YALSA Board of Directors Meeting
ALA Annual Conference, Anaheim
June 22 – 26, 2012

Topic:	**Odyssey Award Committee Manual**
Background:	**At the 2012 Midwinter Meeting YALSA's Board was presented with a draft manual for the Odyssey Award Committee. Both YALSA and ALSC's Boards suggested some minor changes. The taskforce revisited the manual based on that feedback and Mary Burkey, the taskforce chair, has provided the final draft below.**
Action Required:	**Action**

The ALSC/Booklist/YALSA Odyssey Award for

Excellence in Audiobook Production

FINAL DRAFT June 2012

History
The Odyssey Award for Excellence in Audiobook Productio0.24 110.6602 415.92 cm BT 50 0 0 50 0 0 Tm

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 will have sole responsibility to contact publishers to obtain copies of nominated titles for all committee members. The chair will serve as list owner of an electronic discussion list created through the ALSC or YALSA office solely for use by the committee, and will take responsibility for list maintenance.

If the chair requests, the Vice President/President-Elect of the chair's ALA division may mirror existing polices of other youth award committees to provide assistance that does not impact the

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conference. The chair works with ALSC and YALSA staff to establish the method for best notifying publishers with an explanation of the award and a list of committee names and addresses, noting that members will begin their term in the coming January and that titles released in November and December will be under consideration by the new committee (see Eligibility). Appropriate award information for publishers and other interested parties will also be posted on the ALSC and YALSA websites.

January - April: Members' term begins immediately following Midwinter. Listening commences as audiobooks become available, and includes titles released in the previous two month (see Eligibility). The chair establishes a routine for equitable evaluation by committee members, which includes multiple listeners of titles and allocation of listening minutes. Committee members suggest titles for evaluative listening that may lead to nomination and award consideration to the committee as a whole. The chair compiles a monthly master list of suggested titles and distributes these updated lists to the committee.

May: By May deadline, the chair will assemble and send to committee members a list of all suggested titles that will be discussed at the Annual meeting. Committee members will listen to all suggested titles in their entirety and maintain careful evaluative notes of the meritorious qualities of the work in preparation for in-depth discussion at Annual.

Annual Conference: Prior to the Annual Conference, the chair will communicate the audio-video 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 discuss all titles suggested up to May deadline.

June - October: Committee members continue to listen, and each month, at an agreed upon time, suggest titles for award consideration. The chair will compile and distribute to committee members, and appropriate division representatives, monthly cumulative master lists of titles suggested since Annual. Committee members will listen to all suggested titles in their entirety and maintain careful evaluative notes of the meritorious qualities of the work.

October - December: October 31: Final date to submit audiobooks for consideration. October deadline as determined by the chair (no later than October 10): From the list of suggested titles, committee members nominate up to three titles for the voting ballot; members write annotations for each title. All nominations are submitted confidentially to the chair. The chair compiles a list of all nominated titles and sends the list to members and division offices.
October deadline –December deadline: Committee members continue to

	listen and suggest titles for award consideration. The chair will compile and distribute master lists of newly suggested 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

Field Nominations

Field nominations are encouraged, and should be solicited by the chair. To be eligible, they must be submitted on the official ALSC/YALSA suggestion form, available on the ala.org website. Field nominations require a second from an Odyssey committee member. The chair informs the committee of field nominations, which remain active until all nominations are closed. If no committee member seconds the field nomination, the title is dropped from consideration. No publishers, authors, or editors may nominate their own titles.

Voting Procedures

Following discussion at Midwinter, balloting will begin. Members must be present to vote. Proxies will not be accepted.

Selection of Award Audiobook

- Paper ballots will be used and tallied either by the chair or her/his designee(s).
- Members are reminded that, at this point, they are voting for the winner, NOT for honor titles. A separate ballot will be conducted for honor titles.
- There is no requirement that the Odyssey Award be awarded. If no audiobooks are deemed worthy of 0.2 (t) .2 (a) 0.2 (re) 0.2 (de) 0.2 (e) 0.2 (m)2 (e) 0.2 ((s) -0.2().)]TJ ETT1.hy of 0.2 (t) .2 (a

The chair works with her division office and *Booklist* Consultant to make neceTnd

Jemtegaard, Kristi Elle. "Audio Poetry: A Call to Words." *Horn Book Magazine* 81, no. 3
     (May2005): 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
     ServicesQuarterly* 42, no. 4 (Summer2003 2003): 318-324.

Myrick, Ellen. "Say It With Music: Audiobooks With Pizzazz." *Booklist* 105, no. 5
     (November2008): 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.

school editions of physical audiobooks

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	

vendor

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, technologies used by publishers or distributors that control access or usage of digital audio
Dry mouth	clicking mouth sound
Emotion	degree to which emotional content of text is expressed, explicate the meaning of text through the voice
Energy	a quality of narrator's reading that engenders listener engagement
Enhanced product	m

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 name, author, publisher information, copyright, etc.
Pacing of narration	narrator reading too fast or too slow
Pacing of production	passages paced correctly for dramatic arc of story
Page rate	how long it takes a narrator to complete a page of text, also known as pick-up and reader acquisition rate
Page turn / paper noise	studio noise
Partially-voiced	a single narrator using primarily a "straight read" with a few major character differentiations
Peaky	sound quality that is too high in sound or energy level
Pitch range	

Punch-in, punch and roll	narration edited as recorded, requiring a stop-and-start interruption to the reading, as opposed to a "continuous record"
Read-along	an audiobook meant to be listened to while following along with the picture book text and illustrations
Reader engagement	the perception that the narrator was actively involved in the production
Repeated sentence / word	production error where poor editing results in repeated content
Rich	recording clarity, clean sound throughout title, not muddy or muted
Sequence announcement	vocal prompt at end of CD, cassette, or audio portion, also known as "tag lines"
Sibilant	distortion / overload of sound resulting in an over-emphasis of "sss," "fff," and "ch" sounds
Silent intervals	

Straight read   narrator reading in his or her natural voice

Streaming   digital audiobook playback over a live internet connection
audio

Stress

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 actor's performance, or may be removed by a skilled narrator

Widows and orphans — sentences or text fragment split by audio production side, CD, or segment change

Woofing the microphone — narration causing pops or plosives

Word count — used to estimate recording length - typical narrator reads approx 154 words per minute, or 9200 words an hour

Wrap