominated books, including those with minimal support, and committee members must read each title.

As with suggestions, nominations and justifications are submitted using an online tool. The Awards Coordinator provides the Chair with a link to this tool, and the Chair in turn distributes the link to committee members well in advance of the deadline. Members **must** submit their nominations and justification statements by the deadlines listed on the calendar established at the beginning of the year. As with the suggestions process, nominations remain anonymous. Nominations will be compiled in an online format viewable with a link provided by the Chair. After the first round of nominations, members will be able to view a cumulative list of nominations.

Meetings

Introductory Meeting (Optional, Virtual)

Held near the beginning of the year under consideration, the Introductory Meeting is an optional, virtual meeting marking the start of the committee's year of service. The Chair sets a date and time and sends out a meeting link well in advance, while also posting the agenda with the meeting link to the ALSC community space on ALA Connect several days before the meeting. This is an open meeting; all other meetings of the committee will be closed to all but committee members.

As with all optional meetings, committee members are urged to attend if at all possible. At this meeting, the Chair will introduce the members, may distribute the year's calendar, and will often invite the PGC to talk about committee procedures, and/or 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.

Initial Discussion Meeting (Required, Virtual)

The Initial Discussion Meeting is held virtually after the Annual Conference of the year under consideration (early summer), and it allows the committee time to prepare for the work ahead. The highlight of this meeting is a practice book discussion, allowing committee members to hone their discussion skills. It is up to the Chair to determine whether they will host one or two meetings during the appointed time, provided the ALSC Zoom room is available or the Chair has access to another secure online platform.

Preparation

Committee members and the Chair are responsible for making careful preparations for the Initial Discussion Meeting. The Chair schedules the meeting as soon as possible, makes logistical arrangements, sets an agenda, appoints a secretary, and sends out any relevant information in advance. The Chair also establishes a short list of suggested titles for practice book discussion, selecting books from the year's suggestions to date. Committee members obtain, read, and consider all books on the practice discussion list. The Chair also asks select committee members to be prepared to introduce books from the practice list into discussion.

Agenda

The agenda at the Initial Discussion Meeting includes:

- An opportunity for committee members to become reacquainted,
- Discussion of terms, criteria, and definitions for Award/Medal Winner and Honor Books. At the discretion of the Chair, an expert may be invited to address the committee,
- Discussion of procedures to be used by the committee during the remainder of the year and at the LibLearnX 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 PGC. At the discretion of the Chair, the PGC may be invited to address the committee,
- Practice book discussion using a short list of suggested books,
- Optional look at suggestions list. Members who have made suggestions can remove them at this time; removed suggestions can be added back at a later date.

Book Discussion

The practice book discussion is a critical element of the Initial Discussion Meeting. It's important to remember, however, that this exercise is for practice only and that it will not play a role in the final selection. Instead, it allows the committee to practice meaningful book discussion based on the award criteria, to raise and clarify procedural questions, and to become comfortable working together as a group. During this session, committee members are asked to adhere to the same guidelines employed during book selection, so as to make the practice session as meaningful as possible. See *LibLearnX Selection Meeting: Book Discussion*.

Meeting Minutes and Quarterly Reports

The secretary takes minutes on the order of business and on procedural matters. No notes are taken on the practice book discussion. After the Initial Discussion Meeting, the secretary prepares the minutes and sends them to the Chair for review.

The Chair will submit Quarterly Reports during the year of service, along with a copy of the meeting minutes, to appropriate leadership using the link provided by ALSC staff.

Preliminary Deliberations (Required, Virtual)

Beginning early in January of the year of the award, committees will meet virtually to begin deliberations. During these meetings committee members will discuss the nominated titles, and initial cuts may be made by consensus. These decisions will guide the Chair as they establish the list of books to be discussed during final deliberations and balloting, which occur during the LibLearnX Meeting of the award year.

LibLearnX Selection Meeting (Required, In-Person)

The LibLearnX Selection Meeting is all-important. It results in the selection of the Award/Medal winner and the possible selection of Honor books. This meeting takes place over the course of a single day.

Preparation

Committee members and the Chair are responsible for making careful preparations for the LibLearnX Selection Meeting.

The Chair establishes the list of books to be discussed at the LibLearnX Selection meeting, which will include all nominated titles that remain after the virtual preliminary deliberations held

earlier in the month, as well as any suggestions made after the last nomination deadline. The Chair is responsible for sharing this list with committee members and the ALSC Awards Coordinator, with a copy to the Executive Director, as soon as possible. The bulk of the list should be provided at least three weeks prior to the start of the LibLearnX Selection Meeting.

The Chair informs the committee members and the Awards Coordinator immediately of late additions to the list of books under consideration. Additions may be made no later than one week prior to the beginning of the conference. This deadline allows committee members to read the books prior to LibLearnX.

The Chair also asks each committee member to introduce selected books from the list into discussion at the Selection Meeting—typically books the committee member has nominated. Committee members are expected to bring notes on the books they will introduce, as well as copies of these books and biographical information for the authors and/or illustrators.

It is the responsibility of the Chair to communicate room and other arrangement needs to the Awards Coordinator by October 1. ALSC staff communicate these needs to Conference Services. The Chair sends out notification with meeting locations and times as soon as they receive them.

The Chair may prepare table tents for members, arrange for members to bring laptops or tablets if needed, and suggest they bring snacks to share during discussions.

Committee members are responsible for obtaining, reading, and carefully considering all books on the LibLearnX discussion list prior to the Selection Meeting. In addition, they should prepare and bring personal notes about all books under consideration. They might also bring reviews of books under consideration and copies of any books under discussion they may want to re-read.

Secretary

Prior to the LibLearnX Selection Meeting, the Chair asks a committee member to serve as secretary. The secretary takes minutes on the order of business and all procedural matters. No minutes are kept on book discussions or balloting. The secretary turns in the minutes to the Chair at the end of the LibLearnX Selection Meeting. The Chair turns the minutes in to the Executive Director at the conclusion of LibLearnX, attached to the Quarterly Report.

Agenda

- Introductions: reacquaint committee members,
- Review of the terms, criteria, and definitions of the Award,
- Decide order for discussion of books, ordinarily alphabetical by author unless similar titles are considered together,
- Discuss voting procedures for the Award/Medal winner and possible Honor books.

Book Discussion

Each book suggested after the last round of nominations has been made will be considered. Any nominated book that was not eliminated during the preliminary deliberations but does not seem a serious contender may be eliminated at this time by some agreed upon procedure,

bearing in mind that **once a book is eliminated from the discussion list, it cannot be reintroduced.**

Last-minute changes to the list should be communicated to the Awards Coordinator, with a copy to the Executive Director.

Once this review is completed, a full discussion of each book remaining on the discussion list takes place. These books are then discussed one by one. After all books have been discussed, it is possible to re-open discussion on selected titles before moving to a selection ballot. Throughout book discussion, important guidelines apply:

- Use critical analysis; avoid plot summaries and generalities such as cute, nice, good, etc.
- Be clear in what you say, think through the point you are making, and speak loudly enough to be heard by everyone.
- Refer back to the criteria to keep the discussion focused.
- Be concise—be sure that what you have to say adds to the discussion; try not to repeat what others have said.
- Speak to the group as a whole. Listen openly to other committee members and respond thoughtfully to what they have to say.
- Be courteous and refrain from relating personal anecdotes.
- Make comparisons but only in relationship to other eligible books. That is, do not compare a book with an author's body of work or with books published before the year under consideration.
- Focus first on a book's strengths before its weaknesses.
- Be as even-handed as possible. Books do not always require the same length of discussion.
- Conclude with a closing statement from the committee member who introduced the book under discussion. This practice provides for balance: the negative and the positive.

For further insight into best practices for book discussion read Thom Barthelmess's classic article, "Thom's Rules of Order: Ten Tips for Good Book Discussion." For an updated view on the CCBC's book discussion guidelines, see Vicky Smith's insightful article, "Considering the Criteria: Addressing Book Discussion Guidelines in the Twenty-First Century."

Balloting

When there is consensus that all the books on the discussion list have been fully discussed, the committee proceeds to a selection ballot.

Certain procedures apply:

- Committee members list first, second, and third place votes for the award in an online tool created by the Awards Coordinator and sent to the Chair for distribution.

- In tabulating ballot results, the online tool will assign four points to each first-place vote, three points to each second-place vote, and two points to each third-place vote.
- The following formula is used to determine the winner: A book must receive at least three first-choice votes, at four points per vote, for a total of at least 12 points, and it must have a three-point lead over the book receiving the next highest number of points.
- If the committee is operating an odd number of members down, it is recommended that the Chair refrain from voting, as an even number of committee members makes it significantly harder for a book to achieve the margin of points needed to win. If a committee is operating an even number of members down, the Awards Coordinator can adjust the formula used in the online balloting tool.
- If there is a winner, the committee next considers whether to select Honor books (*see below*), and if so, what procedure should be used to make this selection.
- If the first ballot does not produce a winner, the committee follows the procedures outlined below for re-balloting.

Re-Balloting

The committee may not proceed to another ballot without a second round of book 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 books that received no votes on the first ballot.
- By consensus the committee may choose to withdraw additional books that received minimal support on the first ballot.
- Once withdrawn from the discussion list, a book is permanently eliminated from consideration for the award.
- Once a second round of discussion is complete, the committee proceeds to a second ballot, once again using an online tool constructed by the Awards Coordinator and provided to the committee by the Chair.
- The online tool tabulates the votes using the same point system and formula as in the first round to determine a winner.
- 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.

Honor Books

Once a winner is selected, the issue of Honor Books is addressed. The terms of the award provide parameters:

- There is no requirement that Honor Books be named.
- There is no rule dictating the number of Honor Books to be named.

- There is an expectation that Honor Books be truly distinguished, not merely strong contenders for the Award.

The committee first considers whether to select Honor Books. If it decides there are to be none, the selection process is complete. If Honor Books are to be chosen, the selection process proceeds. At this point, certain choices present themselves:

- Whether to use the winning selection ballot to choose Honor Books. The committee looks at titles with the next highest number of points.

- Whether to ballot one more time. Only <u>one</u> additional ballot is allowed. The Honor Book selection ballot consists of titles from the winning selection ballot that received points. (Of course, the winner is eliminated.) By consensus, titles with no remaining support may also be withdrawn.

The committee studies the ballot tally (either from the winning selection ballot or from the subsequent Honor Books ballot) and determines which books members deem truly distinguished.

Honor Books are announced to the public in alphabetical order by title.

Review of Confidentiality Policy

Once the committee has made its selections, the Chair should take a moment and review the need for confidentiality. It is imperative for committee members to maintain secrecy regarding the selection outcome prior to the ALA Youth Media Awards (YMA) Press Conference. Similarly, it is critical that employees of winners' publishing companies and the winners themselves maintain secrecy prior to the ALA YMA Press Conference. Publishing house employees are notified of the committee's selections when the ALSC Executive Director contacts them to obtain the winners' contact information, and the winners are notified shortly thereafter by the committee. Maintaining secrecy minimizes information leaks and misinformation, ensures the stature of the Award, and preserves the element of surprise.

It is also important for committee members to be mindful of confidentiality issues after the announcement and going forward. Confidentiality rules are not intended to limit the free speech of committee members; rather, they 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. As such, the details of the Selection Meeting should never be disclosed.

The following items are <u>not</u> for public discussion at any time <u>prior to, during, *or following* the selection of the awards:</u>

1. Reasons (other than your own) given by individual committee members for nominating, supporting, or removing a book from consideration. The committee's reasons for selection of the medalist and honor books will be given by the Chair or a designate who prepares the press release or the announcement articles.

2. Specific titles or lists of titles under consideration. Remember that all eligible books are under consideration prior to the Midwinter Selection meeting.

3. The number of ballots necessary for any decision or the vote in any balloting.

Drafting of Press Release

After the selection process is complete the Chair prepares a draft press release, usually with assistance from committee members. Background information about the winners and justification statements about the winning books are used as background. The Chair is responsible for delivering the draft press release, copies of the Medal/Award and Honor Books, and any other requested information to the ALA Communications & Marketing Office (CMO) by the designated deadline and in the designated format. The CMO finalizes the press release to be distributed immediately after the ALA YMA Press Conference, both in print and on the ALA and ALSC websites.

Award and Honor Book Notification Calls

The Committee Chair will receive information concerning the timing and method of communication with the award winners from the CMO and the Awards Coordinator prior to LibLearnX and will inform all the committee members.

ALA Youth Media Awards Press Conference

The committee reconvenes at the CMO headquarters on the morning of the ALA YMA Press Conference. Usually the committee is asked to pose for a group photograph. A CMO staff member will notify the Chair of when the committee is scheduled to be photographed. As many ALA award committees are scheduled that morning, it is essential that all members are present a few minutes before the scheduled time to avoid delays. It is imperative that the press conference start on time.

At the ALA YMA Press Conference, the President announces the winner of the Award and, if chosen, the Honor books, as well as all other major ALSC and ALSC affiliate awards. Honor books are announced in alphabetical order by title. Seats are reserved for the various committees at the front of the room, and committee members are asked to stand for recognition when their award is announced.

After LibLearnX 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 should emphasize the importance of the role librarians play in selecting the award-winning titles, the value of emphasizing and making accessible distinguished books for young readers, the award criteria, and the committee’s reasons for its choices as stated in the press release. Committee members are free to express their own views on particular books while being mindful of confidentiality issues.

If contacted by the national media, committee members should immediately email the details to the Chair, PGC, ALSC Executive Director and the current ALSC President and await further instructions from them.

Correspondence

The Chair handles correspondence specific to their committee's selection and work:

- Sends appreciation letters to members and members' employers (refer to *Appendix A: Letter to Committee Members' Employer/Supervisor #2: End of Service*).
- Sends the next Chair a list of any potentially eligible books with next year's copyright date that the committee identified in its reading, along with friendly suggestions about procedural matters. Note: While it is sometimes necessary for a Chair to check with their predecessor regarding whether a book has already been considered and might therefore be ineligible, this should be done on a case-by-case basis. Providing a committee's entire discussion list would violate the rules governing confidentiality.

Final Quarterly Report

The Chair submits a final Quarterly Report, along with meeting minutes, to appropriate ALSC leadership (see the Division Leadership Manual and the ALSC website).

Recommendations

After the selection process is complete, the Chair and the committee may make recommendations regarding selection policies, practices, and procedures. These recommendations go to the new Chair, the PGC, and the Awards Coordinator, with a copy to the Executive Director. The recommendations may cover internal changes, changes in the working relationship with the ALSC staff, and/or matters requiring Board action.

Preparation for the Award Presentation

The Chair works with the ALSC Awards Coordinator to make necessary arrangements for presentation of the award. Communication with the winning publisher(s) is paramount. ALSC staff, at the direction of the Awards Coordinator and Executive Director, will send letters of congratulation to the publishers. The Chair may also send notes of congratulation, if desired, with copies of any communication sent to the Awards Coordinator for archival purposes.

In addition, the Chair prepares remarks for the Award presentation, as directed by the ALSC office.

Celebration and Presentation of the Awards

The Batchelder Award and Honor Book citations are presented at the ALSC Award Presentation on Monday morning of the Annual Conference. Although committee members are not required to be present, most find a special satisfaction in being part of this very special occasion.

Preservation of Committee Materials

ALSC preserves suggestion lists, nomination lists, and justification statements (with names redacted); minutes (in keeping with how they are currently posted so that they do not include confidential discussion points); the Chair's press remarks; copies of congratulatory letters, and the Chair's award presentation remarks, adding these materials to the current archive. ALSC permits publication of this information after a period of 50 years following the presentation of the medal/award.

Conclusion of Service

The Chair completes their term of service by sending all committee files to the ALSC Executive Director (copies of committee communications such as letters and emails, as well as copies of congratulatory letters to the Award and Honor Book recipients).

Part IV: Additional Roles and Responsibilities

Introduction

Responsibility for selection of the Award winner and Honor books rests with the Award Committee. The bulk of this manual describes these responsibilities. However, there are others who have responsibilities for the awards. These roles are detailed here.

Committee Chair: Additional Responsibilities

Most of the Chair's roles and responsibilities are discussed where relevant throughout the manual. However, it is worth noting that the Chair is a voting member of the committee with all the rights and responsibilities of other committee members. As such, they must maintain a delicate balance between being the Chair and being a committee member. Many Chairs find it helpful to the free flow of the discussion if they limit their remarks to books they feel strongly about, speak later in the discussion of any book, and speak only to make a point that has not already been made. The Chair must also be ready to abstain from voting should the committee find itself balloting one member down to ensure a smoother selection process.

The Chair is responsible for setting the tone for committee discussion. This can be done by accepting all statements relevant to the discussion, by leading the discussion on pertinent issues, and by ensuring that all committee members are allowed to speak and that none are allowed to dominate.

It is recommended that the Chair establish contact with the Chairs of other major Award committees and the Notable Children's Books Committee in order to share common concerns and provide mutual support.

In addition, the Chair does the following:

- Attends Chair orientation, which is held online, early in the year under consideration. This orientation is usually conducted by the PGC.
- Places call for book recommendations from ALSC membership in all relevant outlets (see *Participation of ALSC Membership below)*.
- Checks eligibility of books suggested or nominated, with assistance from the PGC.
- 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 Awards Coordinator, and to the PGC.
- Submits budget request for the next committee, on request. For budget information, please see the most current edition of the ALSC Division Leadership Manual.
- Maintains financial records of committee's expenses and requests a reimbursement from ALSC, if applicable. For instructions on requesting reimbursement, please see the most current edition of the ALSC Division Leadership Manual.
- Prepares Quarterly Reports and submits electronically.
- Contacts non-participating committee members and, if necessary, after consultation with the PGC, suggests their resignation from the committee.

- Represents the committee at the virtual Division Leadership Meeting (first LibLearnX and Annual Conference) and meetings of the PGCs.
- Attends the ALA YMA Press Conference briefing at the LibLearnX Selection Meeting (usually held on Friday at 5pm).
- Presents problems to the PGC and Awards Coordinator as needed.

Administrative Assistant

The Chair's administrative workload is large. As such, the Chair may request the appointment of an administrative assistant, a volunteer who can help with the Chair's many tasks. Although not a voting member, the Administrative Assistant is held to the same standards of confidentiality as other committee members. The Administrative Assistant is not required to attend conferences, although virtual participation may be requested to facilitate committee deliberations.
The Chair should direct their request for an assistant to the Awards Coordinator, the Program Officer for Governance, and the President at the time of their appointment.

Participation of ALSC Membership

Offering ALSC members an opportunity to participate in the selection of the award is an important process.

It is the responsibility of the Chair to call for books to consider several times during the year on the ALSC blog, the ALSC website, ALA Connect, through tweets @weareALSC, and in *Children and Libraries: The Journal of the Association for Library Service to Children*. In addition, the Chair may call for books to consider on other electronic discussion lists having to do with children's literature. On an individual basis, committee members may also call for books to consider from members-at-large. Suggestions are currently collated using an online tool created by the Awards Coordinator. The Chair is automatically emailed a notification of any resulting suggestions, and ensures that committee members are provided with this information. Books submitted for consideration by members-at-large are accepted up to two weeks before the LibLearnX Selection Meeting.

The committee is not obligated to include books submitted for consideration by members-at-large on the LibLearnX discussion list, but committee members should take these suggestions seriously and consider these books along with all other eligible books when making monthly suggestions, nominations, or, late in the year, further suggestions. At the LibLearnX Selection Meeting, only books nominated by committee members are considered, along with further suggestions from committee members moved forward after the nomination process is complete. Refer to *Appendix C: Call for Membership Suggestions*.

Priority Group Consultant (PGC)

- A Priority Group Consultant is assigned to the committee to address questions from the Chair and the committee regarding procedure, personnel, and the eligibility of books. This position is PGC V - Awards.

- The PGC 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.
- Committee members consult the PGC should there be unusual issues that the Chair cannot resolve, particularly issues regarding the Chair.
- The PGC attends the Introductory Meeting and/or the Initial Discussion Meeting (at the request of the Chair) to explain their role to the committee.

ALSC Staff

General Responsibilities

- Checks eligibility for membership of those appointed to the committee (Program Officer for Governance).
- On the President's instructions, sends formal invitations to potential committee members who have responded positively to an email asking if they would be interested in serving (Program Officer for Governance, with the President and Executive Director copied).
- Provides the Chair with an electronic contacts form for distribution to committee members. Provides publishers with a committee roster and posts roster on the ALSC website once committee members complete the electronic contacts form and confirm that their information is correct in the ALA database. **Because committee rosters are sent to publishers immediately after the Introductory Meeting, it is vitally important that committee members submit the contacts form and ensure that their mailing addresses are correct in the ALA database as soon as possible**. Once publishers have the roster, it is essentially impossible to update the addresses (Awards Coordinator).
- Assists with call for ALSC membership to submit titles for consideration in ALSC publications and on ALSC website (Awards Coordinator, in collaboration with the Membership and Marketing Specialist).
- Creates online forms for suggestions, nominations, and membership suggestions. Provides Chair with a link to these forms (Awards Coordinator).
- Requests that ALA Conference Services provide for a secured room for the committee meetings. Communicates the room and schedule details to the Chair, and informs the Chair on how to obtain the key or access to the room (Awards Coordinator and Executive Director).

Responsibilities at LibLearnX Selection Meeting

- Creates an online form for balloting and provides the Chair with a link to the form (Awards Coordinator).
- Provides Chair with contact information for Medal and Honor winners (ALA CMO).

- Provides access to forms that the Chair fills out listing winners, along with official comments (ALA CMO).
- Works with ALA CMO on arrangements for the announcement: contacting winners, ALA YMA Press Conference, press release, distribution of press release in print and on website, etc. (Awards Coordinator, with assistance from all ALSC staff).
- Works with the President on the ALSC portion of the ALA YMA Press Conference (Executive Director and Awards Coordinator).
- Updates awards lists on the ALSC website (ALSC Communications Officer).

Responsibilities after LibLearnX Selection Meeting

- Sends letters of congratulations to winners and honor recipients, and publishers with details about ALSC Award Presentation arrangements (Executive Director).
- Works with winners and their publishers regarding acceptance speeches (Executive Director).
- Works with the winner's publishers to arrange for physical Award Presentation program (Executive Director).
- Works with the President on arrangement for award and/or medal and certificate presentations and other related events (Executive Director).
- Arranges for engraving of medals, preparation of awards and certificates (Executive Director).
- Provides Chair with copies of previous presentation speeches and information on award presentation (timing, procedures, deadlines, etc.) (Executive Director).
- Continues to aid ALA CMO in publicizing the awards (Awards Coordinator).

Responsibilities at Celebration and Presentation of the Awards

- Brings medals, awards, and citations to the conference (Awards Coordinator).
- Handles last minute-details related to awards-presentation programs (Awards Coordinator).

ALSC President

- Appoints members of the committee and the Chair.
- If necessary, makes appointments to fill committee vacancies.
- If necessary, deals with conflicts of interest or non-participation of committee members, in consultation with the Executive Committee and the PGC.
- Presides at announcement and presentation ceremonies.

Appendix A: Supporting Documents

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.

Have you already agreed to serve on another ALA unit's board, award or media evaluation committee, or ALA Council? __ Yes __No

Are you under contract for a children's trade book that will be published during the period of your award committee service? __ Yes __No

Have you been employed or served as an advisor or a consultant for a children's trade-book publisher, author, or illustrator in the past three years? __ Yes __No

Do you have a close relative (i.e. parent, spouse/partner, child) who is the author or illustrator of a book that may be eligible during the year of your committee service? __ Yes __No

Do you have a close relative (i.e. parent, spouse/partner, child) who is currently employed by a U.S. trade publisher? __ 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. trade publishing company? __ Yes __No

Do you have a personal relationship with the author or illustrator of any book that may be eligible that could reasonably be seen by an independent observer to cause a conflict of interest? __ Yes __No

Do you anticipate having difficulty attending all required meetings in the manner they are offered (in person or virtually)? __ Yes __No

Do you anticipate having difficulty accessing newly published children's books? __ Yes __No

Have you served as a member of the Batchelder Award, Caldecott Medal, Geisel Award, Newbery Medal, Sibert Medal, Legacy Award, or Notable Children's Books Committee in the past four years? __ Yes __No

If you answered "yes" to any of the questions above, please contact the Executive Director in the ALSC Office to discuss your specific situation before you accept an appointment. Failure to disclose such activities may lead to immediate dismissal from the committee.

☐ I verify that I have read and understand bullet point #6 under ALSC's Guidelines for Award Committees. I understand that effective the start of my term (July 1 or immediately upon appointment after that date), I will not write a signed review of eligible titles or post about eligible titles on social-media accounts. I understand that once the committee's selections have been announced at the LibLearnX meeting of my award year, I may then write or post about any book titles on electronic or print platforms.

Please indicate here the social media service(s) you use and your user name or other identifying information:

_____

If you review in print and/or online, please provide the name of the review outlet and whether the reviews are signed or unsigned:

_____ ☐ Signed ☐ Unsigned _____ ☐ Signed ☐ Unsigned

_____ ☐ Signed ☐ Unsigned _____ ☐ Signed ☐ Unsigned

Signed: _____ date:

Printed Name: _____

Checklist updated: February 2007, revised May 2009, June 2011, January 2014, May 2015, April 2018, March 2023.

Frequently Asked Questions about the Policy for Service on Award and Evaluation Committees

Why are there ALSC policies for service on award and media evaluation committees?
Every year, ALSC leadership is approached about situations in which award and media evaluation committee members have potential conflicts of interest. Because ALSC awards and notable lists have such high visibility, our members and the general public exhibit great interest about how and why committees make their selections. It is important for the process to be completely above suspicion.

How are the policies publicized?
The policies are posted on the ALSC website and also appear in the ALSC Handbook of Organization and in all pertinent award and notable manuals, which are also posted on the website. In addition, all potential award committee appointees and media evaluation appointees are required to read and sign the document before they accept an appointment. A checklist for prospective award committee members is emailed to every potential appointee to help them identify problem areas to disclose and to discuss with the ALSC Executive Director and, when necessary, the Executive Committee, prior to accepting the appointment.

Why do we need such a rigid policy? Doesn't ALSC trust its members?
We have a great deal of trust in our members, and we respect their dedicated service to ALSC on award and media evaluation committees and in other capacities. However, the awards and notable lists draw public scrutiny because they can translate into real financial benefits for authors, illustrators, and publishers. In order to protect the integrity of the awards and notable lists, the Board believes that it is important that the selection process be above suspicion or reproach, and above allegations that any member had a personal interest in the outcome of the selection. For additional insight, particularly in relation to the award committees, please refer to 2013–2014 ALSC President Starr LaTronica's editorial, "The Voice of Reason," that appeared in the August 2014 issue of *Horn Book Magazine.*

The book award committees' guidelines for print and electronic communication differ from that of other media evaluation committees. Please review 2015–2016 ALSC President Andrew Medlar's June 27, 2014 blog post for the history and rationale of the Award Service and Social Media task force's work and recommendations that were adopted by the ALSC Board in January 2014.

Don't you think members would take extra precautions to be impartial if they had some sort of connection to the materials or persons under consideration?
If we permit a member with a personal or family connection to a book, author, illustrator, or publisher to serve on an award committee, it would be as unfair to the very books, authors, illustrators, or publishers with whom the member has a connection as it is to the rest of the materials or persons under consideration. Members may feel it necessary to bend over backwards to appear impartial and to recuse themselves from all discussions or votes relating to particular materials or persons, but such actions are unfair both to the contenders and to the committee process, since the process is based on consensus building. We understand the frustration of those who feel strongly that we can trust members to self-monitor and act ethically to prevent their personal or family connections from affecting their service on award or media evaluation committees. This policy helps to prevent a third party, who doesn't know the member personally, who has no way of knowing how ethical and fair they are, and who is not present at

a committee's confidential deliberations, from questioning the legitimacy of the committee's decision.

What about social media?
The evolution of social media outlets and other opportunities for the wide dissemination of information electronically necessitates the consideration of responsibilities and confidentiality that did not exist in the past, and members of award committees should bear in mind the inherently public and sometimes uncontrollable nature of these forums. The potential for committee members' appropriate statements to be disseminated widely and quickly, resulting in the unintended consequence of them being misinterpreted, utilized improperly, made available indefinitely, and/or creating the appearance of a breach of confidentiality or conflict of interest, must be taken into account and eliminated whenever possible.

Members should not use social media or electronic forms of communication in relation to eligible titles during their term of service. Of course this excludes the virtual committee work that takes place in closed forums among members, ALSC staff, and ALSC leadership, such as email and private ALA Connect groups or Zoom meetings. Prohibited forms of communication include, but are not limited to, Facebook, Twitter, Goodreads, Library Thing, blogs, and review websites.

What does this mean for reviewers?
Award committee members may not publish bylined articles or signed reviews that feature titles that are eligible for their particular award during their term of service in professional journals (print and/or electronic) or other professional and personal outlets because, as committee affiliation is public information, any published reviews attributed to specific committee members are susceptible to the same issues as discussed with other social media above. There are many ways that committee members may contribute their thoughts about materials. The following is a list of possible options as identified by past-President Starr LaTronica in the *Horn Book* editorial referenced above:

- Members of all committees may write and publish unsigned reviews of any book.
- Members of all committees (except the Batchelder) may write signed reviews or discuss via social media any book previously published in other countries or by an author or illustrator who is not an American citizen or resident.
- Batchelder committee members may write signed reviews or discuss via social media any book that has not been translated and published in the United States in the previous year.
- Books with no illustration provide a wide field for members of the Caldecott committee.
- Books with no text are available for Newbery committee members (and seeing that all three Caldecott Honor Books qualified for that category in 2014, it would seem a rich field).
- Belpré committee members are welcome to write signed reviews or discuss via social media any books by non-Latinx authors and illustrators.
- Members of the Sibert committee may write signed reviews or discuss via social media all works of fiction.

- Geisel committee members may write signed reviews or discuss via social media any books beyond the scope of a beginning reader.

- The wide and wonderful world of YA literature is available to all of us who value and evaluate literature for older youth.

Does this mean I may not blog or tweet?
Award committee members may not blog or otherwise communicate electronically (outside of the committee process) regarding any aspect of eligible titles during their term of service. At no time during or after their service may committee members discuss the status of books as having been or not having been a consideration, suggested, and/or nominated for the award.

When do I need to cease writing signed reviews and/or other social media activity?
ALSC policy indicates that you may not engage in print or electronic communication regarding eligible titles* during your "term of service," which officially begins July 1 of your appointment year. If appointed after July 1, your term of service begins immediately. However, once your committee's selections have been announced at the LibLearnX Youth Media Awards Press Conference, you may begin reviewing (bylined), writing articles, and blogging again even though the term does not end until the following Annual Conference.

*Please note: This prohibition includes any and all new fall publication books that would be reviewed in galley form. Official publication dates are sometimes delayed, meaning that a book could potentially become eligible for an Award/Medal the following year. As such, to be on the safe side, ALSC uses the July 1 cut-off date for books in galley form. This also ensures consistency among all committee members. In the time between July 1, and when the committee's year under consideration begins, you may still review finished, published books of that year, books published in previous years, and imports, all of which have no chance of being eligible. (The exception to this is for members of the Batchelder Committee.) Of course, after January 1, you can review any books published in the previous year.

For example, a 2021 committee member could review any 2019 book in its final form, but NOT any galleys produced after July 1, as publication could be delayed, and the book could become eligible for that committee year.

What about writing teachers' or readers' group guides about specific children's books?
Since it falls under the category of serving in an advisory capacity to a trade publisher, the policy does not permit members to write teachers' guides or readers' group guides for children's trade-book publishers. If one wants to serve on an award committee, one must forgo writing these sorts of items during the term of committee service.

The author of a book about volcanoes acknowledged me in her introduction because I helped her do research when she called my library. Does that count as serving in an advisory capacity?
No, providing assistance as part of ordinary library reference duties does not disqualify a member from serving on an award committee.

There is a children's book being dedicated to me that will come out during my term of service. Is that a problem?
Yes. You may not accept an appointment if the book in question is eligible for consideration by your award or media evaluation committee. If you learn of the dedication once your term begins, we expect you to resign as soon as you find out.

If I have a friend who is a children's book author, does this mean I can never serve on an award or media evaluation committee?
It might, if the author is a close personal friend who publishes an eligible book every year. If it happens that your friend does not have a book coming out in your year of service, there's no issue.

How do you define "close personal relationship"?
We define a close personal relationship as one that could reasonably be seen by an outsider as having an influence on your decision-making process. This would include close friends and co-workers. It would not include authors or illustrators with whom you have a casual acquaintance, such as those who have been speakers at your library or those who sat next to you at a dinner during a professional conference. We want to avoid a situation in which after illustrator X wins the Caldecott Medal, the grumbling begins: "It's no surprise illustrator X won! Their best friend was on the Caldecott Committee!" If you are at all in doubt about the degree of a friendship, please discuss the specifics with the ALSC Executive Director.

What about accepting dinner invitations from publishers?
Publishers often invite award committee members, as well as other ALSC members, to be their guests at meal events and social gatherings at professional conferences. It is fine for you to accept such invitations, as long as they do not conflict with your committee meetings. You should be very vigilant about maintaining confidentiality in these sorts of gatherings, because many people will hang on your every word. You may want to take the opportunity to relax by talking about something other than books during these occasions.

My wife works for a trade publisher, so I can't serve on an award or media evaluation committee. But my colleague's brother is a book editor, and that doesn't keep her off committees, even though they are very close. What's the difference?
ALA's attorneys advised us that only parents, children, spouses, and partners must be included in the definition of "immediate family." Siblings and other relatives, such as cousins, etc., fall outside this narrow definition. Relationships with siblings may be personally significant but legally, a relationship with a parent, child, spouse, or partner is more susceptible to claims of conflict of interest because those relationships are much more likely to have strong emotional and direct financial ties.

I am the author of an adult book that is scheduled for publication while I'll be on an award committee. Will I be able to serve on a book award committee?
Yes, since an adult book is ineligible for any of the ALSC awards or media evaluation committees.

I have a manuscript for a children's book that is being considered by a publisher, though it's not yet under contract. Should I withdraw it temporarily from consideration if I want to be on the committee?
Yes, members must avoid any appearance of conflict of interest. A manuscript under contract would infer a financial tie to a publishing house.

I critiqued a manuscript for a children's novel last year because the author wanted my opinion of her book while it was a work in progress. However, I have no idea when the book will be published. What should I do about accepting an appointment to the Newbery Committee?

If there is a good chance the book will be published in the year in which you have been invited to serve, it would be best to decline an appointment. In a case such as this, contact the ALSC Executive Director to discuss the ways in which you can verify a book's publication date.

I am writing a professional book about children's literature that will come out in the year I'll be serving on Caldecott. Will I have to step down?
No, members are not disqualified from serving on an award committee if they write, edit, or contribute to a book about children's literature that is aimed at professionals or other interested adults.

How can I obtain a variety of critical opinions about books under consideration throughout the year without violating confidentiality guidelines?
Committee members are strongly encouraged to speak with others—children and adults alike—regarding eligible books, to benefit from informing themselves about a variety of perspectives on titles. When participating in such verbal, in-person discussions, committee members are encouraged to:

- Practice active listening.
- Ask open-ended questions.
- Share public information about the award process and the terms and criteria of the awards, as this serves an educational and outreach purpose and the information is publicly available in the committee manuals at www.ala.org/alsc.
- Keep in mind that you are gathering opinions from others and keep your own comments at a minimum, especially negative comments, which will be remembered more readily than positive comments.
- Use sensitivity and positive frameworks when discussing material that you personally don't consider strong.
- Be careful to not publicly dismiss a book.
- Try to avoid entering into discussions in which two eligible titles are being directly compared. This has the tendency to suggest that the committee is considering each title against the other. When titles are taken individually, or as a large group, it is easier to establish context. Allow points of discussion to arise naturally in conversation rather than soliciting comparisons between titles. Set the context before discussion on any particular title. For instance, "Remembering that as a committee member I have to consider and compare all eligible titles, I am interested in reader response to Title A."
- Only express your own personal opinion and be clear that you are not speaking on behalf of the committee. Use "I" rather than "we."

What about Mock Award discussions?

- Committee members are allowed, and even encouraged, to participate in local book discussions, especially with children, but they must be vigilant in maintaining confidentiality of any committee proceedings while also ensuring separation from the selection of, discussion of, and voting on materials eligible for the award on which they serve.

- In summary, while committee members are encouraged to participate in book discussions, members are NOT to participate in mock elections. A committee member may observe the discussion at a mock discussion, but should not themselves discuss eligible titles or vote.
- If a committee member is required to hold a mock election as part of their employment, members should discuss this with the Chair, just as they should discuss any other uncertainties regarding book discussion with the Chair and the PGC.

I was on the Caldecott Committee more than 20 years ago. Can I talk about that now?
No. You may discuss your own opinion of that year's books, but not those of other committee members, and you cannot reveal any details of the decision-making. This protects the freedom of committee members to speak without reservation in committee deliberation, knowing that no one will EVER discuss their comments or opinions with anyone who was not on that committee.

How is the four-year waiting period determined between service on the Batchelder, Caldecott, Geisel, Newbery, Sibert, Legacy, or Notable Children's Books Committees?
The four-year period shall begin from the last year of the term of service regardless of length of term and will follow the Olympic model. For instance, a member serving on the 2018 Newbery Award Committee may not serve on any of the committees indicated above until the 2022 committee. In February 2018, the ALSC Board approved an operational practice that allows for the four-year period to be suspended in the event that an emergency, mid-year replacement has to be made. This will provide the appointing officer the necessary flexibility and a greater pool of experienced candidates.

Additionally, the appointment to a Chair position may occur within the four-year period to ensure qualified leadership. However, it does not work in reverse. A prior Chair may not be appointed to a member position within the four-year period.

Revised April 2018; abridged here in March 2023 to reflect specifically Book Award Committees. The complete document can be found here:

https://www.ala.org/alsc/aboutalsc/governance/alsc-handbook-organization

Reading Lists

General Reading List

The following list may be helpful to members in reviewing criteria and understanding various aspects of the evaluation of children's literature.

Derman-Sparks, Louise. “Guide to Selecting Anti-Bias Children's Books.” Social Justice Books: A Teaching For Change Project, 2016. Defines biases and how to identify and better evaluate children's literature.

“Diversity Resources.” *Cooperative Children's Book Center*, School of Education, University of Madison, Wisconsin. Accessed 5 January 2023. Resources addressing cultural competence, critical thinking, and content review. Continuously updated.

Horning, Kathleen T. *From Cover to Cover: Evaluating and Reviewing Children's Books*. New York: HarperCollins, 2010. The gold standard in how to review and evaluate children's books.

Hunt, Peter. “How Not to Read a Children’s Book.” *Children's Literature in Education*. Dec 1995, Vol. 26 Issue 4, pp 231–240. Hunt looks at how adults versus children view books, specifically contrasting Kenneth Grahame’s *The Wind in the Willows* with Enid Blyton's series “The Famous Five.”

Kiefer, Barbara Z., *Charlotte Huck's Children's Literature, Tenth Edition.* New York: McGraw Hill, 2009, relevant chapters. A textbook on children’s literature; covers the basics of evaluation and review.

L'Engle, Madeleine. “Is it Good Enough for Children?” *Writer (Kalmbach Publishing Co.).* Jul 2000, Vol. 113 Issue 7, p8. Argues that the quality for writing children books is similar with the quality in writing adult books, and the importance of respecting the child reader.

Lukens, Rebecca, *A Critical Handbook of Children's Literature, 9th Edition.* London: Pearson, 2012. A textbook on children's literature, useful for reviewing the basics of evaluation and review.

Parrott, K. *SLJ Diversity and Cultural Literacy, online course syllabus*, Summer 2016. A collection of articles, videos, and podcasts on cultural literacy, originally offered as part of an online course.

Smith, Vicky. “Considering the Criteria: Addressing Book Discussion Guidelines in the Twenty-First Century.” *The Horn Book*, October 2, 2019. A critique of commonly accepted book discussion guidelines, offering suggestions on how these guidelines might be modified to ensure discussions reflect the diversity of the populations we serve.

Stevenson, Deborah. “Finding Literary Goodness in a Pluralistic World.” *The Horn Book,* Sept/Oct 2006. Vol. 82 Issue 5, p 511–517. The article considers how to evaluate the “goodness” of a children's book when “good” is acknowledged to be a relative term.

Batchelder Award Suggested Reading List

Read books and articles about international publishing and translation:

Abós, Elena. “Translator: Trafficking Between Cultures.” *The Horn Book Magazine* 92, no. 3 (May/June 2016): 35–39. The article offers the author's insights about how translating books is very close to interpreting music. She mentions several books including Roald Dahl's *The BFG*, Laurie Halse Anderson's *Speak*, and Elvira Lindo’s *Manolito Gafotas* (*Manolito Four-Eyes*).

Alter, Alexandra, “Shining a Spotlight on the Art of Translation.” New York Times, 2022. Feature article on translator Jennifer Croft, who co-wrote an open letter with Mark Haddon urging publishers to name translators on the cover. The letter drew wide attention and signatures from leading authors.
https://www.nytimes.com/2022/02/11/books/literarytranslation-translators-jennifer-croft.html?unlocked_article_code=1.5U0.-CMd.OewWdyJdIVkx&smid=url-share

Beuchat, Cecelia and Carolina Valdivieso. “Translation of Children's Literature: Inter-Cultural Communication.” *Bookbird* 30*,* no. 1 (March 1992): 9–14. Stresses the importance of the translator transmitting cultural information in literary translations. In addition, there are many observations included here that will help to hone one’s critical skills for evaluating translated children's books.

Esposito, Veronic. “Translation's Trends and Blind Spots.” *World Literature Today* 94, no. 1 (Winter 2020): 10–12. The first of a four-part series (Winter through Fall 2020), this article features interviews with emerging translators who are reshaping the translation field.

Goldsmith, Annette Y., Marc Aronson and David Jacobson. Building a Global Youth Literature Collection 101. Funded by a 2023 ALA Carnegie-Whitney Grant, this website supports U.S. librarians looking to add international titles for young readers. Its Hub page offers key sources of background information and a list of some translators of children’s literature, which links to interviews with them.
https://globalyouthlit.org/
https://globalyouthlit.org/hub-page/hub-homepage/

Hirano, Cathy. “Eight Ways to Say You: The Challenges of Translation.” *The Horn Book* 75, no. 1 (January/February 1999): 34–41. The translator of the 1997 Batchelder Award book *The Friends* (Farrar) discusses the challenges translators face when they go beyond purely mechanical translations.

Lepman, Jella. *A Bridge of Children's Books.* Translated by Edith McCormick. 1969. Dublin: O'Brien Press in association with IBBY Ireland and USBBY, 2002. A classic work by the founder of the International Youth Library and the International Board on Books for Young People (IBBY) chronicles her life devoted to encouraging international understanding through children’s books.

Literary Translation Model Contract (the Authors Guild) conveying that the translator of a literary work should be named on both the title page and the cover.
https://authorsguild.org/resource/translation-model-contract/

https://go.authorsguild.org/translator_contract_sections/11

A Model Contract for Literary Translation (PEN America) conveying that the translator of a work of literature should be named wherever the author is named. https://pen.org/a-model-contract-for-literary-translations/ (section 11)

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Yamazaki, Akiko. “Why Change Names? On the Translation of Children's Books.” *Children's Literature in Education* 33, no. 1 (March 2002): 53–62. Argues that translation is most challenging when children have the least knowledge of and experience with the culture from which the text originates. Explores the practice and effect of changing personal names in translated children's books to make them seem less foreign.

Yokota, Junko, William H. Teale, and Bernadette Dwyer. “Striving for International Understanding Through Literature.” *Reading Teacher* 70, no. 5 (March/April 2017): 629–33. Highlights research and research-to-practice at the international level to bring global best teaching practices to the forefront. Topics include international literacy instruction, international professional development, global literacy initiatives, global partnership and

collaborative projects between schools and educators, best practices in literacy globally, and advocacy.

Read background articles about Mildred L. Batchelder and the Batchelder Award:

"Batchelder Award Revised to Recognize Book Translators." *American Libraries* 53, no. 6 (June 2022): p 13. Summarizes changes to the Batchelder Award criteria with regard to the recognition of a book's translator(s).

Bird, Betsy. "What Good Are Windows and Mirrors When the Windows Just Look at Your Own Back Yard?" *A Fuse 8 Production* (blog). *School Library Journal.* July 5, 2016. https://afuse8production.slj.com/2016/07/05/what-good-are-windows-and-mirrors-when-the-windows-only-look-at-your-own-back-yard/

Imdieke, Sandra and Monique leConge. "From Thieves to Hens: The 2003 Batchelder Award and Honor Books." *Children & Libraries* 1, no. 3 (Winter 2003): 12–14. Although this article deals specifically with the 2003 award winners, it includes good background information on the history of the award, as well as a sidebar of comments by Batchelder Committee members, discussing what it was like to be a member of the committee.

Joels, Rosie Webb. "Weaving World Understanding: The Importance Of Translations in International Children's Literature." *Children's Literature in Education* 30, no. 1 (March 1999): 65–83. After providing a concise overview of internationalism in contemporary children's literature, Joels makes a strong case for children's books in translation, using past winners of the Batchelder Award as examples.

Nist, Joan. "Cultural Bonds and Serious Themes in U.S. Translated Children's Books: A Study of the First Twenty Years, 1968–1987, of the Mildred L. Batchelder Award." *Bookbird* 26, no. 4 (November 1988): pp 5–9. Analyzes the first two decades of Batchelder Award winners, noting that the majority of them are serious historical fiction titles originating in Western Europe.

Silvey, Anita. "Two Beautiful Daughters." *The Horn Book* 67*,* no. 5 (September/October 1991): 516. On the occasion of Mildred Batchelder's 90th birthday, Silvey's editorial pays tribute to her career and makes a passionate plea for more international literature.

Sutherland, Zena. "Mildred L. Batchelder, 1901–1998." *The Horn Book* 75, no. X (January/February 1999): 100-102. An obituary that truly captures the personality and spirit of Mildred Batchelder and includes a retelling of the famous skinny-dipping story that she liked to tell on herself.

Verbeten, Sharon. "Not Lost in Translation: Batchelder Gets Noticeable Boost This Year." *Children & Libraries* 20, no. 4 (Winter 2022): 8–9. Offers information on the 2022 Batchelder Award winner *Temple Alley Summer*, originally published in Japanese as *Kimyōji Yokochō no Natsu*. Includes a chat with the publisher and notes the new criteria that Batchelder Award books must name the translator on the cover or title page.

Read as many previous Batchelder Award winners as possible. This will help you acquire a sense of the distinctive flavor of outstanding translated books from earlier years.

Past Award Winners

For a complete list of past Batchelder Award and Honor books, please visit the ALSC website.

Documents Specific to the Batchelder Award

Concerning the Batchelder Award

"The Mildred L. Batchelder Award"

January 1967

The Children's Services Division has a brand new project—The Mildred L. Batchelder Award. This award, in the form of a citation to an American publisher, is intended to encourage international exchange of quality children's books by recognizing publishers of such books in translation here. At the same time it honors one whose work for children's librarianship and literature at the national level over three decades has international and lasting effects. The first Mildred L. Batchelder Award will be given in July, 1968.

The idea for the award was proposed by Eleanor Burgess, Head of Children's Work at the Grand Rapids, Michigan, Public Library, right after the CSD program meeting at the Detroit ALA conference, July, 1965. She shared the enthusiasm of others at that meeting for Miss Batchelder's report of her investigation of foreign children's book publication and exchange during her five-months' sabbatical visit to eleven countries. (For an account of this visit, see "A Travelogue," *TON,* June, 1965.) At this CSD program Miss Batchelder pointed to the need for greater exchange of children's books around the world. Her talk served as a basis for an article published in the January, 1966 issue of *ALA Bulletin* in which Miss Batchelder wrote, "To know the classic stories of a country creates a climate, an attitude for understanding the people for whom that literature is a heritage. When children know they are reading in translation the same stories which children in another country are reading, a sense of nearness grows and expands. Interchange of children's books between countries, through translation, influences communication between the peoples of those countries, and if the books chosen for traveling from language to language are worthy books, the resulting communication may be deeper, richer, more sympathetic, more enduring. I accept and believe in these assumptions."

Because this statement expresses a philosophical commitment generally shared by librarians who work with children in public and school libraries, the idea for the Mildred L. Batchelder Award was enthusiastically approved by a quorum of CSD Board members at the Detroit Conference. A committee was appointed to work out the details for the Award which were approved by the ALA Awards Committee, and by ALA Council in executive session at New York, July 15, 1966. Helen Sattley served as Chairman of the Mildred L. Batchelder Award Committee through the Midwinter meeting, 1966, when Carolyn Field assumed the Chairmanship. The members who gave so unstintingly of their time and thought to the formulation of an award which would not only honor Miss Batchelder in a way which expresses her deep and abiding concerns but also furthers an important effort of CSD are: Augusta Baker, Eleanor Burgess, Carolyn Field, Ruth Gagliardo, Virginia Haviland, Anne Izard, Rosemary Livsey, Barbara Moody, Helen Sattley, Sara Wheeler, Marian Young, and Winnifred Crossley, ex officio.

The terms of the award are as follows:

1. The award will be made to an American publisher for a book considered to be most outstanding of those books originally published in a foreign language, in a foreign country, and subsequently published in the United States during the calendar year

preceding the appointment of the Mildred L. Batchelder Award Committee.

2. The award, in the form of a citation, will be made annually, unless the committee appointed to make the nomination is of the opinion that no book of that particular year is worthy of the honor, whereupon the award is withheld for that year.

3. The selection will be by the membership of the Children's Services Division from a slate of three to five books nominated by a Mildred L. Batchelder Award Committee appointed annually by the President of the Children's Services Division and consisting of five members. "Children's book" herein is to be interpreted as any trade book (including picture books) for children between and including the pre-nursery age level and the eighth grade.

4. The usual deadline for nominations is at the membership meeting of the Children's Service Division at the Annual Conference of the American Library Association of the year following the appointment of the Mildred L. Batchelder Award Committee and subsequently published in the November issue of Top of the News. Membership ballots, to be marked with the Newbery-Caldecott ballots, are due early in January of the following year, so that the ballots may be counted and announcement plans finalized at the Midwinter Conference following the Annual Conference at which the nominations were announced.

5. Release of the election results will be prepared by the Committee for a March public announcement and for inclusion in the spring library and educational journals.

6. The award will be presented to the publisher who has won the award, or a designee of the publisher, at the membership meeting of the Children's Services Division during the Annual Conference by the president of the Children's Services Division.

The Mildred L. Batchelder Award will, it is hoped, encourage more American publishers to seek out superior children's books abroad for translation and publication here so that exchange and reading of books for children published in various lands will be stimulated, and International understanding will be given additional strength and impetus.

SARA H. WHEELER**,** Past President of CSD

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"Report of Ad Hoc Committee to Review the Terms of the Mildred L. Batchelder Award"

January 1970

The committee met on Wednesday, December 10, 1969, to discuss the terms of the Batchelder Award. We had reports from Helen Canfield and Virginia Haviland, two previous Chairpersons of Mildred L. Batchelder Award Committees. We also had a detailed report with suggestions from Lillian Gerhardt and Janet Strothman, both of whom are members of the 1970 Mildred L. Batchelder Award Committee. Our committee studied these reports and discussed them along with our own ideas. The following report is a result of the Ad Hoc Committee's deliberations:

There are two possibilities for a book to be considered eligible for the Award. First, the American publisher receives a book and a resume, but the latter is not a completed translation. The American publisher does not, as a rule, have access to original reviews unless they are in *Bookbird* or unless the original publisher includes them with the book. This is unlikely and especially so if the book has not received uniformly good reviews. Therefore, the American publisher must rely on a reader and must approach the book as one would approach an original manuscript. Secondly, the book can be a joint commission. An English publisher and an American publisher can translate and publish together. It should be clear that this is a joint venture. A book already translated in English and read for the first time in English translation should not be eligible for consideration.

Definition of good translation:

The book should be in good, readable standard English—not stiff and stilted. It should retain the flavor of both the background and characters of the original work so that, when reading the book, one should realize that it came from another country. Where possible, the mood of the original language should be retained. The book should not be Americanized. If the original book is about another land and people other than its own, the translation should retain the viewpoint of its original author. Since, it will often be impossible for the committee to read the original, the committee members must use their own best judgment. The American book should not be an abridgment or condensation of the original. The same book selection standards should be used as would be used in judging any book for children. It is interesting to note that very often the best translation is that made by the person who speaks English as a first language. Our committee feels that there should be recognition of the fact that some languages are much easier to translate than others and so are less challenging to the American publishers.

When the committee reaches the point in its deliberations where a group of more than five books remains to be considered, publishers should be asked to submit detailed information about the translations and the translators. A form letter should be sent to these publishers which would incorporate the following points:

1. The form in which the original book was submitted to American publishers and by whom.

2. The source of the evaluation that led to the decision to publish.

3. The name and qualifications of the translator.

4. Is this a co-publication with another publisher in another English-speaking country?

5. Is this a complete translation, with necessary editing or is this an abridgment or condensation?

6. Further details, if any.

This Ad Hoc Committee wishes to make recommendations concerning the committee itself. The members should have book knowledge and experience and therefore, this is not a committee for "training." The Chairperson should also have experience in the organization and management of a committee. He should schedule a sufficient number of meetings for full discussion of recommended titles. Membership on the committee should also guarantee attendance at these meetings. Appointment to this committee is an important assignment.

The above recommendations and suggestions are an attempt to clarify the problems faced by former committee members. These problems were procedural, administrative and those of interpretation. Therefore, the terms of the Award as adopted by ALA Council on July 15, 1966 should remain unchanged. The recommendations and suggestions of the Ad Hoc Committee could be incorporated in a directive similar to the one given the Newbery—Caldecott Committee members.

Respectfully submitted,

Augusta Baker, Chairperson
Jean Karl
Kathleen Sheehan

cc: Ms. Tarbox
Ms. Jinnette
Ms. Ledlie
Ms. Karl
Ms. Sheehan

January 19, 1970

"Changes to the Batchelder Award"

October 2018

Last month, the Board of the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA), voted to change the terms and criteria of the (Mildred L.) Batchelder Award in response to recommendations from the Batchelder Award Evolution Task Force. The terms and criteria (view them here on the ALSC Website) have been adapted to meet the changes in children's publishing since the establishment of the award in 1966. The purpose of the Batchelder Award, a citation to an American publisher, is to encourage international exchange of quality children's books by recognizing United States publishers of such books in translation.

Going into effect immediately, the new terms of the award state: "The Mildred L. Batchelder Award shall be made to an American publisher for a children's book considered to be the most outstanding of those books originating in a country other than the United States and in a language other than English." Specifically, these terms encompass traditionally translated books (originally published in a language other than English in a country other than the United States and subsequently published in English the United States) as well as non-traditionally translated books. This includes, but is not limited to, books translated first in other countries, books written originally in another language but previously unpublished, and books originally published in a different format and language; e.g. a selection from an anthology.

Regarding the award criteria, the definition of "substantial" text has been revised to acknowledge that text should be the most prominent aspect of the book. The criteria now states that: "Primary attention must be directed to the text. 'Substantial text' means this is an award for translation and the text is the main consideration for the award. Illustrated books should be considered only if the text is as prominent and important as the illustrations." Additionally, the award criteria has been amended to include folklore, a genre of literature previously ineligible.

Other changes to the award include modest, but important, modifications to the committee manual which will be revised by the end of the year. For example, "Language other than English" or "non-English language" will be substituted for the problematic term "foreign language" because the term "foreign" can create otherness or convey exoticism. These minor changes speak to the Board's charge to the Batchelder Evaluation Task Force to consider how the award aligns with the Core Values of ALSC, especially Diversity and Inclusion. Collectively, the approved changes affirm the prominence of the Batchelder Award, and importance of translating outstanding books for children in today's global society.

Tessa M. Schmidt
Chair, 2019 Mildred L. Batchelder Award Selection Committee

Posted October 5, 2018, at *https://www.alsc.ala.org/blog/2018/10/changes-to-the-batchelder-award-and-call-for-submissions/*

Concerning Mildred L. Batchelder and Translations

“The Hazards of Translation”

By Margaret K. McElderry, December 1973

World War II disrupted, among other things, the normal flow of information from country to country, the cultural exchange of art, music, and books. Channels of communication were cut off, and national energies and resources were, of necessity, directed toward an all-out war effort. As a result, when the war was over, there was a great hunger for knowledge about what had been happening elsewhere. In the United States we were eager to know about books that had been published abroad—often under extraordinarily difficult circumstances—and the same kind of interest was evident in other countries. Thus began a period when books from other lands were eagerly scanned by publishers, and many were chosen for translation and publication both here and abroad.

But with the Vietnam war era and with the gigantic and rapid upheavals and changes in our way of life, we in the United States shifted our focus from the broader one that had existed for many years after World War II to a much narrower one. We began concentrating on ourselves, trying to understand what was happening and why, how we could define and begin to solve our problems. Naturally, this shift in focus has greatly affected the publishing of books for children. From a period of abundant translation of books from abroad, we have moved to a time when only the most outstanding books are accepted for translation and publication. Many charming stories that reflect life in other countries and that would broaden young readers' horizons if they could read them are casualties of this shift in emphasis. American children, as librarians tell me again and again, are becoming more difficult all the time to interest in books about other lands. They want to read about the here and now of the United States. In time, this trend will shift again. Such phases of changing interest are constantly with us, but it makes translations riskier now than before—and they were always risky enough.

Some editors and publishers, no matter what the climate of interest, have eschewed translations as a matter of policy because of the risks involved. Consider for a moment the hazardous pattern of a translated book. An editor in this country rarely knows more than one language; so when a foreign book is received, he or she must send it out for a report. It’s a real trick to find a reader totally conversant with the foreign language who is also a judge of literature, to say nothing of children's literature, and who has as well a particular knowledge of children’s books and reading in the United States. Since any one reader seldom combines all these qualities, an editor usually has two—or better three—readings made before reaching a decision. If they are sufficiently convincing, he or she then decides to publish. The next hazard is the translation itself, with the editor again totally at the mercy of the translator's integrity. Because the editor is always one step removed, as it were, from the material, making decisions not on his or her own knowledge but at second hand, one understands the position of the publishers who say thumbs down on translations.

Thank goodness, there *are* editors and publishers who believe in the absolute necessity of a continuing exchange of books between countries. It is, in my opinion, a responsibility on the publishers’ part to try to make the best books from other parts of the world available.

There are two broad categories to be considered in translations—picture books and books with a considerable text. Since nonfiction is much less frequently exchanged between countries, I am referring only to fiction. In the case of picture books, the illustrations are the first thing to be

considered by an editor. If they are truly outstanding, they should be made known to children everywhere. The editor then turns to the accompanying text. Is it equally distinguished and successful? All too often the text is weaker than the pictures, and one gets the feeling it was simply manufactured in order to permit an artist to make lovely pictures. That is always a great disservice to the artist, for the book that results is not an integrate~whole. Sometimes, though it is rare, a new text can be written directly in English which, though based on the original idea, is much more successful than a translation of the second-rate text in the foreign language.

This was the case in a book that I published in 1960**.** *Chendru* (Harcourt) was written originally in Swedish by Astrid Sucksdorff, who—while she was living in India — had made remarkable full-color photographs of a boy and his pet tiger. Mrs. Sucksdorff's gift lay more in photography than in writing, and when Collins, the English publisher who originally undertook to bring out the book in the English language, faced the problem of translating the text, they decided—and I agreed on behalf of the American edition—to ask William Sansom, a well-known English short story writer and essayist, to write a new version. He did, and the text is worthy of the brilliant photography.

In books for older readers, the quality of the original text is all important. There is no question of anyone writing an English version (though I'm afraid some so-called translators make more changes than they should because it is easier for them; and they get away with it). Occasionally, though it should always be done with the author's permission, a very skillful translator may tighten a book a little as he works on it, in effect doing a certain amount of editing that should probably have been done even before the book was originally published. In my own experience, this kind of tightening was done very successfully by Marie Ponsot, an American poet in her own right, who translated two excellent books by the French writer Michel-Aim~ Baudouy—*Old One-Toe* (Harcourt) and *More Than Courage* (Harcourt). But with a writer like Margot Benary-Isbert—whose first book to be published in the United States in translation, *The Ark* (Harcourt), won a firm place for her in our literature—there was no question of editing and tightening the translation. Her writing did not require it. Fortunately, her English was good enough so that she could read the translation and make helpful suggestions, a situation that rarely exists.

I'd like to give one more specific example of a translation project—a book I published in the fall of 1973—because it demonstrates a rather special set of problems, perfectly fascinating ones, actually. The book is *It's Raining Said John Twaining:* A *Collection of Danish Nursery Rhymes* (A Margaret K. McElderry Book, Atheneum), edited, translated, and illustrated in full color by that remarkably gifted artist, N. M. Bodecker, Danish-born, but an American resident for over twenty years. As a child, he learned some wonderful old rhymes from his Danish nurse. (She is now a very old lady, and the book is dedicated to her.) When his own sons—three of them—were small, he wanted them to know the rhymes, too; so he decided to translate them into English for the boys. In some instances, because verse is the most difficult form to translate, he had to alter the original rhymes to make them good English rhymes. Years later, he painted wonderful pictures to go with them so that other children might enjoy the work.

An English publisher (Macmillan), a Danish one (Gyldendal), and a Swedish one (Rabén & Sjögren) printed their editions of the book with ours. The book, originally scheduled for printing in Hong Kong, was finally printed in England, because the prices in Hong Kong shot up too high after color-proofing the book there. Of course, there was no problem about the text for the English edition. Macmillan used Mr. Bodecker's original English text, but in Denmark and Sweden there was a real problem. Mr. Bodecker's pictures are very detailed and were designed to go with his English version of the old rhymes Therefore, in some instances, it was not possible for the Danish publisher simply to use the original Danish verse. Where Mr. Bodecker

had had to write a new version of the rhyme in order to make it work in English, the pictures did not quite fit the details of the original Danish verse. Eventually, the Danish publisher found a well-known Danish poet who fell completely in love with Mr. Bodecker's illustrations. Months later, he appeared in the Gyldendal offices with new poems in Danish, based on the old rhymes, that go perfectly with the pictures. The same thing happened in Sweden. Rabén & Sjögren showed the pictures to a poet who was enchanted with them and wrote new versions in Swedish, when necessary, as well as translating the others. I doubt many books will equal this one's complex history—but everyone is happy now, and we are all thankful that Mr. Bodecker's old nurse lived to see the book!

When the translation of a fine book is successful and the book puts down strong roots in a new country, the rewards of originating the translation are, as for anything difficult of accomplishment, extremely rich. How much poorer our literature would be if no one had ventured to transplant Astrid Lindgren's *Pippi Longstocking* (Viking) from Sweden to the United States, Hans Baumann's *Caves of the Great Hunters* (Pantheon) from Germany, Collodi's *Pinocchio* from Italy, Saint-Exupéry's *The Little Prince* (Harcourt) from France—to name only a handful of the books that now belong as much to American children as to the children of foreign lands. Translation must—and will—continue to be undertaken, but the wise publisher's motto must be: Proceed with Caution at Your Own Risk.

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“Children’s Books in Translation: Some of America’s best-loved children’s books were originally written in another language in another country”

By Mildred L. Batchelder, January 1979

It does not matter to children whose native language is English that Heidi or Pinocchio or Don Quixote or Nils or the Moomins or Pippi Longstocking or the Little Prince or Rapunzel or the Bremen Town musicians are characters from stories that were originally published in a language they cannot understand. But it does matter to a culture, our culture, and a country, our country, that children through these and many other translated books in libraries and bookstores have access to some of the same stories read by children in other countries. This is especially true for American children who grow up where country boundaries and oceans make it very different from European countries, many of which are separated not by geography but by language and culture.

Through translated books, children come to know the books and stories of other nations and thus make a beginning toward international understanding, toward sharing experiences with children who speak and read other languages. Over many years, a considerable number of children's books, especially from European languages, have been translated and published here, and many have been favorites for generations. We are grateful for the wonderful foreign books of earlier years, which our children love and which are known to them only through translation. We must wonder whether there are not many excellent foreign children’s books of recent years that, translated and published in America, would further increase the opportunity for our children to share through stories some feeling of other cultures and people.

Admittedly, there are many problems in publishing translations. The first is identifying and selecting books for possible translation and publication in the United States, or in any country. How can publishers and children's book editors see children’s books published in other countries that might be good candidates for translation and publication here? In our country, too few of us are skilled in languages other than our own. Publishers and editors usually have had to depend on literary agents and other secondhand knowledge of books before choosing them. With the advice of a literary agent or a “reader’s” recommendation, the decision whether or not to translate and publish a book begins. In addition to the normal costs of publication, translations involve numerous extra costs. To mention a few, payments must be made to the publisher and the author and the translator. And if the original illustrations are used, costs, and perhaps more problems, are added. How essential is the original art to transmitting the book to children of a different geography and language? For some books the illustrations in the original are an integral part of the book, and without them the impact of the author's book is reduced.

On the translator depends the quality of the book in its new form. Translators of children’s books need special skills and experience. It requires a dedicated and inspired translator to produce an excellent translation that transmits the author's style and tone and carries the author’s story with integrity to children at the intended age level. Assuming that the translator’s native language is the language into which a book is to be translated, and this is of first importance, he or she also needs an intimate knowledge of the language of the original book. Anthea Bell, a translator of many children's books into English says, “Any conscientious translator will of course stay as close to both letter and spirit of the original as possible, but especially in translating for children if a clash should arise, then the spirit of the work must take precedence. Any necessity for adaptation may vary from book to book, and from age group to age group, but I would rather—with the author's permission, needless to say—adapt, than lumber a text with footnotes.”

By the 1980s, there were opportunities for publishers to see books from countries throughout the world at the annual Frankfurt and Bologna book fairs. Each has extensive displays by publishers and others of books from many countries. Bologna shows children's books exclusively. U.S. publishers, editors, and literary agents, as well as some librarians, attend the fairs. Here books are easily seen, publication rights can be negotiated, and first steps taken toward sharing internationally a wide variety of children's books. Also, ever since its founding in 1949, the International Youth Library in Munich has been building a collection of children's books from all over the world, and it provides a place where editors, publishers, and agents can see and consider children's books for possible translation and publication. By now, IYL has a collection of more than 400,000 children's books.

In the U.S., even after a children's book is chosen, translated, and published, there are further problems before it reaches young readers. Editions of translated children's books may not be large. Publishing experience indicates they may not sell well. Then they are not in print and available for very long. In the twenties and thirties, publishers printed larger editions of children's books, and libraries could buy from publishers' backlists books that had been published several years earlier. Long since, extensive backlists have ceased to be economically feasible, so decisions to buy have had to be made promptly.

Librarians know that translated books for middle and upper grades must frequently be given special introductions. They may have an unusual setting or unfamiliar geographical or historical background and characters. Situations that are obvious to children reading the original book in their own language take for granted such references, but for children reading the story in another language, some explanation in the text or in the librarian's introduction to the book is sometimes needed.

With such considerations in mind, it is understandable that public and school librarians are cautious in buying translated books, waiting for dependable reviews or firsthand examination or a chance to read the book. If too much time elapses in this process, the book may already be out of print before it is ordered. The values that come when children in different countries and languages read the same stories are usually recognized. It may take imagination and patience, however, to open up for children the possibilities and excitement of reading good books in translation.

As U.S. librarians have become active in international library organizations, their interest in the quality and extent of recent translated books has grown. For thirty years as the representative of the children's librarians' organization within the American Library Association (ALA), I talked with the many children's librarians from other countries who visited ALA and went on to visit libraries in many parts of our country. We were interested in their libraries but also in their books, especially our books that were translated and in their libraries. The children's librarians in the U.S. for some years had a committee that made selected lists of U.S. books that the committee believed other countries should consider for translation and publication. The lists were sent to these visitors and to members of such organizations as the International Federation of Library Associations, the International Board on Books for Young People (IBBY), and UNESCO. This did not seem a satisfactory way to channel the suggestions of books in English that might be translated, and reciprocally, it did nothing to encourage the publication of recent outstanding children's books from other languages for English-reading children.

From the visits of foreign children's librarians and from my experiences on a sabbatical in 1964 in eleven European countries, talking with librarians and publishers, I became persuaded that we should emphasize learning what current outstanding foreign children's books were being

translated and published in our country and bring more attention to them. I was impressed with our need to promote these books. My intense interest in the field of foreign children's books through translation led, when I retired, to the establishment of an ALA award to recognize a U.S. publisher each year for choosing, translating, and publishing a children's book of merit from another country and language. The proposal for such an ALA award was made and accepted. It would be called the Mildred L. Batchelder Award and would be selected by a committee of the ALA Children's Services Division, now called the Association of Library Service for Children. Announcement of the publisher to be honored and of the book selected is made each year at the ALA midwinter meeting and presentation is made at the ALA summer conference. The first Batchelder award went to Alfred A. Knopf for the translation of *The Little Man* from the German of Erich Kästner and was given at the 1968 ALA conference. In January 1988, the latest award was announced; it was given to Margaret K. McElderry Books for the translation of Ulf Nilsson's Swedish book, *If You Didn't Have Me.* Illustrating the problem of the limited period for which translated children's books remain in print is the experience of the twenty-one books whose publishers have received the award. Nine are out of print, and four are available in paper binding. Only nine are still in print in the form in which they were originally published. Seventeen publishers have received the award, three of them receiving it a second time. No award was given in 1978, although in 1979 winners were announced for both 1979 and 1978.

Existing hand-in-hand with the translated book is the book in its original edition. In American children's libraries, it is very desirable to include some children's books in languages other than English even when neither children, librarians, nor teachers read those languages. Choosing and obtaining appropriate foreign books for U.S. children's libraries has become easily possible since 1972 with the foreign children's books lists selected by committees of the ALA Association for Library Service to Children and published in the ALA *Booklist.* At first appearing only occasionally, they have become nearly monthly. Over the entire period, lists from twenty different languages have been printed. For some languages for which there is a demand in some parts of the U.S., additional lists have appeared. There have been nineteen lists of children's books in Spanish, six each in German and Chinese, five each in French and Japanese, four in French Canadian, and three in Slovenian. Sources for purchasing the books are always given. It is a welcome development that through these lists good foreign language children's books, perhaps some of them translations of books American children know well in English, can be obtained for children's libraries.

Seeing what other languages look like in print may make the experience of reading translated books more inviting. And how exciting when a visitor or parent or teacher or classmate can read one of them! Seeing books in French, German, Italian, or Japanese can also arouse curiosity and perhaps stir a wish to read and speak another language sometime in the future. Our financial markets are finding they must become global in today's world. So, too, children need to begin early to feel their relationships to children throughout the world. Translated books can begin to bridge the gap.

Mildred Batchelder was the Executive Secretary of ALA's children's and young adult librarians' organizations for thirty years. This essay is drawn in part from a talk she presented at the Third Pacific Rim Conference on Children's Literature in 1986 in Los Angeles. Proceedings of that conference will be published by Scarecrow Press, Metuchen, NJ. The statements by Anthea Bell can be found in her article, "Children's Books in Translation," Signal, *January 1979 (Thimble Press, Strand, Gloucestershire, England). Reprinted with permission from the Five Owls, an online children's book review service and journal for librarians, teachers, and parents.*

“Translation: The Editor’s Viewpoint”

By Elizabeth D. Crawford, Fall 1981

First of all, I'd like to tell you how pleased and appreciative we are at Morrow Junior Books to be the recipients of the Mildred Batchelder Award for *The Winter When Time Was Frozen.* A pat on the back is always nice, especially when it comes from a group of people we make a great effort to please. But when the pat is given for publishing a good book in translation, it is especially gratifying—for publishing translations is fraught with uncertainties all along the line. They require extra care, and often their reception is disappointing, particularly if you consider that the decision to publish has been weighed with more than usual concern. When you share our enthusiasm for a book and demonstrate it this way, it’s just lovely. So, on behalf of all of us involved, thank you.

Much has been written and spoken about how translations get to be published here. As I was casting about for some fresh ground to explore with you, I was struck by the thought that probably the basic reason we editors are tempted by foreign books is that they are exotic—different from what we find at home. I don’t for a moment discount the importance of making our young aware of and understanding of the best of other cultures—but I think perhaps the consideration of the value occurs to us only after our roving eye has traveled to the foreign publishers' lists and been riveted by something that we fall for and would love to try out here. And yet, this same exotic quality is often what seems to stand in the way of a book’s ready acceptance by American readers. The more “foreign” it is, the harder it is to induce young people to read it and the more difficult to induce people to make it available to them. This neat little paradox makes us examine each translation prospect very, very carefully. The questions we must ask ourselves, both when acquiring such books and also in the editing of them, are (a) Does this book offer the American reader an experience he or she can't find in a book originating here? and (b) If it does, is that experience presented in a way that will invite our readers to share it?

How one answers these questions varies with editorial taste, of course, and when it comes right down to cases, the answers don’t fall so neatly into the proper categories. Very often we are not able to evaluate the book under consideration for ourselves but must rely on other people’s judgment as a basis for decision. If an editor can read a foreign language well enough to get the sense of a story, it's a great help, but even those of us who are lucky enough to be able to do that in one language are helpless when it comes to all those others we don’t know. We must rely on the reports of trusted readers. The best situation is when you have worked with one person over a long period of time and a number of reports. Then you get a sense of how your reader reacts and thinks and can interpret his or her report accordingly. But still, this secondhand system is rarely as good as being able to read a proposed book yourself or to be able to discuss it with your colleagues.

The Winter When Time Was Frozen was brought to our attention by a visitor from the Netherlands because the book had won the Golden Stylus, the Dutch children's book award that equates with our Newbery. With the book was a summary and evaluation by Maryka Rudnik. We knew Maryka—she and Raphael had translated Tonke Dragt’s *The Towers of February* for us — and we knew her to be an excellent critic and to possess a wonderful feeling for the texture and nuance of language. So we were disposed to believe her when she said this was a fine book. But all the same, we turned to our trusted adviser, the late Richard Winston (through whom we knew Maryka in the first place), to see how the work stacked up against all the others we had sent him over the years. His enthusiasm made us go forward. Dick said *no* more often

than he said yes, so a *yes* weighed very heavily indeed.

Once we decide to publish a book and the arrangements are worked out with the foreign publisher, the next hurdle is to find a translator. In this case, a pair of good Dutch translators were already interested in the story—if only they were free. And luckily they were—or at least enough so that we could work out a schedule that would satisfy us both. We always try to fit extra time into the publishing schedule for translations because they take much more work in the office than the usual English-language manuscript. No matter how good the translation is, there is a great deal of close work on the text, with conferences between editor and translator and often the author too. In this case we were most fortunate that the Rudniks were living in this country so that we could work back and forth more easily than if they'd been overseas, but there was still correspondence with the author, for which time has to be allowed. Then too, when a book originates in this country, a number of people on the staff will have read it, often before it is even under contract. Not so with a translation. So all the usual preparations for launching a new book are compressed into a very short space of time: catalog copy to be written, jacket copy, an artist to be commissioned for a jacket—which means a manuscript for him or her to read — and the subsidiary rights and marketing people want something to read too. You can just imagine what it must be like, with everyone clamoring for information and copy and then, when the editor finally gets to read the book herself, she finds it doesn't quite live up to her expectations! Sometimes it even seems wise to try to get the author to add some new material or to allow changes. However, in the case of *Winter,* we were *not* disappointed; the book was *very* long, though, and we did drop one chapter (the author's suggestion) to help us publish it at a reasonable price.

Then the fun begins. What we always hope for is a fluent, euphonious translation that never betrays a flicker of "foreignness" in usage or speech rhythms but still conveys the full flavor of that different experience that made the book seem worth translating in the first place. If one has read the original, it can come as a rude shock to see the story in naked English, unglamorized by the excitement of reading and understanding a foreign language! But the rude shock may also be because the translation does not sound like the book one has read. The translator may have put in a few words, have slightly changed the word order, or chosen big words when the author used small ones, and it all goes to change the cadence, texture, and style of the original. Even such a minor alteration in construction as "Now I must get home quickly," changed from the more literal "Now I must hurry home," if done repeatedly, will convert the author's style from a tight, direct one to a wordier and possibly less effective one. And the book thus translated is not the same one the author wrote.

Obviously, this sort of attention to text is only possible if one reads the originating language, and it has its pitfalls too—it's dangerously easy to fall into the trap of retranslating just because one would have done it differently oneself and also, if one is looking very hard at the original all the time, it's possible to forget to "hear American." If one doesn't read the foreign language involved, the work goes along faster, but it is still almost a matter of reading aloud to oneself to be sure it all sounds right, as well as trying to catch anything that our readers will not understand.

Although we don't want our foreign books to sound too exotic, we no longer go to the lengths we used to to Americanize them. We permit foreign foods, currencies, even foreign names if the American tongue and eye can deal with them. In British books we no longer carefully convert all lifts to elevators, all ironmongers to hardware stores. Of course, if the translator is British and translating for an American publisher, the case is different. Then we *do* convert to American idiom. No matter how carefully that translator may have attempted to adapt for the American

audience, there are going to be some usages that sound English. I usually notice it most in the speech rhythms—for instance the way the British use “then” to fill out a sentence. We would say, “Are you going now?” and the British translator might say “Are you off, then?” or “What's this all about, then?” and we’d say, “Okay, what’s this all about?” Small points, to be sure, but if the book is full of such small points, it will sound foreign.

It's all stimulating and great fun, and when the book is out and someone says they like it and see in it the qualities that made you want to publish it, it’s the greatest feeling in the world! But of course, high praise is *not* always forthcoming. Sometimes one can understand the reasons, even perhaps agree—sometimes not. What does get under the editorial skin, however, is to read negative comments about the translation itself that are unsubstantiated by any evidence or any suggestion that the critic is particularly knowledgeable about the original. In such instances, we must conclude that the reviewer is falling into the trap of prejudging the unfamiliar—pouncing on the exotic. We can all cite various occasions of irresponsible reviewing, and this kind wouldn't be worth special comment, except that translated books are an endangered species. They sell less well than indigenous books—even when they *are* highly praised and distinguished by awards (*Pulga,* by S. R. van Iterson, which won the 1973 Mildred Batchelder Award, is now out of print)—and they are more difficult to produce. As budgets shrink and costs go higher, editors become less willing to gamble and so do librarians. Those of us who publish translated books will certainly still be attracted to them, but we won’t be able to justify introducing them if there is barely an audience for them here. These books take extra work from librarians and teachers and reviewers, too. Not everyone is ready to taste the unusual dish on the menu. We editors are responsible for finding the tasty books, and you are responsible for spreading the feast. More power to you!

Ms. Crawford is senior editor of Morrow Junior Books. This article was originally presented as a speech at the Batchelder Award presentation held in Pittsburgh on April 2, 1981.

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“Mildred L. Batchelder, 1901–1998”

By Dorothy J. Anderson, Spring 1999

During her thirty years with the American Library Association, 1936–1966, Mildred L. Batchelder became a powerful leader in the world of library service to children and young adults. She exerted a national and international influence well beyond her roles as chief of ALA’s first divisions for school and children's libraries, and, later, as first executive secretary of its divisions for children’s and young adult services.

Batchelder saw her job at ALA as an opportunity to assess grass-roots needs, bring back ideas and solutions, and form connections with other agencies serving youth. It was a pioneer effort requiring a strong and far-sighted leader. Intelligent, persuasive, and sometimes formidable, Batchelder was equal to the task. She had a rare ability to see opportunities for service, to devise new ways to get a job done, and to enlist the enthusiastic support of other people. Her duty, as she saw it, was to identify, motivate, and utilize individual members. “You can get things done,” she always said, “if you don't care who gets the credit!”

Standing barely five feet tall and walking with canes later in her career, Batchelder nonetheless commanded immediate respect as she filled board rooms and auditoriums with the compelling resonance of her New England voice. She had a fast, creative mind and great determination. Not one to spend much time on nit-picky things, she saw the big issues and gave her energy to them.

Of her many major accomplishments, three stand out. First, she developed a world-wide network of relationships between professional people and organizations that benefit children and libraries. Second, she drew talented people into the professional service of ALA, pushed them to the limit, gave them credit, and at the same time facilitated the larger goals of ALA and society at large. Third, through constant promotion of better library services and materials, Batchelder sought to enhance understanding among people of different cultures, races, nations, and languages.

To accomplish these goals she used every means at her disposal: encouragement, persuasion, intimidation, guilt, cooperation, and hard work. “Mildred worked me to death,” said New York Public Library's Augusta Baker, “and I loved it!...Mildred made you feel passionate about your calling.” “Mildred broadened your vision,” said Carolyn Field, former head of children’s services in Philadelphia. “You’d come to ALA thinking about your own little corner of the world, and after working with Mildred, you’re thinking about the whole world!”

Batchelder made it her business to know everybody and everything. Ideas electrified her. She immediately sent off dozens of little hand-written notes to people around the world who might be able to implement them. Sara Fenwick told Batchelder once, “I’ve never picked up the telephone to call you with a question but that I've received not only the answer I needed, but a dozen other good ideas as well. I know these ideas stem from your excitement and fascination with the whole field!” Some of those exciting ideas concerned books for rural children, intellectual freedom, and audiovisual materials; later they addressed computers for libraries; services to preschoolers; services to poor, disadvantaged, and institutionalized children; selection tools; and historical collections of children’s books. Under her direction the Frederic G. Melcher Scholarship; the divisional publication, Top of the News; the film, The Lively Art of Picture Books; and the Jaycee’s program, Good Reading for Youth, were initiated and maintained.

After World War II, she urged the State Department to give leftover audiovisual equipment to libraries; solicited more than two thousand foreign children's books for display at the 1961 Seattle World's Fair; managed the Rockefeller grant that supported the International Youth Library in Zurich; and personally insisted that Virginia Haviland, and later other Children's Services Division and Youth Adult Services Division representatives, attend International Federation of Library Associations and Institutions.

Mildred Batchelder was full of enthusiasms. Of the scores of projects she shepherded to completion at ALA, few intrigued her more than the translation of foreign language children's books. Her grand European tour in 1961 paved the way for decades of continued interest in these books by publishers in the United States. The Mildred L. Batchelder Award keeps that legacy alive.

Batchelder's personality distinguished her from many leaders of her day. She was not afraid of power and she was not afraid of being disliked. She neither sought accolades nor lobbied for herself in any way. The cause itself was paramount. She judged vanity to be a waste of time. I remember the night in the 1960s when a formally-gowned Children's Services Division president queried Batchelder enroute to the Newbery-Caldecott dinner. "How do I look?" she asked. From her wheelchair, Mildred L. Batchelder snapped, "This is NOT about you."

Although a small figure against the dramatic backdrop of two world wars, the Great Depression, and the radical 60s, Batchelder was a giant in her vision of the world-wide impact of children's books. A Victorian, she was outspoken in areas such as race relations and the rights of women and children. In the early years of her ALA tenure, for example, Batchelder was outraged to find that a Children's Services Division keynote speaker, Charlemae Rollins, was forced, because of her color, to use the freight elevator in a southern hotel during the annual conference. Batchelder immediately contacted national antidiscrimination groups and eventually the ALA council voted not to hold conferences in the South until all conferees were assured equal respect and access to facilities.

Mildred L. Batchelder had an unshakable sense of herself as right. Even her friends were treated to doses of her fiery temperament. One said: "Mildred was a fascinating character, very aggressive, very creative...and she had a great and generous spirit which counterbalanced her impatience." Of herself, Batchelder said, "I'm not very graceful in putting up with slowness, and what appears to be stupidity from those who know better, or should know better!" In the middle decades of this century her forceful advocacy pushed children's services to the forefront of the profession and helped to bring the best library materials and services to generations of young people.

Batchelder was honored for her pivotal role in the direction and growth of library services to children and youth by the Grolier Award, which cited her judgment, her knowledge, her wit, and her persuasive national leadership. She also received the Constance Lindsay Skinner Award and honorary membership in the International Youth Library.

"One will not be able to move in this organization for the next forty years without walking in Mildred Batchelder's footsteps," said Mary Jane Anderson in 1981. "She developed the leadership that is taking us forward today." And for that we are all profoundly grateful."

Dorothy J. Anderson is a former assistant dean of UCLA's Graduate School of Library & Information Science. The above remarks are excerpted from her forthcoming biography, tentatively titled Mildred L. Batchelder & the Golden Age of Children's Services.
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Appendix B: Expanded Definitions and Examples

Introduction

The intent of this section is to shed light on the often difficult process of determining eligibility. This is not to be the end of the process, but the beginning of the discussion. Members are to be reminded that often eligibility decisions ARE difficult and do not have clear answers. Thoughtful evaluation among members is expected, and, in some cases, committees will need to use their best judgment and come to a consensus. However, it should be noted that in cases where there is a question, communication with publishers should be done by the Chair or PCG, with the assistance of ALSC staff if needed, not by individual committee members.

It should also be noted that the examples in this section may or may not apply to a specific award. Examples have been included for informational purposes and to shed light on the process of each committee.

Publication Eligibility Issues

Publication Date

Clarification

Ideally, a book has a publication date in the award year, is available for purchase in that year, and has a copyright date no later than that year. At times, however, a book will have a publication date that differs from the copyright date. If a book is published prior to its year of copyright as stated in the book, it shall be considered in its year of copyright. If a book is published after its year of copyright, it should be considered in the year of its publication. The intent is that every eligible book be considered, but that no book be considered in more than one year.

When considered logically, these stipulations make sense: Obviously, books that receive an award or medal should be available to the public. A book that is copyrighted but not yet published does not meet that requirement. For books that are published in a year but not copyrighted until the following year—something that tends to happen late in the year—it is worthwhile to wait until the book's official year.

Publication dates may initially be determined from the book itself, from the publisher's website, or from such sources as the Library of Congress online catalog at http://catalog.loc.gov or Amazon at http://www.amazon.com. Verification of publication dates, in cases where there is a question, should be done by the Chair or PCG, with the assistance of ALSC staff if needed, NOT by individual committee members.

Examples

Wait, Rest, Pause: Dormancy in Nature by Maurice Flinchum Atkins was published in 2019, but it had a copyright date of 2020. It was eligible for consideration in 2020 for the 2021 awards.

Text and illustrations from *The Year of the Rat* by Grace Lin were copyrighted in 2007, but the book wasn't published until 2008. The title page of the book lists "First edition: January 2008." It was eligible for consideration in 2008 for the 2009 awards.

Distributed

Definition

Distributed means transmitted from the publisher to the wholesale or retail seller and may (or may not) also include marketing and promotion.

Example

Publishers Group West distributes the books of many small publishers (Children's Book Press, Lee and Low, Island Press, and others).

Editorial Work

Definition

"Editorial work" means the negotiation process between author and editor that leads from initial manuscript to finished book. It may include conversations, correspondence, written instructions, markings on drafts, or other communication about the book.

Example

How I Live Now by Meg Rosoff was published in 2004 by Wendy Lamb/Random House and simultaneously published in Great Britain. It was explained by the editor, Wendy Lamb, that the book had been jointly acquired by the U.S. and British publishers, and that editorial work had, from the beginning, been a joint process by the two editors. Both the U.S. and U.K. editors worked with the author to shape the original manuscript, correct errors, etc. The two editors also held conversations with the author about the best choice of words to make the book equally readable in both countries. The book was deemed eligible in terms of editorial work. Note: This example does not address other issues relevant to the Newbery Medal, such as the age level of *How I Live Now*, nor the fact that Rosoff is a resident of the U.K., and it is unknown, at this writing, whether she has maintained her U.S. citizenship.

Editorial Office

Definition

"Editorial office" means where "editorial work" is officially done (see definition above). While it is recognized that many editors work at home, in transit, and in locations other than "offices," the location of the Editorial Office refers to the business address at which such work originates. Secondary or subsidiary offices are specifically excluded.

An office that acquires the original manuscript or distributes the completed book is not considered an "editorial office" unless the work of editing is also done there.

Example

Several Canadian publishers have maintained offices in the state of New York and elsewhere in the United States to facilitate their interactions with U.S. writers and illustrators while performing editorial work at their Canadian headquarters. These publishers, while they have U.S. offices, are not considered U.S. publishers for purposes of these awards.

Book Eligibility Issues

In English

Definition

Committee members should consider only books translated into and published in English. This requirement DOES NOT limit the use of words or phrases in another language where appropriate in context. Bilingual books may be considered, with the understanding that the award is given for the English text. In such cases the committee should, if necessary, request that the non-English text be read by a native speaker of that language to determine whether there are flaws that detract from the book's excellence or that would limit its acceptance by readers in the other language. Care must be taken, when approaching outside readers, not to imply the book is “under consideration” by the committee. This should be done ONLY by the Chair, not individual committee members. Outside readers may be told only that the book is “eligible,” and should be approached as early in the year as possible, to avoid the impression that the book appears on the discussion list. As stated in the terms and criteria, all eligible books are to be considered.

Examples

The German author Cornelia Funke lived in California during the time she was writing one of the books in her *Inkworld* trilogy. Had the book been written in English, it might have been eligible for consideration based on her residency. However, because it was first written in German, it was not eligible for the Newbery Medal.

We Are Grateful/Otsaliheliga written by Traci Sorell and illustrated by Frané Lessac (2019 Sibert Honor) features Cherokee text alongside the English text. The book would be eligible for the Newbery Medal, with the understanding that only the English text would be considered for the award, and with the suggestion the committee seek out the opinion of someone able to read Cherokee.

Children's Book

Definition

A book for which children, up to and including age fourteen, are an intended and potential audience. Books for this entire age range are to be considered, with the exception of the Geisel award for books for beginning readers.

In some instances, award-winning books have been criticized for exceeding the upper age limit of fourteen. If a book is challenging, and suitable for 13–14-year-olds but not for younger readers, is it eligible? Yes; but it can be given an award only if it does what it sets out to do as well as or better than other, younger books that are also eligible.

Questions for committees to consider include:

- Is there any 14-year-old for whom this book is suitable?
- If so, is it distinguished enough to be considered?

- If so, exactly what 14-year-olds would respond to it, and why?

A book may be considered even though it appeals to a fairly small part of the age range if the committee feels that:

- It is so distinguished that everyone of that age should know the book; or
- It is so distinguished, in so many ways, that it deserves recognition for the excellence it provides to a small but unique readership; or
- It is exceptionally fine for the narrow part of the range to which it appeals, even though it may be eligible for other awards outside this range.

Examples

Frog and Toad Together, by Arnold Lobel (1973 Newbery Honor), appeals to a young audience.

This One Summer, illustrated by Jillian Tamaki (2015 Caldecott Honor), is presented in graphic novel format for older tweens and young teens. It was also awarded a Printz Honor for its appeal to teens (see ALSC Blog post by Angela Reynolds).

Piecing Me Together by Renée Watson (2018 Newbery Honor) is considered by most sources to be for young adults. It appeals to children ages 12 years old and up and has themes that may not resonate with younger children. That said, there is no doubt that it is a distinguished work of fiction intended for children within the qualifying age range.

Book and E-book

Definition

"Book" means the work was published in book format (pages between covers). Electronic books (e-books) and technological additions (including, but not limited to, CDs, DVDs, or accompanying websites) are specifically excluded from consideration of the book itself. A book published only in electronic format (e-book) is not eligible.

Example

A picture book version of Prokofiev's *Peter and the Wolf* with accompanying CD of a New York Philharmonic performance of the work may be considered, but ONLY the book itself is considered for the award. If the book should win, the citation should point out that although a CD is included with the book, the committee considered, and the award is given to, the book only.

Clarification: E-books

A book first published in electronic format (e-book) and subsequently published as a hardcover or paperback book is not eligible for most ALSC book awards. The Batchelder Committee may decide that a text originally published as an e-book, and then translated into English and published in the United States would be eligible as a non-traditionally translated book (see Special Eligibility Concerns, below, for further explanation. As noted previously, eligibility decision are often difficult and do not have clear answers

Special Eligibility Concerns: Batchelder Award

American Publisher

Definitions

“American publisher” means the acquisition of the book and the editorial work were done by a publisher with editorial offices in the United States that publishes books under U.S. publishing conventions for a United States market. Publishers such as Tundra and Groundwood, with editorial offices in Canada, are not eligible. A book may be eligible if published “simultaneously” (see above) in another country, provided the acquisition and editorial work were done jointly or originated in the U.S.

“U.S. Publisher” and “American Publisher” are used synonymously to mean a publisher with editorial offices in the United States. Publishers who maintain warehouse or distribution facilities in the U.S. but whose primary editorial offices are in other countries are specifically excluded.

“Published” means prepared and issued for public sale. This includes the acquisition, editorial work, and release of a book and may (or may not) also include marketing and promotion.

Examples

The Bird in Me Flies by Sara Lundberg (2020) was translated from Swedish into English and published by Groundwood Books/House of Anansi Press. Groundwood Press’s editorial offices are located in Canada, so the book was not eligible.

Originating in a County Other Than the United States and in a Language Other Than English

Example

The Maps of Memory (2020) by Marjorie Agosin was written in Spanish, then translated into English and published in the U.S. While the author spends a lot of time in Chile, she lives and works in the U.S. so the book did not originate in a country other than the United States. This book was ineligible.

Subsequently Published in English in the United States

Definition

Subsequently published in English in the United States means that the text originated in a language other than English and was translated and published by a U.S. publisher for an American audience. As non-traditionally translated books are eligible, an eligible book may not have been published in another county prior to its publication in English by a U.S. publisher for a

U.S. audience. U.S. publication may occur simultaneously with publication in English in other countries.

Examples

Akissi: Even More Tales of Mischief by Marguerite Abouet (2020) was written in French in Côte d'Ivoire. It was co-published in French by Gallimard Jeunesse in France and in English by Nobrow/Flying Eye Books in the United Kingdom. Because the publisher was located in the United Kingdom and the text was translated for a non-American audience, the book was ineligible.

Of Salt and Shore (2020) by Annet Schaap was written and published in Dutch in 2017. In 2019, it was translated into English and published by Pushkin Press in London. It was then published in the U.S. in 2020 by Charlesbridge; however it was not re-translated for an American audience. This book was not eligible.

Translator Shall be Named

Definition

The translator's name shall appear, at minimum, on the title page along with the author's name, and ideally, the translator's name shall appear on the cover along with the author's name.

Example

Dandan's Dream (2020) by Xiaowen Zhu was originally written in Chinese, then translated into English by China's Children's Press and Publication Group and published in the United States by Reycraft Books. The translator, or group of translators, was not listed on the cover or title page, only on the title verso page and submission form. This book was not eligible.

Traditionally Translated Books

Definition

Traditionally translated books are those works originally published in a language other than English in a country other than the United States and subsequently published in English in the United States.

Example

Telephone Tales by Gianni Rodari (2021 Batchelder Award winner) was originally published in Italian in Italy in 1962. It was subsequently translated into English and published by Enchanted Lion Books.

Non-traditionally Translated Books

Definition

“Non-traditionally translated books” includes, but is not limited to, books translated first in other countries, books written originally in another language but previously unpublished, and books originally published in a different format and language, e.g. a selection from an anthology.

Examples

“Translated first in another country” means that, for example, the original text might have been written in Mandarin, then translated into French, and then translated into English for an American audience. The text under consideration is still the original text but may have undergone a few translations before making its way to the U.S.

“Written originally in another language but previously unpublished”: *When You Look Up* (2020) by Decur originated in Spanish in Argentina. It was never published prior to being acquired and translated by a U.S. publisher. This book was eligible.

“Originally published in a different format and language,” means that, for example, the original text could be a Kurdish poem printed on a broadside, which is then translated into Italian and published as a picture book, and later translated into English and published as a picture book by a U.S. publisher.

In a second example of “originally published in a different format and language,” the original text could be a short story published in an anthology of Swedish ghost stories by multiple authors, then selected as a stand-alone story, translated into English, and published as an illustrated chapter book by a U.S. publisher.

All the above scenarios are “non-traditional.” When determining eligibility, the focus should be on the path the text takes from its original language into English for publication by a U.S. publisher for a U.S. audience. If the English translation remains true to the original text, and it was translated for an American audience and published by a U.S. publisher, then it meets the intent of the Batchelder Award, to recognize U.S. publishers for purchasing non-English texts that originate in another country, and translating the text into English for a U.S. audience.

New Translations of Works Previously Translated into English and Published in the United States are Not Eligible

Examples

Newly translated editions of classics such as *Pinocchio* or *Pippi Longstocking* are not eligible, regardless of the quality of the new translation.

Appendix C: Samples

Sample Calendar

Winter/Spring Month/day	Introductory meeting **(virtual meeting, optional)** Meet and greet for members, establishment of expectations and anticipated virtual meeting schedule*
May/day	Suggestions due**
June/day	Suggestions due**
July/day	Initial Discussion Meeting **(virtual meeting, mandatory)** Including procedural orientation, practice book discussion
August/day	Suggestions due**
September/day	Suggestions due**
October/day	Suggestions due**
October/day	**NOMINATIONS** due***
November/day	Suggestions due**
November/day	**NOMINATIONS** due***
December/day	Suggestions due**
December/day	**NOMINATIONS** due***
January/day	Suggestions due (for late submissions only)
January/day	Deliberations start as **mandatory virtual** meetings
Winter/day	LibLearnX Selection Meeting, LOCATION Award Selection **(in-person meeting, mandatory attendance)**
June/July	ALA Annual Conference, LOCATION Award Presentation, ALSC Membership Meeting **(In person meeting, optional attendance)**

*The Chair will add regular, virtual meeting dates to the calendar.

**Suggestions are due on the DAY TO BE ESTABLISHED BY THE CHAIR every month beginning in May with the exception of July.

***Nominations are due on the DAY TO BE ESTABLISHED BY THE CHAIR. The number of nomination rounds depends on your particular committee's procedures.

Employer/Supervisor Information Form

Employer/Supervisor Information:

Please supply your employer/supervisor information, if you choose, so a letter can be sent regarding your participation on the Committee. You may list as many names as you like.

Your Name

_____

Supervisor's Name

Supervisor's Title _____

Name of Institution _____

Mailing Address _____

_____

_____

Email Address _____

Supervisor's Name _____

Supervisor's Title _____

Name of Institution _____

Mailing Address _____

_____

_____

Email Address _____

Letter to Employer/Supervisor #1: Beginning of Service

mm/dd/yyyy

Dear _____,

Please accept our congratulations and gratitude for your support of _____ during their term on the Association for Library Service to Children's Mildred L. Batchelder Award Committee.

This is an especially exciting assignment. In this time of increasing globalization, the Batchelder Award contributes to international understanding by giving children in the United States a window into the lives of children living in other parts of the world. Books selected by the committee will become part of the canon of distinguished international children's books for years to come. As part of this committee, _____ will help to select the most outstanding translated book for children in the United States.

In accepting this appointment, each committee member has made a professional commitment to be involved in an intense and time-consuming process: reading, evaluating, discussing, and ultimately selecting the year's most outstanding translated book for children. Needless to say, already well-practiced reviewing and evaluative skills will be further honed and heightened.

The process will begin virtually starting in **MONTH/DAY**. We will meet in-person to make our final selections at the LibLearnX Conference on **MONTH/DAY/YEAR** in **CITY.** The award presentation will take place at the ALA Annual Conference in **CITY** in **MONTH/YEAR**.

Thank you again for your support during this important committee assignment!

Sincerely,

_____
Chair, YEAR Mildred L. Batchelder Award Committee

Letter to Employer/Supervisor #2: End of Service

mm/dd/yyyy

Dear _____,

Please accept our congratulations and gratitude for your support of _____ upon completion of their term on the **(YEAR)** Mildred L. Batchelder Award Committee. As you probably know, the award is administered by the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA).

For your information, the winners, announced in **(month)**, are as follows:

Winner:
Title by **author**. Translated from **language** by **translator. Publisher**.

In addition, there are **XXX** Honor Books:
Title by **author**. Translated from **language** by **translator. Publisher**.
Title by **author**. Translated from **language** by **translator. Publisher**.

This was an exciting assignment. It is an enormous professional commitment to be involved in the intense and time-consuming selection process: reading, evaluating, discussing, and selecting the year's most outstanding translated books.

The **(YEAR)** Mildred L. Batchelder Award Committee met at the LibLearnX meeting in **CITY** in **MONTH** to make our final selections. The awards were announced at the ALA's Youth Media Awards ceremony, and will be officially presented to the winners at the ALA Annual Conference in **CITY, DATE**.

On behalf of ALSC I thank you for your support during this exciting year. _____ was instrumental in maintaining the distinguished traditions of the Batchelder Award**.**

Thank you again for your support of _____ and the Mildred L. Batchelder Award.

Sincerely,

_____
Chair, **(YEAR)** Mildred L. Batchelder Committee

Press Release: Notice of Committee Appointment

Committee members sometimes notify employers/supervisors about their work on the book award committee independently. Also, they often notify local news sources, professional organizations, and/or their own alumni organizations independently or through library public relations departments. The resulting notice underscores their 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 the American Library Association.

(Your name) will serve as (position—member or Chair) on the **(YEAR)** Mildred L. Batchelder Award Committee**.** The committee is charged with selecting annually the most outstanding translated book published in the United States for children. Honor books may be named. The Batchelder Committee operates under the direction of the Association for Library Service to Children (ALSC), a division of the American Library Association (ALA).

Include a brief statement of your professional responsibilities/activities:

ALA serves as a voice of America's libraries and the people who depend on them. It also promotes the highest quality library and information services and protects public access to information. There are nearly 50,000 members worldwide. It is the oldest and largest library association in the world with members in academic, public, school, government, and special libraries.

ALSC is the world's largest organization dedicated to the support and enhancement of library service to children. Our work is centered on:

- 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 for the rights of children within and beyond libraries;
- supporting the professional development of members; and
- supporting research and study in these areas.

Sample Resignation Letter

Committee Member Resignation

To: Chair, President, and Executive Director

Please accept my resignation from **(YEAR**) Mildred L. Batchelder Award Committee effective **mm/dd/yyyy.** I can no longer honor my committee membership because of _____ (brief explanation).

Signed,

Chair Resignation

To: President, Executive Director, and all committee members

Please accept my resignation from **(YEAR)** Mildred L. Batchelder Award Committee effective **mm/dd/yyyy**. I can no longer honor my committee chair position because of _____ (brief explanation).

Signed,

Call for Membership Suggestions

The Chair calls on ALSC members to submit titles for consideration by the committee. The Chair posts an announcement on the ALSC blog, ALA Connect/ALSC, and through tweets @wearealsc during the year. The Chair may also solicit suggestions from other electronic discussion lists having to do with children's literature. Currently, suggestions are submitted via an online tool, which notifies the Chair via email of any responses. The Chair is responsible for passing these suggestions along to committee members.

Input Wanted: The ALSC **(YEAR)** Mildred L. Batchelder Award

The **(YEAR)** Mildred L. Batchelder Award Committee is asking ALSC membership to submit titles for consideration. The Batchelder Award is presented annually to an American publisher for a children's book considered to be the most outstanding of those books originating in a country other than the United States and in a language other than English, published during the preceding year. Honor books may be named.

Specifically, these terms encompass traditionally translated books (originally published in a language other than English in a country other than the United States and subsequently published in English in the United States) as well as non-traditionally translated books. This includes, but is not limited to, books translated first in other countries, books written originally in another language but previously unpublished, and books originally published in a different format and language; e.g. a selection from an anthology. Folklore is eligible.

The award will be announced at the press conference during the LibLearnX Meeting to be held in **(City, Year)**. The award will be presented during the ALA Annual Conference to be held in **(City, Year)**.

The **(YEAR)** Batchelder Award Committee calls on ALSC personal members to submit titles for consideration. *Please remember:* Only books from the **(YEAR)** publishing year are under consideration for the award. Also, please note that publishers, authors, illustrators, or editors may not nominate their own titles.

Please click on this link to suggest a title to the book award committee. We look forward to reading your suggestions.

Sample Note-taking Form

Title:

Author:

Illustrator:

Publisher:

I suggested: Yes No I nominated: Yes No

Subject/Summary:

Quality of Writing (excellent, engaging, and distinctive use of language, vocabulary):

Quality of illustration, if applicable (distinctive and engaging visual material, provides keys or clues to the text):

Quality of Design, if applicable (size of typeface, line length and spacing, use of white space, placement of illustrations):

Style of presentation, if applicable (text, visual material, and book design appropriate for subject and intended audience):

For works of fiction, interpretation of the theme or concept, development of a plot, delineation of characters, delineation of setting, appropriateness of style:

Child Audience (respect for children's understanding, abilities, and appreciation up to and including age 14:

Additional considerations for translated books:

- Originated in a country other than the U.S.
- Originated in a language other than English
- Not a condensation, excerpt, nor abridgement of original
- Originally published in a language other than English in a country other than the United States and subsequently published in English in the U.S. (traditional) - OR -
- Translated first in another country; written originally in another language but previously unpublished; originally published in a different format and language (non-traditional)
- The translation should be true to the substance (e.g. plot, characterization, setting) and flavor of the original work and should retain the viewpoint of the author.
- Reflection of the style of the author and of the original language are assets unless in the translation these reflections result in awkwardness in style or lack of clarity for children.
- The book should not be unduly “Americanized.” The book’s reader should be able to sense that the book came from another country.

Strengths:

Weaknesses:

Comments:

REMEMBER: Not every book relies equally on every element. The committee need not find excellence across the board, but rather in those elements relevant to the book. The book must be a self-contained entity, not dependent on other media for enjoyment.

SPECIAL NOTE FOR BATCHELDER COMMITTEE: Often it will be impossible for committee members to read the book in its original language. Therefore, the committee must use its best judgment in evaluating the quality of the translation, keeping in mind that a translated book is a separate entity from the book as published in its original language.

Reviews: BCCB Booklist Horn Book Kirkus PW SLJ Other