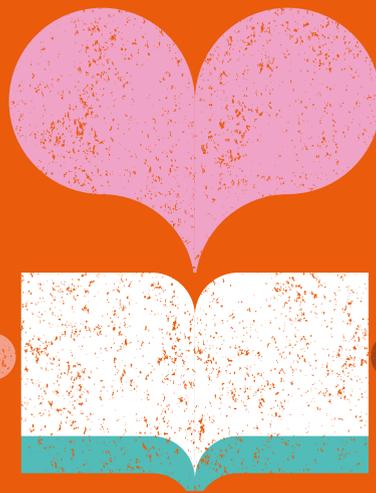


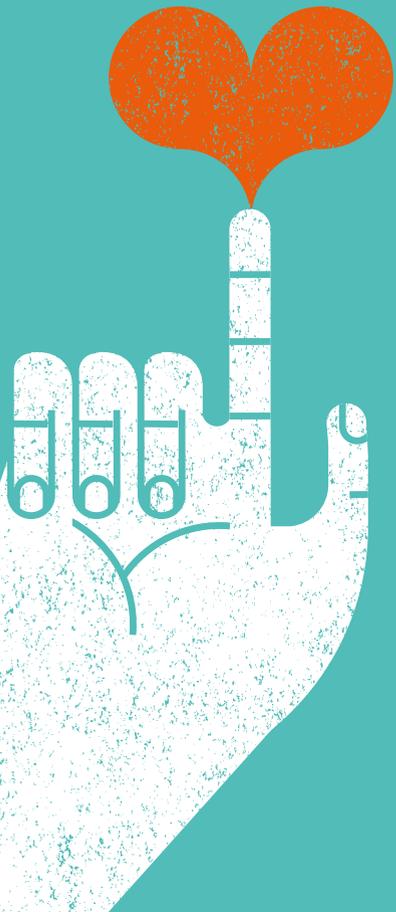
# May Children Decide!

**Child and teen  
juries in literary prizes**



# May Children Decide:

## Child and teen juries in literary prizes



Literary prizes have become an established institution in the cultural calendar. At their inception—which is often marked as the establishment of the Nobel Prize for Literature in 1901—the focus was on individual authors rather than on specific works, but soon other awards were focused on recently published works with a consequent strengthening of the impact in the publishing industry. The Pulitzer Prize, first awarded in 1917, included biography, drama, and history and has steadily grown to consider 22 different categories. Awards soon mushroomed across the world, genres, and industries (“What’s with all these awards? They’re always giving out awards. Best Fascist Dictator: Adolf Hitler”, joked Woody Allen in his 1977 movie, *Annie Hall*).

In the 21st century, the number of literary prizes has kept on growing, today under the scrutiny of how they are related to elitist forms of tastemaking (and to the marketing strategies of publishers). New prizes appear to counter mainstream forms of exclusions focusing on regional productions (against national and international canons), on marginalized groups of authors (such as authors of color, indigenous or women), or diverse literary formats (graphic novels, fantasy, picturebooks, children’s and YA literature). The anglophone-centric publishing market also felt the pressure to look out of its comfort zone when the International Booker Prize in the UK started considering translated work with substantial economic prizes that are split between authors and translators. But not all awards involve monetary rewards; some just bring attention to certain publications announcing lists of recommended publications or honor lists. All these movements have helped open up and diversify what are considered valuable literary texts.

Book recommendations are core to children’s literature. Children’s books are recurrently selected and promoted according to certain values, whether they are aesthetic, educational, recreational, economic, or any combination of these dimensions. These awards may have come later to the children’s literature field—if only because it is a field that has struggled for recognition—but as Kenneth Kidd and Joseph T. Thomas assert in their *Prizing Children’s Literature: The Cultural Politics of Children’s Book Awards*, (2017) “prizing isn’t incidental but central to the creation of modern children’s literature”. Literary awards have been pivotal to the cultural shift that has recognised children’s books as literary texts beyond their pedagogical potential. And many of these awards have been particularly important in finding new readers across national borders.

Yet children’s literature awards seldom include child or teen juries. The literary jury appears linked to a notion of authority that is first and foremost adult. Could children be experts in children’s literature? What would it take them to become authorities in this field? How do we assess literary quality when we revise books and other texts addressed to children and young people if we are not of that age group?

In the “CHILDCULTURES. Challenging Anthropocentrism, Adultism and Other Exclusions with Children’s Literature and Culture” research project, we open some questions about what we consider to be valuable children’s literature. We examine critically the adult agencies involved in what gets recommended, in which books get to circulate and which do not, and wonder how to diversify these recommendations with

childist perspectives. We understand ‘childism’ to be a worldmaking approach supported by intergenerational collaborations that allow us to decenter adultism in our culture. We recognise that such childist practices are already occurring in the different initiatives around the world that have set children’s juries to assess children’s and YA literature. In this booklet, we bring together some of the first findings of our inquiry about children’s literature prizes with child or teen juries. This survey was launched in partnership with IBBY, the International Board of Books for Young People, and with support, in particular, from the Catalonian section of IBBY. IBBY-Cat is very well versed in children’s juries as they have run two sibling prizes, *Atrapallibres* and *Protagonista Jove*, since 1996 involving more than 10,000 children annually through different modalities of participation. Marta Roig, coordinator of the section, and Marc Alabart, coordinator of the awards, have been involved in proposing dimensions for the survey, revising it, and analyzing the data. We have also had support from Ignacia Saona, coordinator of the Chilean children’s jury #EstoTbn-IBBY and two students from the International Erasmus Master in Children’s Literature, Media and Culture (CLMC), Marina Lika Uehara and Ashwini Rajpoot. With them, we have prepared the information included in this booklet. A rough version of the data may also be found at the University of Glasgow repository ([follow the link](#)). We look forward to sharing this data with you and inviting new conversations to happen in the crossroads of prizing cultures and children’s participation in culture.

**Macarena García-González**

Marie Curie Fellow / University of Glasgow

**“It’s all about integration. [...] To try to learn from the passion of children, without muffling your adult commitment. It is about fighting cynicism and applauding real attention to children. The point is that we, at least we, don’t see children as smaller versions of adults.”**

**Edward van de Vendel**  
(Translated from Dutch)  
Deleesjury



K.O.A.L.A. Awards  
Photography :  
©Kids Own Australian Literature Awards Inc

**“Of all the awards, the ones that kids choose themselves always mean the most. But they are also a great way to show kids that what THEY love is important.”**

**Jackie French**  
K.O.A.L.A. Awards

**“With the prize, we want readers to become engaged, talk to each other about the books and gain an insight into recent Norwegian literature. This year’s texts have clearly created reading pleasure and many good experiences around the country. Both the young readers, teachers and school librarians can be proud of their efforts.”**

**Christian Goveia Jacobsen**  
(Translated from Norwegian)  
Bokslukerprisen



Juul Sariak  
Photography :  
©Nafarroako ikastolen elkartea

**“Now I don’t look at reading a book of 300 pages as a very large and long-term project, before it seemed completely out of the realm of possibility.”**

**Student from the jury**  
(Translated from Norwegian)  
Ungdommens kritikerpris

Premios Mandarache  
Photography :  
©Cartagena City Council Youth Department



Grigor Vitez  
Photography :  
©Union of Societies “Our Children”  
Croatia, Children’s Jury of the Grigor Vitez Award, photo: Mirko Cvjetko



Premio Medalla Colibrí  
Photography : ©FILSA – IBBY Chile

# Literary Prizes with Child and Teen Juries



# Child and Teen Juries around the World

**BELGIUM**  
De Leesjury

**NORWAY**  
Bokslukerprisen  
Ungdommens kritikerpris  
Uprisen

**CROATIA**  
Grigor Vitez Award  
Ovca u kutiji

**DENMARK**  
Orlaprisen

**FRANCE**  
Prix des Incorruptibles  
Prix UNICEF de littérature jeunesse

**UK**  
Children's Book Award  
Information Book Award

**SPAIN**  
Premi Menjallibres  
Juul Sariak  
Premios Mandarache  
FLIC Recomana  
Premis Atrapallibres  
i Protagonista Jove  
Premio Los Inmortales  
Premio Críticón

**MEXICO**  
Guía de libros infantiles  
y juveniles

**ARGENTINA**  
Los Favoritos de los Lectores

**AUSTRALIA**  
K.O.A.L.A. Awards

**CHILE**  
Premio Medalla Colibrí



# Timeline of Year of Establishment of Child and Teen Juries



De Leesjury  
**BELGIUM**

Children's  
Book  
Award  
**UK**

**1980**

K.O.A.L.A.  
Awards  
**AUSTRALIA**

**1986**

Prix des  
Incorruptibles  
**FRANCE**

**1988**

Premis  
Atrapallibres  
i Protagonista  
Jove  
**SPAIN**

**1996**

Juul Sariak  
**SPAIN**

**1998**

Premios  
Mandarache  
**SPAIN**  
Ungdommens  
kritikerpris  
**NORWAY**

**2005**

Uprisen  
**NORWAY**

**2007**

Ovca  
u kutiji  
**CROATIA**

**2010**

Information  
Book Award  
**UK**

**2011**

Bokslukerprisen  
**NORWAY**

**2014**

Premio Criticón  
**SPAIN**

**2016**

Grigor  
Vitez  
Award  
**CROATIA**

Los Favoritos  
de los  
Lectores  
**ARGENTINA**

**2018**

Premi  
Menjallibres  
**SPAIN**

**2017**

Premio  
Los Inmortales  
**SPAIN**

Prix UNICEF  
de littérature  
jeunesse  
**FRANCE**

Orlaprisen  
**DENMARK**

**2021**

Premio  
Medalla  
Colibrí  
**CHILE**

**2022**

FLIC  
Recomana  
**SPAIN**

**2023**

# What Does the Literary Prize Consist of?\*

**52,4%**  
Trophy or Medal

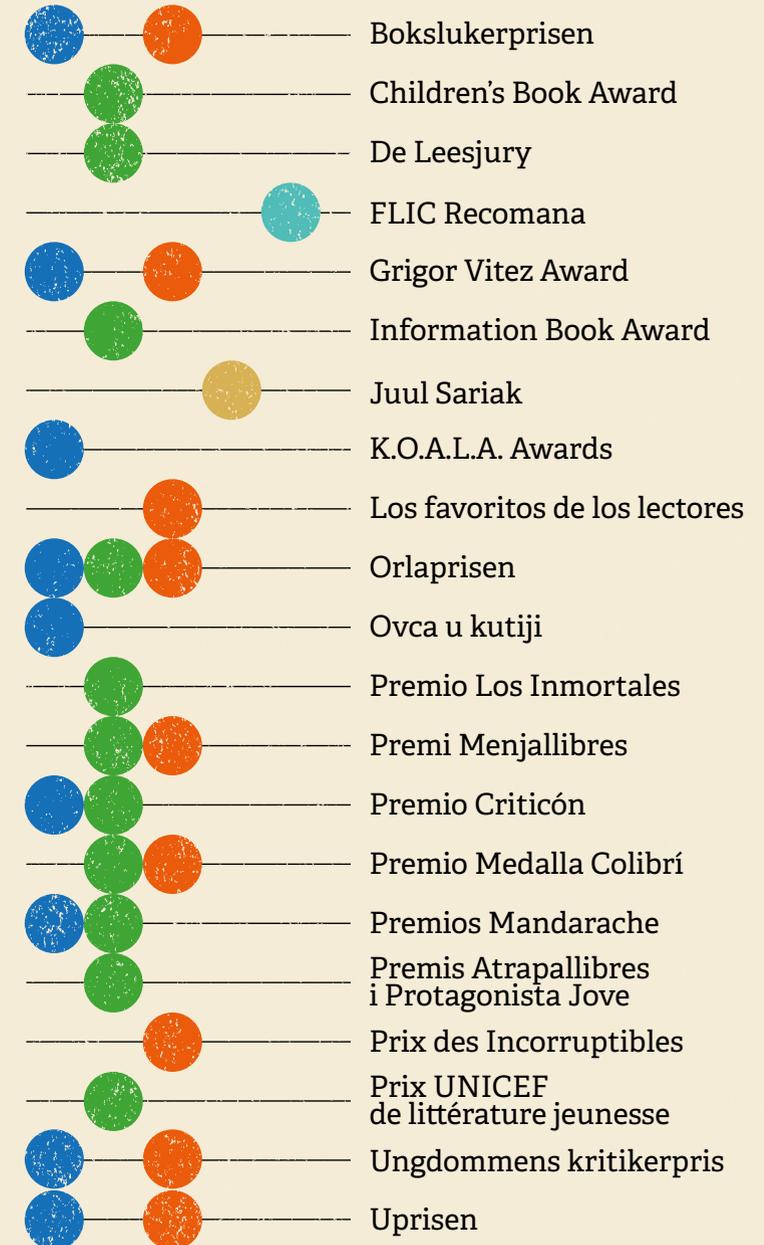
**42,8%**  
Monetary Prize

**42,8%**  
A Diploma

**4,8%**  
A Work of Art

**4,8%**  
Honorable Mention

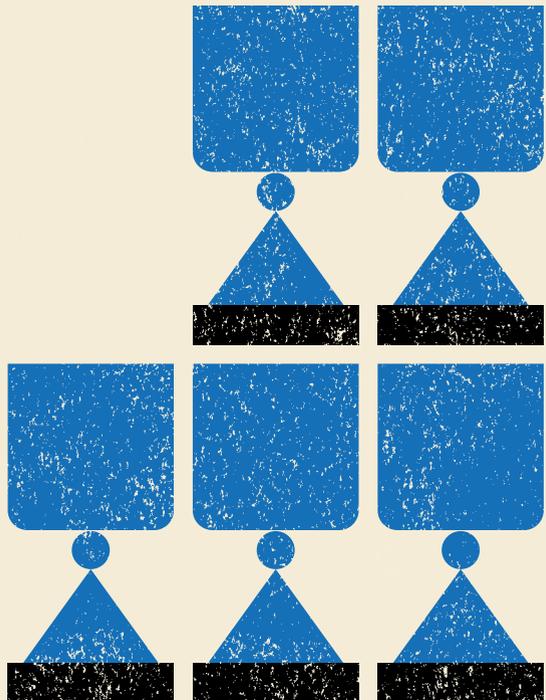
\* For this question, responders could pick more than one option. Some awards give a combination of prizes to their winners. For reference, find a list of awards and the prizes they give along with the infographic.



# How Many Children Are Part of the Jury?

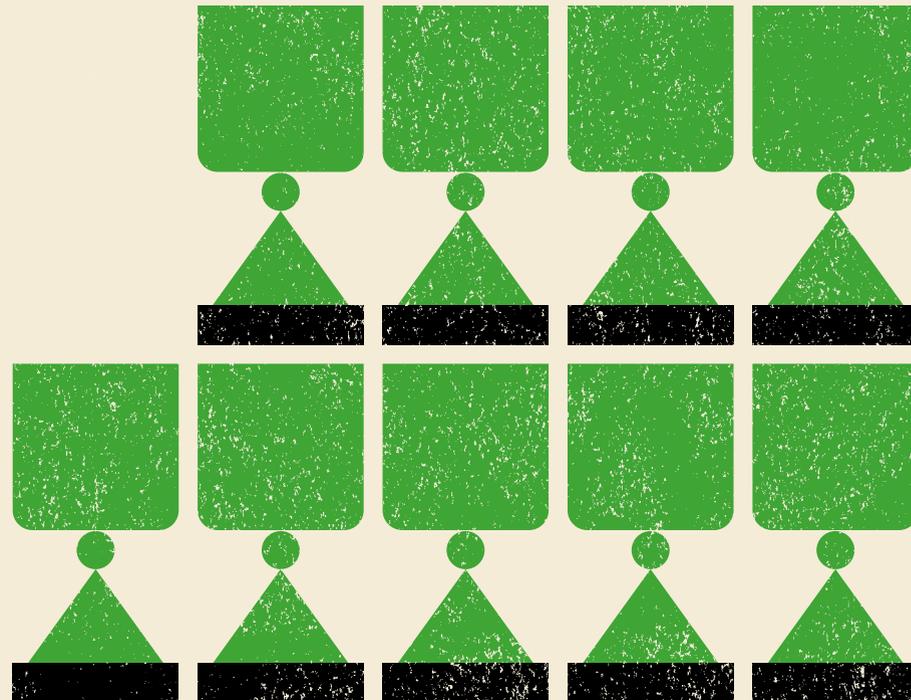
Less than  
**20**

FLIC Recomana  
Grigor Vitez  
Orlaprisen  
Ovca u kutiji  
Premio Medalla Colibrí



Up to  
**1000**

Children's Book Award  
Los Favoritos de los Lectores  
KOALA Awards  
Mandarache  
Menjallibres  
Premio Los Inmortales  
Premio Crítico  
Ungdommens kritikerpris  
Uprisen



Up to  
**10,000**

De Leesjury  
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littérature jeunesse



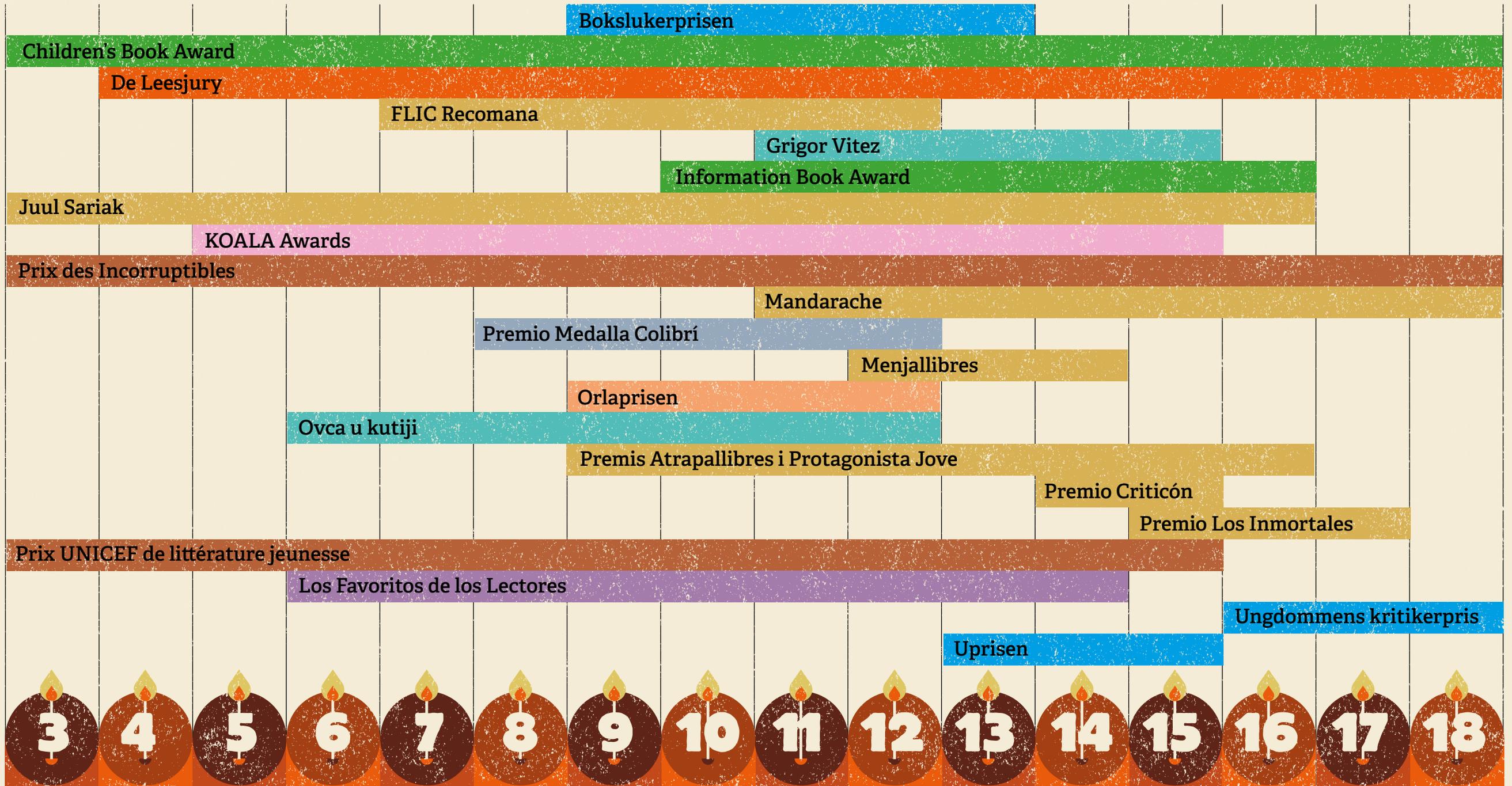
More than  
**50,000**

Bokslukerprisen  
Prix des Incorruptibles



# Child and Teen Juries Age Range

NORWAY UK BELGIUM SPAIN CROATIA AUSTRALIA FRANCE CHILE DENMARK ARGENTINA



Years Old



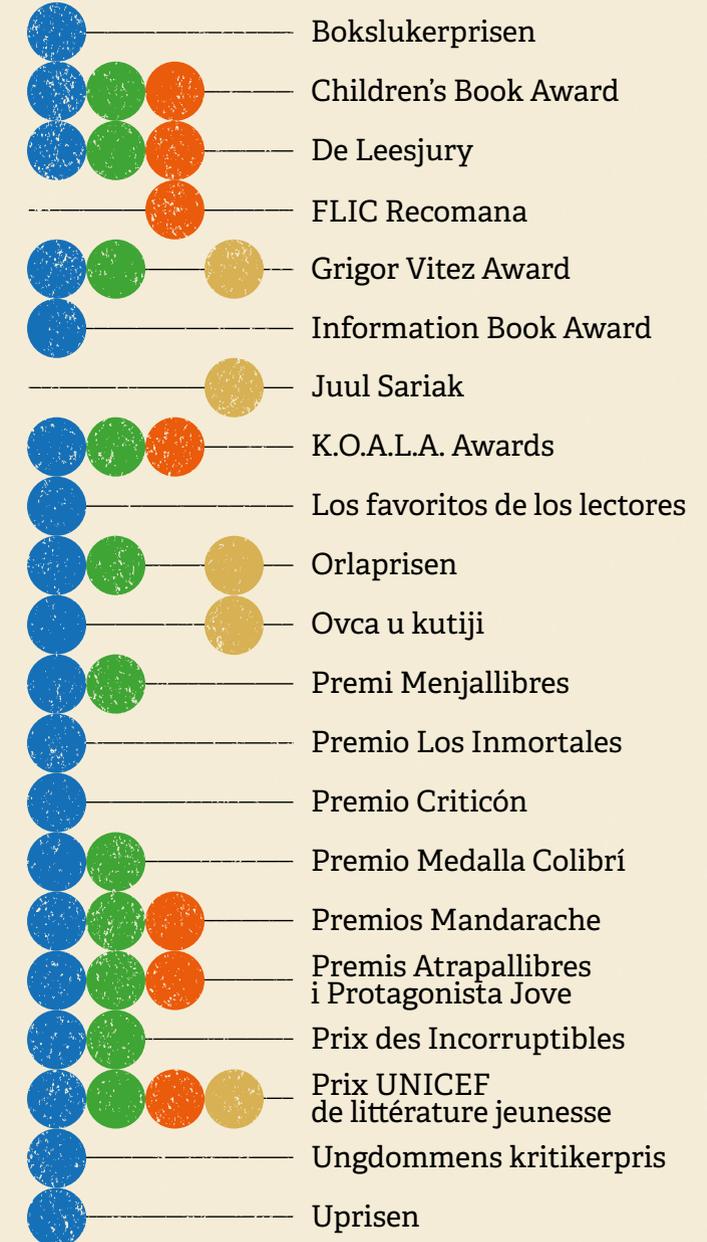
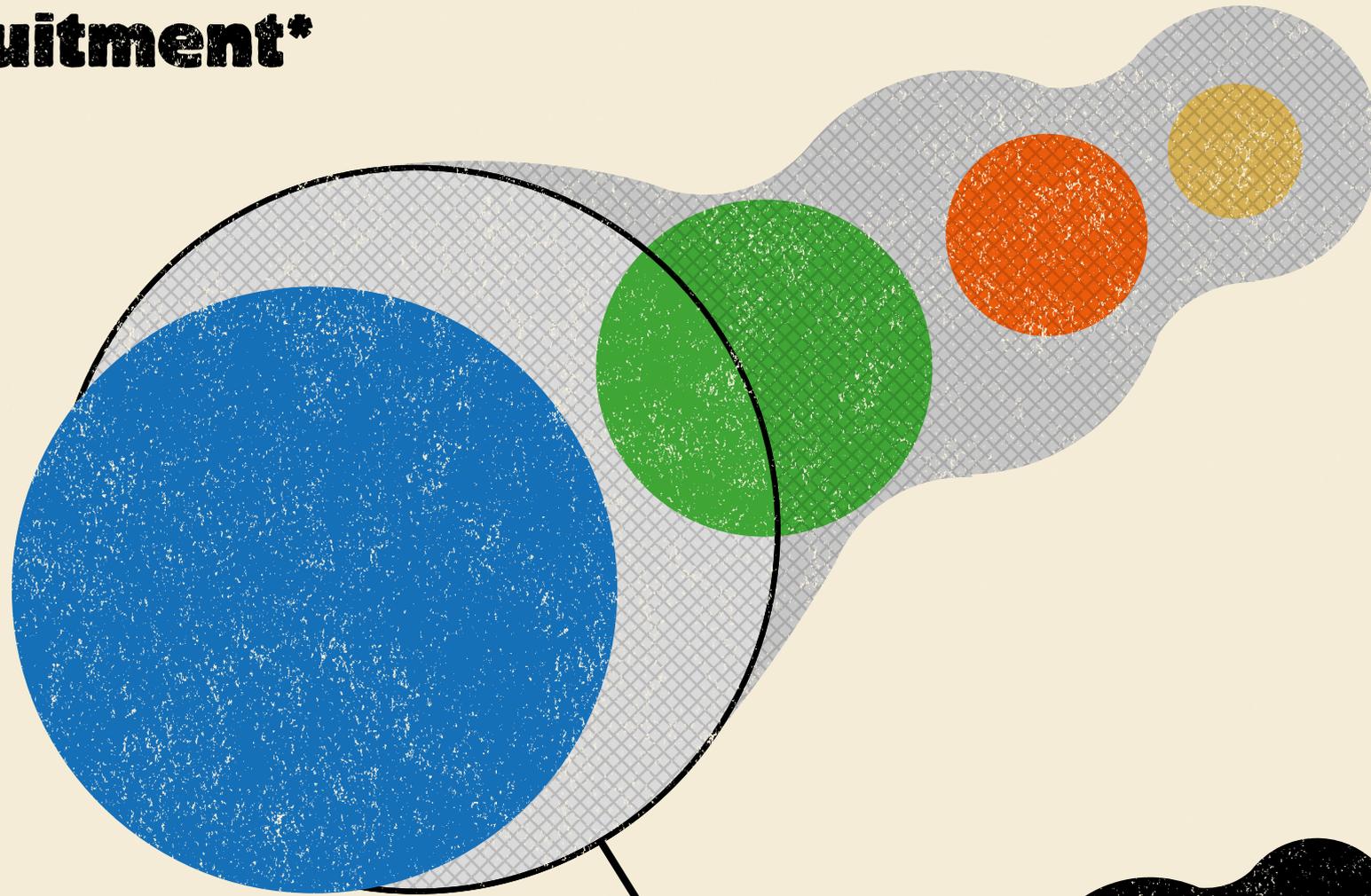
# Jury Recruitment\*

**90%**  
School Groups

**50%**  
Bookclubs,  
community libraries

**30%**  
Individually considered  
young people or families

**20%**  
Children who collaborate/  
participate in miscellaneous  
activities organised by  
the prize's institution



\* This question allowed responders to pick multiple ways in which they recruit and select their child juries. What we have observed is that most awards recruit through multiple mediums and what is displayed above is a percentage of the most used methods.



# Methodologies & Decision-Making\*

**80%**

Argumentation

**65%**

Popular Vote

**40%**

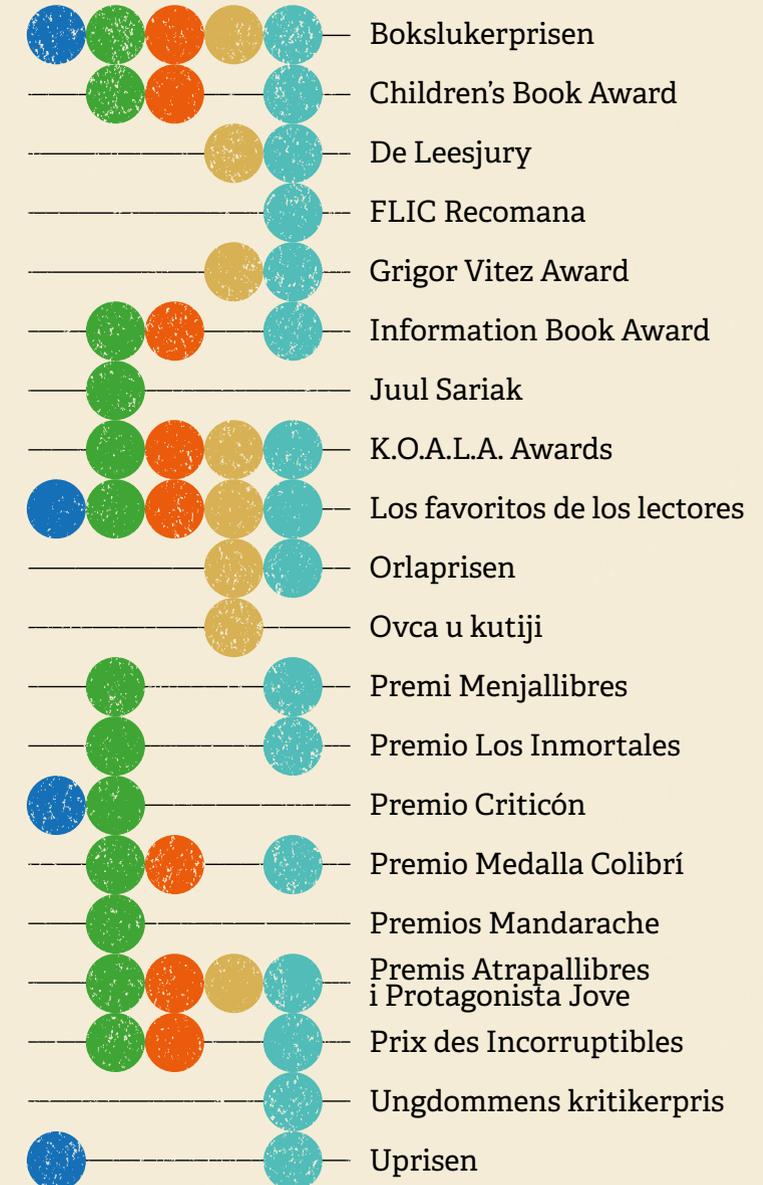
Show of Hands

**40%**

Point System

**20%**

Social Media Interaction



\* The decision making methods used by the responders have been represented. The data suggests that only 5 awards use one method exclusively. The rest of the responders picked a hybrid combination of options as a part of the decision making process.

# How Do Children Participate in the Decision Making Process?

**54,5%**  
In-Person

**40,9%**  
Hybrid

**4,6%**  
Virtual



- Bokslukerprisen
- Children's Book Award
- De Leesjury
- FLIC Recomana
- Grigor Vitez Award
- Information Book Award
- Juul Sariak
- K.O.A.L.A. Awards
- Los favoritos de los lectores
- Orlaprisen
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- Premios Mandarache
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- Prix des Incorruptibles
- Prix UNICEF de littérature jeunesse
- Ungdommens kritikerpris
- Uprisen

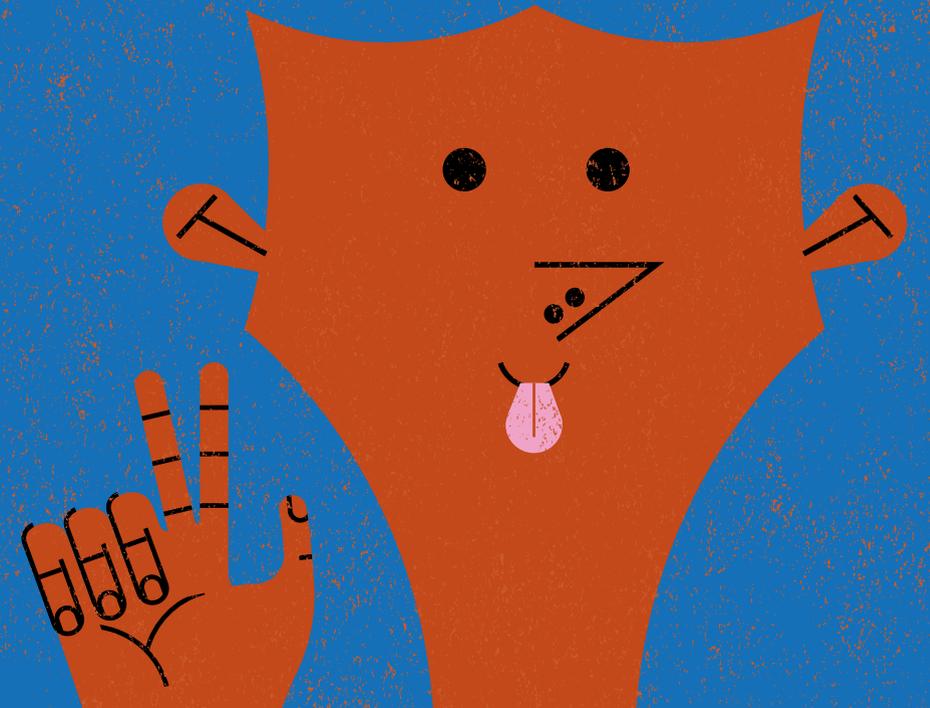


# Is Children's Participation Anonymous?

**YES**  
61,9%



**NO**  
38,1%



# Child and Teen Juries Compensation\*

What kind of compensation do the children get for participating in the jury?

**61,9%**

Non-monetary compensation

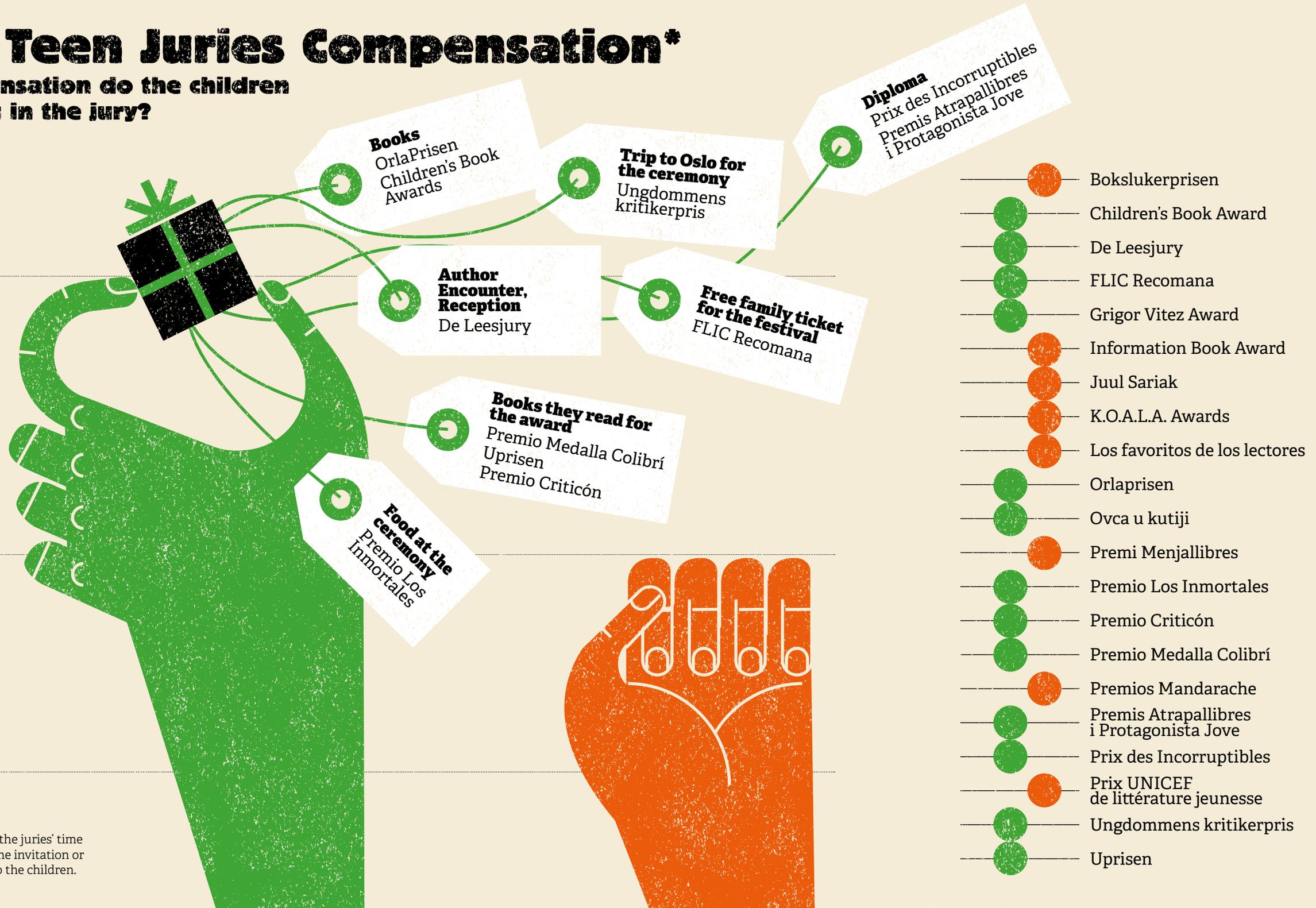
**38%**

No compensation

**0%**

Monetary compensation

\* No prize gives monetary compensation for the juries' time and commitment. Many of them do offer some invitation or other form of reward (in most cases books) to the children.





**To access the dataset  
with all questions  
and answers click [here](#)**

**Macarena García-González,  
Ignacia Saona, Marta Roig,  
Marina Lika Uehara  
& Ashwini Rajpoot.**

***“May Children Decide:  
Child and teen juries  
in literary prizes”.***

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