

YALSA Board Meeting – Midwinter 2012

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addressed issues of importance such as download-only audiobooks that have no physical format, special needs in critical evaluation of the audio format, and reflecting the committee cultures of both YALSA and ALSC in the award manual. We have also added language to help guide submissions from publishers and thus streamline committee work. If members of the Board would like to see the work in progress, please email me for a copy of the very latest version at mary.burkey@gmail.com.

As we have revised and edited our draft manual, we have include Aimee Strittmatter, Julie Corsaro, Judy Zuckerman, Mary Fellows, and Carolyn Brodie in the email conversations and have received valuable feedback. We have been assisted by both the ALSC and YALSA staff with answers to questions about policy and procedures.. We currently have no problems or concerns that need to addressed by the Board. The committee is looking forward to completing work on this document and seeing future Odyssey committees benefit from our collaboration!

Submitted by Chair, Mary Burkey

**The ALSC/Booklist/YALSA Odyssey Award for
Excellence in Audiobook Production
DRAFT January 2012**

History

The Odyssey Award for Excellence in Audiobook Production (Odyssey Award) is given annually to recognize the best English language audiobook for children and/or young adults in the previous submission year. The award, established in 2007 and first awarded in 2008, is named to commemoratethe epic poem *The Odyssey* by Homer, originally told and retold in the oral tradition. The Odyssey Award allows us to return to the ancient roots of storytelling, while recognizing contemporary formats. The award is jointly administered by the Association for Library Services to Children (ALSC) and the Young Adult Library Services Association (YALSA), and is sponsored by Booklist.

Committee Charge

To annually select the best audiobook produced for children and/or young adults, available in English in the United States during the preceding eligibility year and, if warranted, to also select honor titles.

Committee Members

The committee consists of nine members: four members appointed by ALSC; four members appointed by YALSA; a chair, whose appointment alternates between ALSCand YALSA divisions, with ALSC coordinating in even-numbered years and YALSA coordinating in odd-numbered years.

Committee members must have theability to access audiobooks in all generally accepted industry standard formats.

The chair is a voting member of the committee with all the rights and responsibilities of other members. In addition, the chair presides at all meetings of the committee and serves as facilitator of both discussion and committee business. The chair of the committee or

the administrative assistant will have sole responsibility to contact publishers to obtain copies of nominated titles for all committee members. The chair will serve as list owner

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error that appears on every copy. Although no title may be perfect, noticeable flaws will remove a title from consideration.

- ¾ Committee members are encouraged to read articles that explore the unique characteristics, terminology and evaluative challenges of the audio format (see appendix).

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upcoming Midwinter conference. The chair works with ALSC and

titles to committee members and division offices. Committee members will listen to all suggested titles in their entirety and maintain careful evaluative notes of the meritorious qualities of the work.

December - Jan: December deadline as determined by the chair (no later than December 8): Committee members nominate three additional, (previously un-nominated) titles and submit them, with annotations, for the voting ballot. chair compiles and sends a final annotated list of all nominated titles to members and division offices. Committee members will re-evaluate all nominated titles noting the qualities that match the award criteria. The committee chair will establish a routine for each nominated title to be reviewed through a process of critical listening. Critical listening requires a committee member to perform a detailed, rigorous, assessment in an optimum audio listening environment of each assigned title, noting its excellence or deficiency in meeting the award criteria.

Midwinter Conference Prior to the Midwinter Conference, the chair will communicate the audio equipment needs for the committee meetings. The chair's division office will assist in scheduling the appropriate playback equipment prior to the meeting. The chair should verify the set-up at the meeting location as early as possible, and immediately communicate with the division at ALA Conference Headquarters if there are problems. The committee meets in three closed sessions to select a winner and honor titles (if any) from the list of nominated titles. Winning titles are announced at the Youth Media Awards Press Conference at Midwinter.

Confidentiality

As all nominated titles must be kept confidential, there will be no announcements of nominated titles. All committee meetings and discussions, including electronic discussions, are closed to YALSA and ALSC membership and the general public.

Suggested Listening & Nominations

Because the listening load is substantive, committee members must maintain a rigorous schedule for listening to audiobooks throughout the entire committee year. As members listen to titles assigned by the chair or those personally selected, they will suggest those that they deem potentially award-worthy to the committee as a whole for further evaluation. These suggest

Honor audiobooks are announced to the public in alphabetical order by author to confer equal status for all.

Annotations and Press Release

The committee is responsible for writing a press release; annotations for the winning title and honor audiobooks, though previously written, are reworked by the committee to ensure consistency. The chair divides up the titles among committee members to complete this task; the Booklist consultant aids the chair by reviewing these annotations and assisting with the writing of the press release. Both the annotations and the press release will mention the specific audiobook criteria which led to each title's recognition. ALA Public Information Office provides specific information about the press release, annotations and the press conference.

Immediately after the press conference, the chair, and/or the appropriate divisional staff, will see that the ALSC and YALSA audiobook selection committees receive information about the winning and honor book title(s) appropriate (by age) for their lists. This information will include specific bibliographic information and annotations. The titles will automatically be included on the final lists of these committees.

After Midwinter Selection Meeting

Public Relations

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

Correspondence

The chair handles correspondence specific to his/her committee's selection and work. In particular, the chair sends a letter of appreciation (out (ou, (ou)-2(mnd trid-12(6)-B6(y)2011 (E

policies and procedures (especially as related to accommodating changing technology), determination of the merits/feasibility of continuing the award, and to determine if ALSC and YALSA wish to continue their collaboration.

YALSA

Jemtegaard, Kristi Elle. "Audio Poetry: A Call to Words." *Horn Book Magazine* 81, no. 3 (May 2005): 357-364.

Maughan, Shannon. "Audiobooks 2.0." *Publishers Weekly* 257, no. 19 (May 10, 2010): 11-16.

Mediatore, Kaite, and Mary K. Chelton. "Reading with Your Ears." *Reference & User Services Quarterly* 42, no. 4 (Summer 2003): 318-324.

Myrick, Ellen. "Say It With Music: Audiobooks With Pizzazz." *Booklist* 105, no. 5 (November 2008): 64.

Saricks, Joyce. "LA: Essentials of Listening Advisory." *Booklist* 104, no. 21 (July 2008): 16.

Vardell, Sylvia. "My Odyssey Voyage." *Booklist* 104, no. 19/20 (June 2008): 124.

**Appendix 2:
Audiobook Lexicon**

Abridged	original work edited by professional abridger, with goal of staying true to spirit and content of book
Accent	of a specific nationality or region, e.g. German or Mid-Western, or a socio / economic or class accent
Actuality audio	section of audio from another source (such as interviews, animal sounds) added to the original studio recording
Ambience	sound quality that comes from the recording studio environment rather than directly from the sound source
Attributives	identifying phrases such as "he said" and "she whispered"
Audio cue mismatch	audio mismatch with source visual or text; a sound effect or added music

Clarity of narration	clear and understandable reading, diction
Clarity of production	recording clarity, clean sound throughout title, not muddy or muted
Clipped edit	end of a word is cut off in audio editing
Consistency	narrator maintaining energy and character voicings, even if narration was recorded at different times
Context of line	maintaining meaning of text through expression and emphasis
Continuous record	narration recorded in extended segments without interruption, as opposed to "punch-in" edits
Cover art	audiobook may match hardcover or paperback print item's cover art, or may be entirely different
Cultural authenticity	match of reader and culture of character - accents or dialects authentic, not stereotyped. May include authentic music
Dialect	of a specific group of people: e.g. Appalachian
Digital distortion	cracking or blurry sound when volume exceeds upper digital range
Digital download	

Dramatic dynamic range controlled range of volume, with emotion shown through energy, and not resulting in uneven sound levels

Dramatization adaptation, usually multi-voiced, often with sound effects, music, interaction, often called "audio drama" or "radio theater" (NOT same as multi-voiced)

DRM digital rights management

Fully-voiced	a single narrator using a range of multiple character differentiations and voicings in a solo performance
Gluey	mouth sound
Hardware	the physical device that is used to access an audio medium
Hiss	audible background noise, unwarranted high-frequency noise
Hollow	sound quality that echoes or lacks depth
Hot sound	audio quality that is too loud or intense - or "hot"
ID3 tags	metadata that allows CD and digital audio players to display the track and title information

Mix	combining distinct tracks or audio segments into a unified production
Mood	emotional ambience of the audio, created by narrator's voice, music, sound effects
Mouth clicks	type of mouth sound
MP3	audio encoding format that compresses data, used for downloaded audiobooks and for MP3-CDs that hold more than an 80-minute CD
Muddy	sound quality - audio muffled, or indistinct; excess of bass energy, missing mid to high frequencies
Multi-voiced production	more than one narrator, but not necessarily an actor for each character, nor recorded as an ensemble at the same time
Mushy	vocal quality, lack of precision in diction
Music cues / tags	music used to note scene change, identify character, depict mood, reference time period, or other aspect of production
Music library	stock music licensed from a vendor, used in the audiobook production
Musical bed	music that is heard under the voice, throughout portions or large parts of the production
Musical intro	music at beginning of production
Musical outro	music at end of production
Narrator	one who delivers the content of the audiobook
Narrator match	narrator voice matches character age, gender, time period, setting, mood, etc.
Noise-gating	an abrupt edit resulting in clipped words or in silence between words
Off-mic	narrator is recorded away from the microphone, or narrator's mouth turns away from the microphone
Original music	musical score that is composed expressly for the audiobook production
Out-of-sync	mismatched sound and visual, when the voice doesn't track with the visual in a production such as a readalong picture book
Outro	information at end of production, may contain program title, performer's

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Punch-in, narration edited as recorded, requiring a stop-and-start interruptB833g <</
punch and roll

Unvoiced	a single narrator performing a "straight read" in his or her natural voice with no characterization
Upcut	choppy edit, noticeable or abrupt editing of sound at the beginning of a word
Value-added	extras added to audio title such as visual content, author interview, etc.
Vocables	non-word sounds that evoke meaning, e.g. clicks, grunts, sighs
Voice actor	professional narrator
Wall of performance	a barrier that may be apparent to a listener who is aware of the voice

