

Florida State University Libraries

Electronic Theses, Treatises and Dissertations

The Graduate School

2009

Found in Translation: A Mixed Methods Study of Decision Making by U.S. Editors Who Acquire Children's Books for Translation

Annette Y. Goldsmith



FLORIDA STATE UNIVERSITY
COLLEGE OF INFORMATION

FOUND IN TRANSLATION: A MIXED METHODS STUDY OF DECISION
MAKING BY U.S. EDITORS WHO ACQUIRE CHILDREN'S BOOKS FOR
TRANSLATION

By

ANNETTE Y. GOLDSMITH

A Dissertation submitted to the
College of Information
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

Degree Awarded:
Spring Semester, 2009

Copyright © 2009
Annette Y. Goldsmith
All Rights Reserved

The members of the Committee approve the Dissertation of Annette Y. Goldsmith defended on December 12, 2008.

Eliza T. Dresang
Major Professor

Pamela (Sissi) Carroll
Outside Committee Member

Melissa Gross
Committee Member

Don Latham
Committee Member

Susan Stan
Committee Member

Approved:

Corinne Jörgensen, Associate Dean for Academics and Research, College of Information

The Graduate School has verified and approved the above named committee members.

I dedicate this study to:

- my wonderful mentor, colleague, and friend, Dr. Eliza T. Dresang, who was just as passionate about my research as I was, and the rest of my committee, all of whom gave me excellent guidance;
- my family and friends in Toronto and Vernon, who have been supporting me in my endeavors long before I contemplated a Ph.D.;
- my fellow doctoral students who have become valued colleagues and close friends;
- and most important, my lovely husband (as my late grandmother used to call him) Don Lloyd, who inspires me in so many ways: he has modeled how to get a doctorate without tears (though I did not always follow his advice); shared with me his enthusiasm for statistics; nurtured us with home-cooked meals; and been my biggest fan...as I am his.

ACKNOWLEDGEMENTS

I gratefully acknowledge a Dissertation Research Grant from Florida State University and a Doctoral Student Grant from the Interdisciplinary Research Center for Leadership, Technology Integration, and Critical Literacies (I-CELTIC) at the Florida State University College of Information.

TABLE OF CONTENTS

List of Tables	x
Abstract	xii
1. INTRODUCTION	1
Problem Context	1
Statement of Problem	2
Significance of Problem	3
Research Questions	3
Methodology	4
Conclusion	5
2. REVIEW OF THE LITERATURE	6
Introduction	6
Two Ways to Make Sense of the World	7
Dervin's Sense-Making	8
Dervin: Contribution and Critique	9
Weick's Sensemaking	10
Weick: Contribution and Critique	11
Dervin and Weick: Perspectives on Making Sense	12
A Need For Research Identified	15
Key Issues in Children's Book Translation and Publishing	15
Children's Book Translation Activity	15
Norms in Children's Book Translation: Adequacy Versus Acceptability	19
Norms as the Basis for Translators' and Editors' Decision Making	21
Culturally Conscious Books and Authenticity	23

Children’s Book Translations: Motivation and Promotion	24
Rationale for Publishing Children’s Book Translations	25
The International Children’s Literature Movement and the Library	
Faith	26
Popularizing Children’s Book Translations	27
The Market for Children’s Book Translations	28
Factors Involved in Publishing Children’s Book Translations in the U.S.	30
Barriers to Publication	31
Motivations	33
Personal Attributes of Editors	34
Resources (Helps) Available When Selecting Books for Translation	34
Problem in Relation to the Literature	35
3. METHODOLOGY	37
Philosophical Foundations (Worldview)	37
Definition of Mixed Methods Research	38
Purpose and Reasons for Choice of Design	38
Phase I Data Collection – Quantitative and Qualitative	40
Instrument	40
Target Population	41
Method of Distribution	42
Phase II Data Collection -- Qualitative	43
Instrument	43
Participant Selection	43
Conducting the Interviews	45
Phase I Data Analysis -- Quantitative and Qualitative	46
Phase II Data Analysis -- Qualitative	47
Mixed Methods Interpretation of Results	47
Validity	48
Reliability	48

Potential Ethical Issues	49
4. DATA ANALYSIS	50
Research Questions	50
Phase I Data Analysis -- Quantitative and Qualitative	50
Final Disposition of Cases	51
Description of Survey Respondents	51
Major Themes	60
Description of Motivations	61
Description of Barriers	66
Description of Resources	74
Top-Ranked Motivations	79
Top-Ranked Barriers	79
Top-Ranked Resources	80
Use of Regression Model for Interview Participant Selection	80
Phase II Data Analysis -- Qualitative	81
Participant Recruitment	81
Description of Interviewees	82
Interview Data by Question	82
Major Themes	91
Description of Motivations	92
Description of Barriers	93
Description of Resources	95
Top-Ranked Motivations	96
Top-Ranked Barriers	97
Top-Ranked Resources	97
Qualitative Themes Promoting Quantitative Themes	98
Influence of a Second Language	98
Perceived Openness of the Industry to Publishing Translations	99
Years of Experience in Children's Publishing	100

Size of Firm	101
Conclusion	103
5: CONCLUSIONS, IMPLICATIONS, AND FUTURE RESEARCH	104
Research Questions	104
Review of the Study	104
Interpretation of Findings	105
What Are the Barriers Editors Encounter in Making a Decision?	105
What Are the Resources (Helps) Editors Have at Their Disposal?	107
How Do Editors Perceive the Value of Publishing Translations?	109
What is the Decision-Making Process by Which Current U.S. Children’s Trade Acquisitions Editors Select Culturally Conscious Children’s Books First Written in a Foreign Language in a Foreign Country to be Translated into English for the U.S. Market?	112
Profile A	112
Profile B	113
Contribution of Theoretical Framework	113
Implications for Practice	116
Implications for Future Research	117
Limitations	118
Conclusion	118
NOTES	121
APPENDIX A: EXPLANATORY DESIGN: PARTICIPANT SELECTION MODEL	122
APPENDIX B: HUMAN SUBJECTS COMMITTEE APPROVAL MEMORANDUM	123
APPENDIX C: PRE-NOTIFICATION EMAIL	125

APPENDIX D: EMAIL INVITATION	126
APPENDIX E: SURVEY INSTRUMENT WITH INFORMED CONSENT FORM	127
APPENDIX F: RATIONALE FOR SURVEY QUESTIONS	141
APPENDIX G: INTERVIEW INSTRUMENT WITH INFORMED CONSENT INFORMATION	151
APPENDIX H: RATIONALE FOR INTERVIEW QUESTIONS	156
REFERENCES	158
BIOGRAPHICAL SKETCH	169

LIST OF TABLES

1. Final Disposition of Survey Cases	51
2. Job Titles Provided by Subjects	53
3. Annual Net Revenue of Unit in Most Recent Fiscal Year (2007)	55
4. Number of Children's Book Titles Published by Unit Per Year	56
5. Wants to Find Next Big Seller	61
6. Positive Personal Response to Book	62
7. Welcomes the Challenge of Potentially Risky Book	63
8. Teaches Young Readers About Other Countries	64
9. Reading Translations Promotes Tolerance	64
10. Broadens Perspectives of Young Readers in U.S.	65
11. Introduces Writers From Other Countries	65
12. Resistance From Marketing Department	66
13. Less Opportunity for Editorial Input	67
14. Rely on Readers' Reports if Unable to Read Language of Original	68
15. High Cost of Translation	69
16. Exchange Rate Makes Purchasing Foreign Books Too Expensive	70
17. Likelihood of Negative Reviews	70
18. Poor Sales to Bookstores	71
19. Sales Not Helped by Winning an Award	72
20. Controversial Due to Different Cultural Norms	73
21. Hard to Be True to Culture of Original and Appeal to U.S. Readers	73
22. Use Award Winners to Locate Books to Translate in Next 5 Years	74

23. Attend Bologna Book Fair in Next 5 Years	75
24. Co-Publishing Agreements with Foreign Publishing Houses in Next 5 Years	76
25. Use Connections with Foreign Editors in Next 5 Years	77
26. Use National Funding Agencies in Next 5 Years	78
27. Benefit From Serendipity in Next 5 Years	79
28. Themes of the Study	91
29. Motivation Themes	93
30. Barrier Themes	94
31. Resource Themes	96
32. Language and Propensity to Publish Translations Cross Tabulation	99
33. Perceived Openness of Industry and Propensity to Publish Translations Cross Tabulation	100
34. Experience in Years and Propensity to Publish Translations Correlation	101
35. Size of Firm and Propensity to Publish Translations Correlation Matrix	102

ABSTRACT

Foreign children's books translated into English matter to young readers in the U.S. for intellectual, literary, and pedagogical reasons, yet very few are published. How do U.S. editors select culturally conscious children's books from abroad to be translated into English for the U.S. market? This question was addressed by exploring the barriers editors encounter, the resources available to them, and their perceptions about the value of publishing translations.

The theoretical framework consists of communications scholar Brenda Dervin's personal sense-making supplemented by Karl E. Weick's sensemaking from organizational psychology. Using two similar but not identical theories adds depth to the analysis, providing what anthropologist Gregory Bateson calls "binocular vision."

The study was conducted in the U.S. from May to July 2008. A purposive sample of 93 children's editors was drawn from Children's Book Council member publishers. The study employed the participant selection model, a variant of the mixed methods sequential explanatory design. Phase I was a web-based survey. Phase II consisted of follow-up interviews. Ten subjects whose attitudes were least well predicted by a statistical regression model fit to the survey data were selected for interviewing.

The literature suggested that editors are reluctant to publish translations because of the expense. However, findings showed that the most important barrier is reliance on reader's reports when editors cannot read in the language of the original. The cost of acquiring books from other countries when the dollar is low was of secondary importance. Editors' top-ranked motivation was a positive personal response to the book. Editors ranked the Bologna Children's Book Fair as their most important resource, but it is expensive to attend. The propensity to publish translations was stronger if editors are bilingual or see the industry as more open to translations than five years earlier. Replicating the study at a later date under a different political administration and economic conditions should reveal if editors' attitudes towards publishing translations remain consistent.

CHAPTER 1: INTRODUCTION

This dissertation research sought to explore the decision-making process used by U.S. children's trade acquisitions editors who select culturally conscious children's books first written in a foreign language in a foreign country to be translated into English for the U.S. market. Drawing on Goldsmith's (2006) pilot study and other relevant literature, the current study approached the research problem within the context of a mixed methods investigation.

Problem Context

U.S. children's acquisitions editors select culturally conscious foreign-language fiction and nonfiction books to translate into English for their readers, but how and why they do it was undocumented prior to this study. Culturally conscious books are ones that appear to present an authentic sense of the culture from an insider perspective. Authentic (Dresang, 1997), culturally conscious books (Sims, 1982) refer both to specific (a particular culture) and universal human experience. Though the term was coined by Sims to describe books reflecting the diversity of African-American experiences, it applies equally well to children's book translations. Culturally conscious children's book translations are books whose readers can "sense that the book came from another country" (Association for Library Service to Children, 2007, p. 8), one of the criteria for the Mildred L. Batchelder Award, a citation given annually to a U.S. publisher for the year's most outstanding translated children's book. Culturally conscious children's book translations are often conflated with multicultural children's books, those English-language or bilingual books published for children "by and about people of color" (Kruse, Horning, & Schliesman, 2006) since both deal with diverse cultural experiences.

Though conventional wisdom suggests that publishing translations is a money-losing proposition, the occasional highly-publicized success exists, and some houses publish culturally conscious children's book translations as a matter of course. Most such books are for readers ages eight and up, although picture books for these older readers occasionally have adequate cultural material to belong to this study. Investigating editors' decision-making processes and motivations illuminated the current state of children's book translation publishing in the U.S.

Statement of Problem

Reading culturally conscious books first published outside of the U.S., whether originally in English or translated into English from another language, provides an authentic way for children to connect imaginatively with their counterparts, real and fictional, abroad. This study acknowledges the value of books from other English-speaking countries to U.S. readers, but focused exclusively on translations because they are more expensive and time-consuming to produce and therefore rarer. Very few such translations are published in the U.S.; between one and two percent of all children's books, including picture books for young children, are translations (Tomlinson, 1998). In a country with such a large and established indigenous publishing industry, with more than 7,000 children's books published every year, it is tempting not to look beyond one's borders for yet more books. However, the risk of this is ignoring the intellectual output of authors writing in languages other than English; translations are needed to fill in the gaps. One such gap is addressed by translations from Europe that consider the complex legacy of the Holocaust for post-war youth whose families and friends may have collaborated with the Nazis (Kuijter, 2006; Pressler, 2007). Another gap is met by the current popularity of manga, graphic novels steeped in Japanese culture, even though greater effort is required from U.S. readers who must learn to read from back to front. Since foreign authors write for children of a different country or culture, their voices offer a unique perspective to readers in the U.S., tempering the insular U.S. worldview (Roxburgh, 2004).

In addition to their intellectual and literary value, translations of children's books are important in the context of global education in the U.S. This is particularly pressing in the post September 11, 2001 world, where individuals from a given cultural or religious group can so readily be demonized. According to Roxburgh (2004), "A genuine interest in and commitment to educating children about cultural diversity must include books from other cultures" (p. 49). Likewise, Lo (2001) urges middle school teachers to read international children's literature (including translations) themselves, as well as sharing it with their students, in an effort to reduce ethnocentrism.

Analyzing data from a cross-section of editors, from those who successfully publish translations to those who would never consider publishing a translation, revealed

why editors do, or do not, value this activity. Editors' attitude towards this type of publishing indicated a propensity to publish translations. By developing an awareness of the helps available to them, as well as the barriers, editors can make more informed choices about publishing translations. Increased production of translations might result.

Significance of Problem

Existing knowledge about the process by which editors select books for translation has to a great extent been informed by anecdotes. There are articles and interviews in the trade press, and opinion pieces by editors committed to publishing translations. The question of editorial decision making is largely treated in a peripheral way in the literature devoted to children's book translation, publishing, and librarianship. At a seminal conference of the International Research Society for Children's Literature in 1976, translation studies scholar Klingberg (1978) called for systematic research about the way books are selected for translation. There has been very little response. Thus the investigation described here constitutes a substantial contribution.

Several audiences will benefit from this research. Acquisitions editors and publishers can learn more about one aspect of their business. Teachers and librarians can gain greater understanding of the difficulty and importance of having culturally conscious translated children's books available to children in the U.S. Some library and information science researchers would be interested in the subject matter and methodology. Ultimately, however, young readers will benefit most from the greater awareness of children's book translations among the adults if, in fact, such awareness results in a greater number of translations being published.

Research Questions

The study focuses on one overarching question with three sub-questions:

What is the decision-making process by which current U.S. children's trade acquisitions editors select culturally conscious children's books first written in a foreign language in a foreign country to be translated into English for the U.S. market?

- a. What are the barriers editors encounter in making a decision?
- b. What are the resources (helps) editors have at their disposal?
- c. How do editors perceive the value of publishing translations?

Business considerations such as the extra cost of translation are the most obvious barriers, but the lack of an infrastructure (training and mentoring) also affects decision making. The larger corporate climate may encourage or discourage risky ventures. Personal connections are an important help, but there are some resources, such as national agencies that assist in funding children's book translations from their countries, of which editors may not be aware. Finally, learning more about editors' attitudes towards publishing children's book translations is crucial to an understanding of the decision-making process.

Methodology

The study employed a mixed methods sequential explanatory design, described by Creswell & Plano Clark (2007) as the "participant selection model" (p. 72) in which a survey is used to select participants for follow-up qualitative interviews. The first strand was a predominantly quantitative web-based survey. Questions were informed by Brenda Dervin's sense-making theory, which is concerned with how individuals deal on a personal level with information situations, gaps, and uses (Dervin, 1984/2003). The "barriers" and "helps" of the first and second research sub-questions are sense-making concepts. The second strand consisted of qualitative interviews with editors chosen to participate because they were more likely or less likely than expected to publish culturally conscious children's book translations. Dervin's approach was supplemented by Karl E. Weick's theory of sensemaking (without a hyphen) as applied to organizations (Weick, 1995). Together, the two similar but not identical perspectives, like Bateson's (1982) concept of binocular vision, were intended to provide a deeper understanding of the research question. Even though the emphasis is on the qualitative strand, this model has an explanatory theoretical drive.

The target population was children's acquisitions editors whose publishing houses currently belonged to the Children's Book Council (CBC) or were members from 2002-2007. Acquisitions editors were defined as people who make decisions about publishing books for youth from preschool through 12th grade. The CBC is a trade association whose members include the leaders in the field, and all those likely to have the financial and other resources to be able to afford to publish translations. An attempt was made to recruit the entire population, but that was not possible because contact information for all

of the editors was not available. Instead, a purposive sample was drawn. Content analysis with qualitative software was used for the open-ended survey questions and interview data analysis.

Conclusion

Culturally conscious children's book translations have a significant intellectual, literary, and pedagogical role to play in the lives of young readers in the U.S. Through the double lens of Dervin's and Weick's approaches to making sense, the study sought to better understand the decision-making process whereby culturally conscious children's book translations are produced. The mixed methods design, by looking at the research problem in two ways, also offers a double lens of sorts and so is a good fit. In addition, mixed methods can be used to isolate extreme cases. A review of the research and other scholarly work will establish the need for the study.

CHAPTER 2: REVIEW OF THE LITERATURE

Introduction

Very little has been written about how U.S. children's trade acquisitions editors find and choose culturally conscious foreign books to translate into English; in other words, how they make their decisions about whether to publish children's book translations and if so, what. The study employs sense-making and sensemaking, established theoretical approaches from, respectively, the fields of communication and organizational science, to illuminate the decision-making process from both personal and organizational perspectives.

Communication scholar Brenda Dervin and her colleagues take the perspective of the information seeker trying to make sense of his or her world. In this way they enable researchers to better understand decision making inherent in the information seeking process, and can propose ways to improve information systems. Social psychologist Karl E. Weick's sensemaking (without a hyphen), by retrospectively examining how people in organizations make sense of their actions, also provides insight into decision making. Again, implications for improved procedures may be derived from the analysis. Since Dervin's work is more germane to research in library and information science, she is the major theorist considered here. Her emphasis on personal meaning through sense-making is supplemented by Weick's focus on meaning within the organization. Together, the Dervin and Weick perspectives to making sense provide an intriguing and appropriate lens through which to examine the research question.

The literature review begins with the theoretical underpinnings of the study and then covers what can be gleaned about the subject area from the overlapping fields of translation studies, international youth literature, education, and publishing. Relevant conference proceedings, bibliographies, encyclopedia articles, refereed articles, speeches and opinion pieces from the book trade press have been considered in order to be inclusive. Some of these articles refer to the challenges of publishing children's book translations in the U.K., which are very similar to those in the U.S. The issues and barriers editors face and the motivations, personal attributes, and resources editors call upon in bringing culturally conscious children's books to the U.S. are enumerated.

First Dervin and Weick's work, the theoretical basis for the study, will be examined.

Two Ways to Make Sense of the World

Sense-making and sensemaking are innovative approaches that share common ground but come from separate disciplinary fields. Noted communication scholar Dervin's work initially challenged the library and information studies status quo (Raber, 2003, pp. 119-120). Sense-making entered the field of library and information science through Dervin's collaboration with her student and later colleague, Doug Zweizig, who was instrumental in shifting the focus from how institutions dispense information to how individuals use institutions in their information seeking (Zweizig, 1976, 1977; Zweizig & Dervin, 1977). Sense-making has now been adopted and even embraced by researchers concerned with human information behavior, an important branch of library and information science.

Social psychologist Weick's approach comes from the field of organizational science, in which he is a major theorist. No discernible overlap exists in citations: Dervin does not cite Weick, and Weick does not cite Dervin. However, on the sense-making website, Dervin et al. (2005) briefly acknowledge the existence of Weick's work, noting it as one of several references to sense-making that researchers will discover in other discourse community literatures. The study is unusual in drawing on both theories in order to explore the research question.

The sense-making methodology, as developed by Dervin and her colleagues, is an "approach to thinking about and studying human sense making and sense unmaking in its variant forms" (Dervin, 2005, p. 26). In the late 1970s and early 1980s it was at the forefront of the new focus on the library user and individual agency. Dervin's approach was radically different from Shannon's systems-based transmission model, the prevailing theory of the day (Raber, 2003, pp. 67-70). In this paradigm, the process is mechanistic. The message is disseminated through a communication channel to the receiver. The assumption is, as Foreman-Wernet (2003) states, that messages "are things to be gotten, like dumping something into the heads of receivers as though they were empty buckets" (p. 5). Dervin rejected Shannon's mechanistic model in favor of a more cognitive approach. According to Foreman-Wernet, Dervin sees the messages as "constructions

that are tied to the specific times, places, and perspectives of their creators...[and have value] only to the extent that they can be understood within the context of receivers' lives" (p. 5).

Sensemaking is associated with Karl E. Weick, a prominent social psychologist. Weick (1979) started out using the hyphenated phrase, but later dropped it (Weick, 1995) because

If you do away with the hyphen then you do away with such distracting issues as what is sensing, what is making, and how and under what conditions do the two combine?...Instead, I want to understand how the conditions of interdependency associated with organizing affect how people deal with situations where there are too many or too few meanings. (p. 397)

Sensemaking is concerned with how people construct reality by making retrospective sense of events. It is a departure from the rational model of decision making traditionally used to explain decision making in organizations. The rational model posits a decision maker who has access to all necessary information and is able, with perfect judgment, to make the best possible decision (Bazerman, 1986, p. 4). Sensemaking can be used retrospectively to illuminate decisions irrespective of the decision-making model¹. Through reflection, sensemaking may improve future decisions. Though Weick (1995) does take everyday sensemaking into account (p. 63), his focus is on organizational sensemaking.

Dervin's Sense-Making

The theoretical tenets and vocabulary of sense-making that are of particular interest to the study are summarized below. In addition, Dervin's contributions to the field and critiques of her work are outlined.

In sense-making, information is constructed, information systems need to be studied from the perspective of the actor, and information use is a process condition (Dervin, 1992/2003). Situations, gaps, and uses are the main elements of the sense-making model and are also conceptualized as the *sense-making triangle* (p. 278). Dervin explains,

Situations consist of the time-space contexts in which sense is constructed. *Gaps* are where the individual sees something missing in his or her sense. New sense is

created when the individual sees a gap as bridged. *Uses* are the ways in which the individual puts the newly created sense to work in guiding his or her behavior. (Dervin, 1984/2003, p. 256) (Italics added)

Because human beings are continually moving through time and space, their inner and outer worlds cannot be separated. They face and bridge gaps. Sense-making “directs attention to the steps the actor takes as defined on the actor’s own terms to address the gaps he or she faces as defined on his or her own terms” (Dervin, 1992/2003, p. 278). Sense-making’s main metaphor of *gap-bridging* refers to a journey (Savolainen, 2006, p. 1119). For example, Dervin and Dewdney (1986, p. 507) describe the gap as a question, the answer as a bridge across the gap, and the use of the answer as what the actor wishes to do after crossing the bridge. *Discontinuities*, a term borrowed from the work of Richard F. Carter, are the unavoidable bumps in the road,

In Dervin and Frenette’s (2001/2003, p. 238) more recent version of the sense-making metaphor, *verbings* refers to the different ways in which people attempt to bridge gaps or make sense. The concept of verbing dates from the late 1990s. The term *situation* includes histories, experiences, identities, past horizons, and present horizons. *Bridge* relies on ideas, cognitions, thoughts; attitudes, beliefs, values; feelings, emotions, intuitions; and memories, stories, and narratives. *Gap* is characterized by questions, confusions; muddles, riddles; and angst. *Outcomes* are helps, hindrances; functions, dysfunctions; and consequences, impacts, and effects. Dervin adapted the version of the sense-making triangle that appears in Savolainen (2006, p. 1120), adding the notion of barriers and constraints under the heading of situation and future horizons under the heading of outcomes.

Dervin: Contribution and Critique

Dervin has made a substantial contribution to the field of library and information science. Curricula at schools of library and information science reflect this shift from studying the system to studying the user. Foreman-Wernet (2003) identifies three major achievements of sense-making: its critique of the transmission model of communication; its examination of the philosophical assumptions underlying communication; and its link between theory and practice. For example, with its focus on “the *hows* of communicating (how individuals define situations, how they bring past experiences to bear, how they

make connections, and so forth)” (p. 9), sense-making has been successfully applied to personal communication in institutional settings.

Sense-making is not universally appreciated. Dalrymple (2001, pp. 160-161) summarizes the main critiques of sense-making as:

1. a positivist impatience with the theory’s constructivist, relativistic, situational approach (Savolainen, 1993);
2. the impracticality of responding to ambiguous individual user needs and constant flux when designing user-centered systems (Morris, 1994; Savolainen, 1993);
3. a discourse-analytic approach that suggests sense-making may inadvertently be serving the needs of the system, rather than the user (Tuominen, 1997);
4. a related concern, from a Marxist perspective, that the cognitive viewpoint tries to limit and control discourse (Frohmann, 1992).

Despite these reservations, sense-making is accepted as an effective tool for understanding how people make sense of their world.

Weick’s Sensemaking

Weick (1995) takes a social construction perspective when he defines sensemaking as “literally, the making of sense” (p. 4). More broadly, he discusses how individuals make sense of situations within an organizational context. Weick identifies seven properties of sensemaking drawn from the literature. Though he cautions that they are not hard-and-fast rules (p. 18), these properties are central to his approach:

1. Grounded in Identity Construction. “Sensemaking begins with a sensemaker” (p. 18).
2. Retrospective. Weick says that we construct the past and its meaning through retrospection: “It is less often the case that an outcome fulfills some prior definition of the situation, and more often the case that an outcome *develops* that prior definition” (p. 11).
3. Enactive of Sensible Environments. People help create their own environment. Action is important, even if the action is to take no action.
4. Social. “Sensemaking is never solitary because what a person does internally is contingent on others” (p. 40).

5. Ongoing. Sensemaking does not have a beginning, middle, and end, because people “are always in the middle of things, which become things, only when those same people focus on the past from some point beyond it” (p. 43).
6. Focused on and by Extracted Cues. Enacted and extracted cues are the things to which people direct their attention. One enacts a cue by using it to make a strategic choice. Extracted cues are the enacted cues of others and are used to indicate trends (p. 81). What people notice or do not notice is consequential for sensemaking.
7. Driven by Plausibility Rather Than Accuracy. The story of the past is told through a filtered present, colored by current emotions, so accuracy is not the most probable result.

In summary, this is how sensemaking works: “Once people begin to act (enactment), they generate tangible outcomes (cues) in some context (social), and this helps them discover (retrospect) what is occurring (ongoing), what needs to be explained (plausibility), and what should be done next (identity enhancement)” (p. 55). Weick (2000) also offers a pithy description of sensemaking in a discussion of planned versus emergent change: “The four bare-bones conditions required for successful sensemaking are that people (1) stay in motion, (2) have a direction, (3) look closely and update often, and (4) converse candidly” (p. 232).

Weick: Contribution and Critique

Weick is a major figure whose work overall “typically has an upending yet muted playfulness about it, a rich, living quality that variously flies, walks (often backward), and occasionally stops dead in its tracks to look in the rearview mirror” (Barry, 2004, p. 205). Ludema (2004) refers to Weick’s “superior blend of theoretical connections, practical suggestions, and personal stories” (p. 209). Czarniawska (2005) sees him as an impressive stylist who is particularly adept at allegory (pp. 272-274). She also points out that, while mainstream writers of organizational theory talk about reducing uncertainty as if uncertainty is “a negative state,” Weick “cherishes” ambiguity (p. 269). Such appreciations are common.

However, Weick also has his critics. He is in the odd position of being not quite mainstream and not quite marginal. Czarniawska (2005) describes him as “neither a

school builder nor the critical deviant, but more a constructive deviant, in the sense that his deviation from standard concerns and perspectives at any given time gives shape to the concerns and perspectives to come” (p. 275). Weick takes a descriptive, rather than prescriptive, approach. Though he is deeply interested in practice, providing direct advice to managers is not the point of sensemaking. Conscious of the inherent complexity of the subject, Weick is reluctant to limit people by providing rules. Rather, general “implications for practice” are provided as more of an afterthought (Weick, 1995, p. 181-182). March (1994) questions Weick’s approach, suggesting that too strong an emphasis on decisions as “instruments for the development of meaning” can be “a tempting manifesto,” but comes at the expense of a necessary focus on the substantive consequences of decisions (p. 219). Essentially Weick is more interested in process than product.

Dervin and Weick: Perspectives on Making Sense

Sense-making and sensemaking have many similarities but also a major difference. While Dervin focuses on the personal meaning of sense-making, Weick’s emphasis is on how sense and meaning are created within the organization. Anthropologist Bateson’s (1982) concept of double description described in terms of binocular vision explains why it is preferable to use two similar but not identical perspectives in research:

With one eye you may detect overlapping and so be able to say that something is closer than something else, but if you want depth perception you will need two eyes.... Depth perception stems from a combination of two versions of the outside universe very slightly different from each other. (p. 3)

Dervin’s perspective supplemented by Weick’s serves to illuminate the research question in a richer way than either could do alone: the personal sense-making journey described by Dervin overlaps with sensemaking in the organizational context.

There are a number of similarities between Dervin’s sense-making and Weick’s sensemaking. Both approaches look at the individual within the broader social context, so emphasize both internal and external influences. Retrospection is central to both theories and their associated methods. Each theory describes a process, so verbs take precedence over nouns. Both innovators, especially Weick, use paradox and reversals.

Sense-making and sensemaking take into account both the individual as well as the wider social context. However, this may be a false dichotomy: Weick (1995, p. 6) wonders if the individual and the social are even separable, and this conundrum appears as a motif throughout his work: “Sensemaking is never solitary because what a person does internally is contingent on others. Even monologues and one-way communications presume an audience” (p.40)

Both approaches underline the importance of retrospection in making sense; this is reflected in the methods associated with the theories. Dervin describes sense-making as a qualitative-quantitative methodology and can, for example, derive quantitative information from qualitative responses subjects have in common. However, her signature method, the micro-moment time-line research interview, is qualitative. This method relies on the subject to recall and reconstruct the situation, describing each step. In this way, the gaps and the helps can be revealed (Dervin, 1992/2003, p. 279). Another well-known Dervin method, the helps chaining interview, similarly requires the subject to remember how, for example, an item was personally helpful. The subject responds to backward-chaining questions until he or she reaches the most personally relevant statement of help (p. 281). Though retrospection is important to Dervin, it is also true for her that the subject engages in personal sense-making throughout the information seeking journey: “As an individual moves through an experience, each moment is potentially a sense-making moment” (p. 279).

Weick (1995) also is adamant that sense in the organization can only be understood retrospectively. For him, a story recounted by the subject, in recreating the past and paying attention to the sequence of events, is a particularly appropriate vehicle for sensemaking. “The requirements necessary to produce a good narrative provide a plausible frame for sensemaking” (p. 128). All of the methods he lists as being well suited to sensemaking are qualitative: naturalistic inquiry, grounded theory, critical incidents, case scenarios, interviews, work diaries, semiotic analysis of letters, dialectical analysis, field observation, laboratory study (re interpretation), and participant observation (p. 172). Since Weick’s sensemaking is entirely retrospective, it cannot be considered part of the information seeking journey in the way in which Dervin’s sense-making is.

Dervin and Weick both put the emphasis on action and taking the sense-maker's perspective. Both are subjective and interested in the construction of meaning. Dervin (1992/2003) describes sense-making as a process condition. Verbins, the site of sense-making and sense-unmaking, are purposely broad in scope: "There are many ways to make sense: ...For example, sometimes sense-making involves borrowing an idea, sometimes it involves making one, sometimes it involves rejecting one" (Dervin & Frenette, 2001/2003, p. 239). According to Weick (1995), "Nouns such as *environment* and *organization* conceal the fact that organizing is about flows, change, and processes" (p. 187). Verbs, on the other hand, "...capture the action that lays down the path for sensemaking" (p. 188). "People who think with verbs", says Weick, "are more likely to accept life as ongoing events into which they are thrown, and less likely to think of it as turf to be defended, levels of hierarchy to be ascended, or structures to be upended" (p. 188). In Weick's view, it is practitioners who construct workplace problems out of a surfeit of problematic materials in their midst (p. 9). Dervin's sense-making is also in flux, but approaches an institutional problem from the individual's point of view. For example, Dervin and Dewdney (1986) describe sense-making's influence on the library reference interview technique of neutral questioning.

Both Dervin and Weick manage to turn the tables on unsuspecting readers. The work of Dervin and her colleagues moved the focus of library research from the institution to the individual (Zweizig, 1976, 1977; Zweizig & Dervin, 1977). Weick characteristically uses paradox to make the reader rethink commonplace statements, most famously, "How can I know what I think till I see what I say?" (Weick, 1995, p. 12). Reversals appear often in his work: "In matters of sensemaking, believing is seeing" (p. 133). Or, "The present is not the means to a meaningful future. Instead, the future is the means to a meaningful present" (Weick, 2004, pp. 201-202).

In summary, the major difference between the two theorists' approach is that Dervin focuses on the personal and Weick on the institutional. Dervin (1992/2003) tends to consider the individual interacting with institutions. Weick (1995) is mainly interested in how individuals make sense of their world as members of organizations, especially in business. Together, Dervin and Weick can provide Bateson's (1982) binocular vision.

The theoretical literature will be used to make sense of editors' publishing decisions regarding culturally conscious children's book translations. Before considering the research question through the theory, it is important to understand why the research is needed.

A Need for Research Identified

Klingberg (1978) set out five areas identified by children's book translation researchers as requiring attention:

1. empirical statistical studies of the translation streams;
2. economic and technical problems in the production of translations;
3. ways of selecting books for translation;
4. how children's books are actually translated, definition of the problems which translators encounter, and what recommendations can be given;
5. reception and influence of translations in the target language area. (p. 84)

O'Connell (1999/2006, p. 15) confirms that most of these areas have still not been extensively studied, at least in part due to the low prestige of children's literature. The third area, then, ways of selecting books for translation, is an appropriate topic for investigation. This section of the literature review has established the need for research. The following overview of the key issues in children's book translation and publishing provides the background and context for the research question.

Key Issues in Children's Book Translation and Publishing

Children's book translators, editors, and researchers draw on a common body of knowledge related to their work. A brief introduction to the field considers children's book translation activity over the last thirty years as well as the influence of translation norms and culturally conscious books.

Children's Book Translation Activity

Although Klingberg's (1978) research agenda for the field was announced at the 1976 symposium of the International Research Society for Children's Literature (IRSCL), the response to his call for research on ways of selecting children's books for translation has been minimal. The list of this seminal organization's conference themes up to 2007 indicates that children's book translation has not been the focus since 1976 (International Research Society for Children's Literature, 2007). For example Beckett

(1997), in addressing the theme of children's literature since 1945, incorporates theory and children's literature, shifting boundaries between children's and adult literature, experimental writing and postmodern trends, paradigm shifts, national literatures, and reconceptualizing the past, but does not include the perspective of a publisher (Lundin, 1998).

Scholarly interest in the translation of children's literature has been growing over the last thirty years, as shown in two recent works. Lathey (2006) provides a critical overview of the field in her collection of new and classic readings on children's book translation. Contributors touch on adult perceptions of the child reader and the status of children's literature, as well as childhood and the "childness" of children's texts; in other words, how children's book translation differs from adult book translation. The articles themselves discuss theoretical approaches to translation, narrative communication and the child reader, translating the visual, cross-cultural influences, and the translator's voice – but nothing substantive about choosing books for translation. Tabbert's (2002) literature review of critical studies on the translation of children's literature since 1960 also addresses many of the issues raised by Lathey. Tabbert identifies four themes that appear in the studies: the bridge-building between cultures assumption; textual challenges to the translator; children's literature as lesser than "adult" literature; and implied or real readers (reception). He notes a shift in emphasis over time from the source orientation (i.e. the original) to the target orientation (the translation). He does not mention any studies that describe how books are selected for translation.

Two of the above-mentioned trends are highlighted by guest editor Oittinen (2003) in the first issue of the Canadian translation journal *Meta* devoted entirely to children's book translation. She notes the interdisciplinary and international scholarly interest in translating for children, and a change from a prescriptive to a descriptive approach aimed at exploring "what translations of children's literature tell us about our children, ourselves, and the world around us" (para. 2). She also sees broad interest in "the strategies of domesticating and foreignizing" (para. 3), part of the central debate on adequacy versus acceptability described below.

Van Coillie and Verschueren (2006) also remark on the increased scholarly interest in children's book translation. They consider the main issues to be "...the impact

of translation norms, the choice between foreignizing and domesticating translation strategies and the dual audience [of children and adults]" (p. vi). Van Coillie (2006) notes, "It is often the publisher who has the last word" (p. 136), adding that the commercial criteria of "recognizability, readability and reading pleasure" can affect how personal names are translated (p. 136). Ghesquiere (2006), writing in the same collection, discusses the publication of children's book translations in terms of cultural dominance and the power of publishers: translations enrich the canon, but can also inhibit the development of an indigenous children's literature.

O'Sullivan (2004) too presents a critical approach to the issues. She points out that the movement of children's books is overwhelmingly one-way, from developed countries with established publishing programs to developing countries, so there is little genuine exchange between countries. The translations of classics so often mentioned as touchstones of international children's literature, she says, can stray very far from the original.

Translators Netly (1992) and Yamazaki (2002) provide examples of how children's book translations can significantly alter the meaning of the original texts. Netley describes the Japanese translation of Roald Dahl's *Matilda*, a text that transforms a subversive text in English into a moral tale in Japanese. Yamazaki condemns the practice of renaming characters in translation as showing both a lack of respect for children and for other cultures.

Jobe (1996) discusses additional pertinent issues related to children's book translators and translation. Acknowledging that translators are generally under-appreciated, Jobe emphasizes the importance nevertheless of hiring a professional translator with "a knowledge of linguistics, an appreciation of literature for children; a writer's instincts; and an awareness of the interests of English-speaking children" (p. 520). Children's book translations are not widely reviewed, he notes, if they are reviewed at all. Not surprisingly, Jobe says that few publishers perceive a serious need for children's book translations in a thriving English-language publishing industry that produces books in all genres. The belief on the part of publishers that children's book translations will lose money is another important consideration. To Jobe, publishers' belief that translations will not sell is a self-fulfilling prophecy.

Hoyle (2008), curator of the Children's Literature Research Collections in Minneapolis where much of Batchelder's personal correspondence is housed, summarizes editors' concerns in publishing children's translations. She touches upon the role of agents, the importance of the Bologna Children's Book Fair, the desire to broaden the minds of young readers in the U.S., national cultural agencies as intermediaries, and (though she does not use the word) serendipity. Hoyle also discusses various instances of how translators deal with the problem of adequacy versus acceptability (see below).

From the translation studies point of view, editors have an important but insufficiently studied role in the selection and production of translations. Dollerup (2003), Metcalf (2003), and Alvstad (2003) touch on the role of editors. Dollerup reminds readers that "the potential intervention of in-house editors or publishers" is one of several factors that can greatly limit what translators are able to accomplish (p. 86). The acquisitions process "is not a haphazard process but one characterized by careful selection" (p. 86). Indeed, Metcalf describes it as "a rigid selection process based on projections of their [the translations'] potential adoption by consumers and their financial success" resulting in "a 'natural selection' of books that are adaptable to the target culture" (pp. 324-325). Alvstad enumerates the ways in which publishers play an important role. In addition to selecting the books, they

...also select the translators and decide whether or not to translate the whole text, whether to keep the illustrations from the source text, whether to add illustrations to a text without illustrations, whether to give a style-sheet with linguistic or other recommendations to the translator, whether to change the translator's text and whether to publish the book in a series, and in that case, which one, etc. In other words, the publisher is crucial in the mediation between the source text and the source culture on the one hand and the target culture and the target culture reader on the other. (p. 268)

The growing number of international conferences on issues related to children's book translations (Lathey, 2006) indicates increased activity in the field. Conference participants tend to come mostly from the fields of children's literature or translation studies, but can have other disciplinary affiliations as well. Translation studies scholar Michal Borodo proposes giving this area a more specific focus by calling it Child-

Centered Translation Studies (CCTS) (personal communication, July 29, 2007). Two conferences were held at the University of Las Palmas: “Traducción y Literatura Infantil” in 2002, and a follow-up conference in 2005, focusing on translations of Hans Christian Andersen, “Érase una vez.” Though presenters at neither conference addressed the issue of how editors find and select children’s books for translation in any detail, González Cascallana (2006) noted the influence of the editor, first in deciding whether to publish a translation and then in shaping the final product into a translation suitable for the target language audience (pp. 407-408).

Van Coillie and Verschuere (2006), editors of the proceedings from “Writing through the Looking-Glass: International Conference on the Translation of Children’s Literature” held in Brussels in 2004, remark on the increased scholarly interest in children’s book translation and consider the main issues as “...the impact of translation norms, the choice between foreignizing and domesticating translation strategies and the dual audience [of children and adults]” (p. vi). Several papers delivered at the conference mention the importance of the publisher, but not in any detail. However, Van Coillie (2006) notes, “It is often the publisher who has the last word” (p. 136), adding that the commercial criteria of “recognizability, readability and reading pleasure” can affect how personal names are translated (p. 136). Ghesquiere (2006) discusses the publication of children’s book translations in terms of cultural dominance and the power of publishers: translations enrich the canon, but can also inhibit the development of an indigenous children’s literature. The intellectual content of “No Child is an Island: The Case for Children’s Books in Translation” (Pinsent, 2006), a British IBBY conference held at Roehampton University in November 2005, is referred to in further detail below.

Despite the increasing scholarly activity in children’s book translation, a gap still exists about how editors find and select children’s books for translation. Any such research to fill that gap must take into account one of the major concerns expressed in the literature, namely, the influence of translation norms.

Norms in Children’s Book Translation: Adequacy Versus Acceptability

The central debate in children’s book translation relevant to editors is that of adequacy versus acceptability in terms of norms, as described by translation studies theorist Gideon Toury. Norms refer to the socio-cultural dimension that informs the

source (original) and target (translated) languages. Norms vary along a continuum from strong, rule-like constraints to weak, “almost idiosyncratic” behavior (Toury, 1995, p. 54). Adequacy means fidelity to the norms of the source text, and acceptability means subscription to the norms of the target text’s culture (pp. 56-57).

This debate is also couched in terms of authenticity versus accessibility, exoticism versus familiarity, and foreignization versus domestication. Should the translator be more faithful to the source text or adapt freely in order to make the work seem more familiar to young readers? Nist (1988) cautions that a reader may be attracted to or repelled by a translation’s exotic qualities. The traditional approach is for the translator to be “invisible” and, as Anthea Bell says, to try to write what the author would have written, had he or she been writing in the target language, making for a very smooth translation (Bell, interviewed by Jobe, 1990, and cited in Jobe, 1996, pp. 521-522). Bell (2006) subscribes “to the old school of invisible translation, which is not fashionable today, but I am absolutely delighted if someone says that he or she didn’t realize a book was a translation at all...” (p. 48).

However, others think it is appropriate to communicate some of the strangeness of the source text, sacrificing seamlessness and affording the translator more of a presence in the target text. Dutch writer and translator Hoving (2006) expresses this idea as she reflects on the translations she read as a child, “The imperfect translations of the past were dear to me, as they taught me so much about the gap between languages and cultures, about the essential otherness, the untranslatability, the *opacity* of other cultures” (p. 43). O’Sullivan’s (2003) oft-cited article reprinted in Lathey (2006) discusses the “audibility” rather than the “visibility” of the translator. O’Sullivan proposes that, far from being invisible, the translator’s voice can be heard in at least two ways: as the creator of paratextual information (prefaces, footnotes, etc.) and as “the voice of the narrator of the translation” (for example, expanding on the author’s text) (p. 202). Such manipulations are more likely to happen in children’s than in adult literature “due to the asymmetrical nature of the communication in and around children’s literature where adults act on behalf of children at every turn...” (p. 198).

In a handbook for publishers, translators, and educators, Klingberg (1986) discusses the pitfalls of translating children’s fiction, and enumerates the types of errors

translators can (and do) commit in their work. He provides examples of cultural context adaptation, modernization, purification (making changes to bring the text in line with one's own values), some aspects of language (such as word-play and dialect), abridgements, description of geographical setting, and serious mistranslation. Klingberg greatly prefers translations that maintain the integrity of the source text, so his book is essentially a checklist of what not to do. In practice, most translators try to strike a balance between fidelity to the original and accessibility for the reader (Toury, 1995, p. 57).

Whether one subscribes more to adequacy or accessibility, translation norms wield considerable influence on the day-to-day decisions of translators and editors.

Norms as the Basis for Translators' and Editors' Decision Making

Toury's (1995) cultural norms can be seen as the basis for decision making by both translators and editors according to Alvstad (2003). Toury divides translational norms into two broad categories, *preliminary norms* and *operational norms* (pp. 58-59). Preliminary norms refer to *translation policy* and *directness of translation*. Translation policy means the factors governing how someone chooses what is to be translated, which will differ among publishing houses (p. 58). Directness of translation refers to "the threshold of tolerance for translating from languages other than the ultimate source language: is indirect translation permitted at all?" (p. 58)². Operational norms direct decisions made during the act of translation, governing the relationship between the source and target texts (p. 58). Examining both preliminary and operational norms should help clarify the decision-making process. The most practical way to study norms is through *textual* examination, namely the texts themselves, and *extratextual* elements, such as theories and statements by anyone connected with the activity of translation (p.65). Toury allows that people may deviate from the translational norms; deviating from the norms can mean failing as translators or succeeding in changing the system (p. 64). Toury's norms are also characterized by *socio-cultural specificity* (they will not apply equally everywhere) and *instability* (they change over time) (pp. 46-66).

In her study of the publishing strategies used to produce translated children's literature in Argentina, Alvstad (2003) adopts norms as a descriptive tool:

Norms govern the behaviour of the decision-makers – translators, publishers and others involved in the translation process – and therefore the actual set-up of the translation. In this study it is therefore assumed that recurrent features in books published as translations provide the opportunity to indirectly study the regularities of behaviour of the decision-makers. The regularities of behaviour in their turn show evidence of possible norms constraining the translation process. (p. 268)

Alvstad (2003) asserts that “very little attention has been paid to the role of the publishing house in the translation process” (p. 268), which she considers surprising since publishers clearly play such an integral role in the process: “...the publisher is crucial in the mediation between the source text and the source culture on the one hand and the target culture and the target culture reader on the other” (p. 268). In her study, Alvstad found that publishers are most central to the creation of the extra-textual elements (everything in the book apart from the text itself, such as the cover, explanatory notes, etc.) Alvstad assumes that in their decision-making role publishers consider theme when acquiring texts to translate. Though translators work on the linguistic side, publishers may have guidelines for translators and the power to make changes after the translation has been completed (p. 269).

Desmidt (2006, p. 86) identifies six norms involved in children’s book translation. The first three norms apply to translation in general, and the second three norms are particular to children’s books:

1. source-text related norms (adequacy rather than acceptability);
2. literary, aesthetic norms (acceptability rather than adequacy);
3. business norms (the commercial requirements);
4. didactic norms (enhancement of intellectual and/or emotional development);
5. pedagogical norms (language skills and conceptual knowledge); and
6. technical norms (extent to which the original layout may be changed).

Children’s book translation is more complicated because it goes beyond the adequacy versus acceptability debate to encompass the idea of what is appropriate for children. For instance, a children’s book is expected to set worthy examples. The translation must be age-appropriate in terms of the child’s language and knowledge of the world. Translation,

which is difficult at best, is even more of a challenge when the book is destined for children. Not surprisingly, some of these norms may collide (p. 87-92). Unlike generic books, culturally conscious books can pose a serious challenge for translators and, ultimately, editors.

Culturally Conscious Books and Authenticity

Why focus on culturally conscious books? The Mildred L. Batchelder Award seeks to encourage the publication of translations whose readers can “sense that the book came from another country” since so few such books are available (Association for Library Service to Children, 2007). This criterion may be understood in terms of Sims’s (1982) ground-breaking study of African-American representation in U.S. contemporary realistic fiction (1965-1979). Though her subject is specifically African-American children’s books, her constructs are not limited by race or ethnicity. Sims divides books into three distinct types with overlapping time periods: social conscience (late fifties and sixties), melting pot (same period as social conscience books but continuing through the late seventies), and culturally conscious books (from 1965 but the principal type from the middle seventies and up) (pp. 14-15, 33, 49). The social conscience books are well-meaning but culturally limited to one point of view, having been written from the perspective of white privilege. They are authored by whites and are “about Blacks and written to help whites know the condition of their fellow humans” (p. 14). The melting pot books ignore cultural differences in order to focus on universality. These books are an improvement in that they allow for “the integration of the all-white world of children’s books” (p. 45), but at the expense of an authentic African-American sensibility.³ The culturally conscious books reflect the diversity of African-American experience and are often, but not always, created by African-American authors and illustrators. Culturally conscious books tend to contain both specifics and universals: “A good story, well written and enriched with the specific details of living that make a cultural group distinctive, will naturally touch on the human universals extant within that cultural group” (p. 73). Analogously, there is a balance between the specific and the universal in children’s book translations, making culturally conscious an appropriate descriptor for use in the study.

How, without expertise in the particular culture, is one to know if the cultural details are correct? Dresang (1997) proposes a three-part definition of cultural authenticity:

1. based on fact (cultural accuracy);
2. reproducing essential features of an original (cultural accuracy);
3. true to the creator's own cultural personality, spirit, or character (cultural immersion). (para. 2)

The highest standard is to meet the criteria of both research and immersion in the culture. The culturally authentic book, then, should provide an insider's sense of the cultural context, whether or not it is written by an insider. The translator too must be sufficiently immersed in the source culture to be able to reproduce it in the target language.

Fantasy requires special mention. Even if it has a completely made-up setting, a fantasy novel may include cultural markers that are not apparent to the reader unfamiliar with the culture. If such markers are too subtle for an editor to discern, he or she may acquire the book precisely because it is not redolent of a particular culture or country and is therefore easier to sell, defeating the purpose of promoting cross-cultural understanding. Thus for the purposes of the study, fantasy must be clearly culturally conscious. Since there is no objective standard, it is the editor who must make that determination.

The key issues of children's book translation and publishing have been summarized. The review now turns to the rationale for publishing and promoting children's book translations.

Children's Book Translations: Motivation and Promotion

Though children's book translations are difficult to locate, publish, and sell, it is clear in the literature that they are highly valued by some. U.S. publishers who promote the translation of children's books from other countries present a number of reasons for doing so. They generally invoke the international children's literature movement mission of building bridges of tolerance (Batchelder, 1989; Gebel, 2006; González Cascallana, 2006; Joels, 1999; Metcalf, 2003; Stan, 2002b; Tomlinson, 1998). Lo (2001) emphasizes the importance of enlisting international literature, including translations, in the classroom to fight ethnocentrism. Freeman and Lehman (2001) and Jobe (1983) express a

desire to introduce young readers to fresh literary experiences with universal themes. Children's book translations will often demand a greater initial effort on the part of readers encountering unfamiliar styles or settings and stories not aimed at them, but Roxburgh (2004), Pullman (2005a, 2005b), and Garrett (2006) consider the value of this type of reading well worth the patience it requires. Levine (2006) appreciates that "frisson of authenticity or difference in the writer's perspective" when a book has been written outside of the U.S. p. 520). Pullman's (2005a) claim that "if we DON'T offer children the experience of literature from other languages, we're starving them. It's as simple as that" (p. 9) refers to the U.K., but applies to the U.S. as well. Along the same lines, Jobe (1996) is concerned that children not be "cheated out of a part of their global heritage" (p. 528).

Rationale for Publishing Children's Book Translations

Tomlinson (1998) summarizes the rationale for U.S. children's publishers to seek out quality children's books from other countries and publish them in the U.S.:

1. provide a shared understanding through which to bridge geographical and cultural differences;
2. allow the shared literary heritage of children's literature classics from other countries;
3. let children get to know their peers in other countries through stories that overcome stereotypes;
4. demonstrate to children that there is much to learn from people in other countries;
5. allow for a deeper understanding of lives lived than does sensational, narrow coverage by mainstream media;
6. build interest in people from other places, enriching what children learn in their geography and history texts;
7. provide accuracy, authenticity, and an international perspective when an author is culturally immersed;
8. can differ from U.S. books in content and style, offering unfamiliar, perhaps controversial, perspectives: "Examples include alienation, living

with disabilities, human sexuality, interracial marriage, and poverty” (p. 5);

9. offer “fresh and distinctive” picture-book art (p. 6);
10. reflect the cultural and linguistic diversity of children in the U.S., effectively providing a mirror to themselves and a window to others;
11. work well when paired with U.S. books thematically to emphasize similarities rather than differences. (pp. 4-6)

The desire to promote the production of culturally conscious children’s book translations is grounded in the international children’s literature movement and the library faith, two ideas widely accepted by children’s book translation advocates.

The International Children’s Literature Movement and the Library Faith

A subset of the children’s book world comprised of editors, publishers, authors, illustrators, translators, literary agents, booksellers, librarians, reviewers, and other interested parties, the international children’s literature movement was founded by Jella Lepman after World War II. Lepman was a journalist, a German Jew who fled her country in the 1930s and found refuge in London where she became a British citizen. Under the aegis of the U.S. military, she returned to post World War II Germany as an Advisor on the Cultural and Education Needs of Women and Children. She took a pragmatic approach to the immense problem of re-educating German children who had no books other than Nazi propaganda. Lepman founded the International Youth Library (1949) in Munich and the International Board on Books for Young People (1953), an organization that seeks to promote international understanding through children’s books (Lepman, 2002). The institutions Lepman founded continue her work today. Much of the literature on publishing children’s book translations comes out of the international children’s literature movement, so it is important to acknowledge this context.

A related ideological influence is the library faith. Since the beginning of the twentieth century, children’s librarians and their book industry colleagues have promulgated the belief that children and the world may be improved through books and reading (Hearne & Jenkins, 1999). Eddy (2006) situates the library faith as “a subcategory of the progressive ‘gospel’ of social welfare” (p. 31). The library faith remains a strong influence in the children’s book world.

Historically, women have been strong believers in the library faith (Hearne, 1996; Hearne & Jenkins, 1999). They have also been leaders in the international children's literature movement. For example, in addition to Jella Lepman, librarian Mildred L. Batchelder, in whose honor the award is named (Association for Library Service to Children, 2007), and publisher Margaret McElderry (Hearne, 1996), who has long championed the publication of translations in the U.S., count as central figures. Hearne has characterized female leadership and mentorship in the children's book trade as "the women's web of children's literature" (p. 758). Goldsmith (2006) notes the importance of mentorship in publishing children's book translations (p. 95).

Within the context of the international children's literature movement and the library faith, both part of the women's web of children's literature, the zeal to promote children's book translations is not surprising.

Popularizing Children's Book Translations

Bibliographies, booklists and awards are the primary ways in which children's book translations are promoted beyond the publishers' marketing. Tomlinson (1998), Stan (2002b), and Gebel (2006) are the first editors of a United States Board on Books for Young People (USBBY) series of international children's literature bibliographies that is increasingly designed to appeal to parents and other interested parties, rather than being confined to the original audience of teachers and librarians. Stan (2002a) offers practical advice for using international children's books as bridges with parent-friendly inserts recommending international books that might appeal to readers of particular U.S. titles. Gebel features author and translator spotlights to enrich the design.

Hallford and Zaghini's (2005) bibliography is the British equivalent of the USBBY series and still more popular in tone. They focus solely on translations, and include brief magazine-style articles on publishing, translating, and teaching, including essays by writer Pullman (2005a) and publisher Flugge (2005). Pullman decries the paucity of translations in the U.K. ((2005a), 2005b). Flugge (2005) emphasizes the value of publishing translations in spite of all the difficulties, such as perceived reader resistance to hard-to-pronounce names of authors and characters.

A new booklist in the U.S. and a recent biennial prize for children's literature translation in the U.K. have been instituted to promote the publication of international

children's books. In the U.S., the Children's Book Council and USBBY launched an annual booklist, "Outstanding International Books" (Isaacs, 2006, 2007), which is not limited to but includes translations. The Marsh Award for Children's Literature in Translation goes to a translator (Pullman, 2005a); it is the closest British counterpart to the Mildred L. Batchelder Award given to a U.S. publisher for excellence in children's book translation publishing.

The rationale for publishing and popularizing children's book translations provides an essential foundation for understanding the market outlook.

The Market for Children's Book Translations

Finding accurate statistics to track children's books, let alone children's book translations, is very difficult. Levisalles (2004, p. 55) cites Heilbron (1999)⁴ when estimating that, "fifty percent of all the books translated in the world are translated *from* English, but only 3% *into* English." Maczka and Stock (2006) agree with the 50% figure, but quote the United Nations Educational, Cultural and Social Organization (UNESCO)'s Index Translationum (in print until 1979, continued in UNESCO's *Statistical Yearbooks* and now available online (United Nations Educational, Cultural and Social Organization, 2008)), to arrive at a figure of 6% of translations into English, though acknowledging that many of the other statistics in the Index are out of date. Not only are the UNESCO figures out of date, according to Heilbron, they are inaccurate because the definition of "book" or "title" varies from country to country, so often the data are not comparable. In addition, the UNESCO statistics for a single country often show unlikely fluctuations. Heilbron recommends using these figures with caution, and comparing them to more reliable national statistics when possible. However, assuming the 6% is somewhat correct, the discrepancy may also be due to the fact that Maczka and Stock include English-speaking countries other than the U.S. and the U.K. Children's books comprise between one and two percent of translations into English in the U.S. (Tomlinson, 1998). Maczka and Stock also list R.R. Bowker, the National Endowment for the Arts, and the American Literary Translators Association's members-only "Translation Review – Annotated Books Received" as useful sources of translation statistics. In their study of all translations reviewed in *Publishers Weekly* during 2004 and 2005, Maczka and Stock noted that there were 32 children's books reviewed over the two years: ten translated

from French, 21 from German, and one from Spanish. Hoffman (2007) states that 2.62% of U.S. book production in 2004 consisted of translations. Also, discussing translations in general, not just children's books, Levisalles agrees with literary publisher Jill Schoolman that in spite of the overall bleak market outlook, "Americans are not opposed to literature in translation, just underexposed to it" (p. 58).

Lindsay (2006) and Bean (2003) both discuss the business of publishing children's book translations. Lindsay provides an overview of the problems publishers face in publishing imports, particularly translations, focusing on the difficulty of finding outside readers, purchasing rights, the translation process, and reader resistance. Bean reports on a German Book Office-sponsored trip for U.S. children's publishers to meet their German counterparts and see how U.S. translations into German are marketed.

Pinsent's (2006) collection, the proceedings of "No Child is an Island: The Case for Children's Books in Translation," co-sponsored by the British section of IBBY and the National Centre for Research in Children's Literature (NCRCL), and held at Roehampton University in London in 2005, focuses entirely on children's literature in translation. Billings (2006) and Hoskins (2006) report a panel discussion that dealt with how two publishers approach children's book translations. (Though the present study is limited to the U.S., the situation in the U.K. is very similar.) Billings, publisher at Milet, which specializes in picture book translations and bilingual books, comments that the decoding skills children bring to picture books extend to understanding a translated text. In her experience, the real barrier is bookstore buyers who resist buying translations. Hoskins, publisher at WingedChariot Press, a new house focusing on children's books in translation, agrees with Billings that buyers do not show interest in translated books. However, convinced that these books would find their niche, he decided to launch a company anyway. (These two publishers also have related articles, Billings (2005) and Hoskins (2005), in Hallford and Zaghini (2005), published by Billings's house, Milet.) Goldsmith's (2006) paper in "No Child is an Island" is a qualitative study based on confidential interviews with five elite U.S. children's acquisitions editors about how and why they selected books that subsequently won them the Mildred L. Batchelder Award for excellence in publishing children's book translations. Goldsmith provides the background for the study and will be discussed in detail below.

Although the market for children's book translations is fraught with difficulties and could not be called lucrative, there is a small but dedicated number of editors who think it is a worthwhile endeavor. The findings from Goldsmith's (2006) study provide insight into the factors successful editors must consider when deciding which books to select for translation.

Factors Involved in Publishing Children's Book Translations in the U.S.

Powell (1985) and Goldsmith (2006) are researchers who have identified the factors U.S. acquisitions editors take into account; Powell in the realm of academic publishing, and Goldsmith in publishing children's book translations. These issues relate to barriers to publication, editors' motivations and personal attributes, as well as the helps available to them.

Powell's (1985) ethnography of two U.S. academic publishing houses, which he calls Apple Press and Plum Press, offers an intimate, warts-and-all look at the decision-making process in scholarly publishing. Though there are many differences between children's trade publishing and scholarly publishing, it is still instructive to see what this literature contributes to the broader picture of decision making by editors. For this reason Powell's work will supplement that of Goldsmith (2006) in the following discussion.

Goldsmith's (2006) study, based on confidential unstructured interviews (Fontana & Frey, 1994) with a purposive sample of five elite U.S. children's acquisitions editors, is a pilot for the current research. According to Marshall and Rossman (1995), "Elite individuals are considered to be the influential, the prominent, and the well-informed people in an organization or community and are selected for interviews on the basis of their expertise in areas relevant to the research" (p. 83). Goldsmith selected editors whose houses had won the Mildred L. Batchelder Award for excellence in translation, having published either award or honor books. She asked them questions informed by Dervin's sense-making theory and Miller and Crabtree's (2004) approach to designing an interview guide (p. 191). The editors were asked to tell the narrative of how they acquired the award-winning book and comment on the barriers and helps they found along the way. They were asked what, if anything, they found confusing or troubling about the process. In addition, they were asked their views on the openness of the industry to publishing children's book translations compared to five years earlier. The factors

discussed below were derived from the interview data and from other relevant commentary, and include barriers as well as issues that can easily become barriers.

Barriers to Publication

Many barriers to publishing children's book translation have been identified. Powell (1985) talks about the importance of the nondecision; that is, to examine how and why some manuscripts never get to the decision-making stage (p. 81). Other factors that will affect a children's editor as well as an academic editor are the timeliness of a project (p. 85), the cultivation of outside readers (p. 87), editorial clout and experience (p. 159), and work load (p. 160). Most of these points also appear in the following discussion of Goldsmith's (2006) study.

Goldsmith (2006) identifies the following reasons to explain the small number of translations. Chief among them are what Desmidt (2006) describes as business norms. Editors are deterred by the extra costs of paying for translation and the fear of poor sales (Goldsmith, 2006; Roxburgh, 2004, 2006; Hoskins, 2006). The exchange rate affects buying rights at the Bologna Children's Book Fair; the U.S. dollar was particularly low during the field period (Roback, 2008). Rights sales are usually limited, which reduces profit (Goldsmith, 2006; Roxburgh, 2006; Boughton, 2006). Roxburgh (2006) adds that while cultural agencies in several European countries offer grants to help subsidize the cost of translation, children's books are subsidized at only about half the rate of adult books. If the imprint or firm is part of a conglomerate or multinational, as is now so often the case, support from the larger organization may not be forthcoming for an even slightly risky project (Goldsmith, 2006; Pullman, 2005a). In fact, Europe is moving towards the U.S. model of conglomerate ownership of formerly independent houses (Roxburgh, 2006; Bean, 2003).

Staff are seldom equipped for the job, so extra help is required. Little training or mentoring is available in publishing houses or publishing schools for those who wish to specialize in acquiring translations (Goldsmith, 2006, p. 95).⁵ Largely monolingual editors must rely on trusted others with the requisite language skills to read or recommend a manuscript (Goldsmith, 2006; Flugge, 2005). Stephen Roxburgh, an editor and publisher of children's book translations who has written and spoken extensively on the subject, remarks on the difficulty of locating a reader who is comfortable enough in

the other language but not consequently biased in the book's favor: "I can read this book in a foreign language; it must be good" (Roxburgh, 2006, p. 7). Additionally, says Roxburgh, the reader should be knowledgeable enough about children's publishing in order to know whether to recommend a book for the U.S. market (p. 7). The cultivation of appropriate outside readers in Powell's (1985, p. 87) world of academic publishing corresponds to this issue in children's publishing.

Translator and translation issues are central. Locating the translator with the right sensibility for a particular project is critical. Once work on the translation begins, Desmidt's (2006) source-text related and literary, aesthetic norms come into play. As noted above in the section on adequacy versus acceptability, the translator must try to strike a balance between preserving the sense of otherness and making the text accessible. Typically the editor will work closely with the translator to achieve this balance (Goldsmith, 2006; Roxburgh, 2006). In addition, Roxburgh points out that choosing a translator who is capable of working in American English is not always an easy process; he therefore advocates working with translators who speak American English as their first language. According to Boughton (2006), the setting of a realistic book cannot be so foreign that a young reader will be completely lost, nor so unspecific that it is bland. The popularity of foreign fantasy is, says Boughton, in part due to the invented settings (here, at least, exotic is not a problem) and universal themes. Stan (1999) cautions that publishers may be too apt to Americanize the text in order to better connect with their readers.

The degree of editorial involvement can also be a problem. This is where Desmidt's (2006) didactic and pedagogical norms, those related specifically to the responsibility of translating for a child audience, apply. How to deal with controversial content is a common concern: what is considered the norm in another country might come across as shocking to a reader in the U.S. (Goldsmith, 2006; Boughton, 2006). Though an editor generally has less latitude to make changes when dealing with a previously published work, there is still considerable effort involved (Goldsmith, 2006; Boughton, 2006). Should the original layout of the book be altered, Desmidt's technical norms would be involved. As Powell (1985) states, editors have a heavy workload, so

there must be good reason to set aside extra time for a project they cannot greatly influence in terms of editorial content (p. 160) .

Finally, there is the area of reception. Reviewing is problematic: the typical brief paragraph by a non-specialist reviewer, when it appears at all, is unlikely to boost sales (Goldsmith, 2006). Since translations are perceived to be a hard sell, the book may have trouble finding its audience if marketing efforts by the publisher, bookseller, teacher, and librarian are insufficient (Goldsmith, 2006; Billings, 2006; Hoskins, 2006).

Roxburgh (2006), Garrett (2006), and Flugge (2005) address the perceived U.S. aversion to translations. Roxburgh (2006) identifies this as the most significant barrier. Since books from other countries are not aimed at U.S. readers, such books can make them feel uncomfortable, especially when they feature unfamiliar names. He concludes, “Then, on the title page you have what constitutes a warning label, ‘Translated from the [pick a language] by [pick a name]’” (p. 8). Garrett pleads for U.S. readers to open themselves to other perspectives, to “worlds of richness and of meaning that may be entirely new to us, precisely because they are *not* trying to meet us on our terms” (p. 11). Roxburgh emphasizes that this U.S. suspicion of translations does not exist in other countries, but he likely has only continental Europe in mind because the situation in the U.K. is quite similar to the U.S. In Western Europe, juvenile lists from major houses include a substantial number of translations (pp. 8-9). Flugge concurs that people seem reluctant “to buy books by authors with names that are difficult to pronounce” (p. 20).

The publishing literature is divided on which stakeholders actually dislike translations. Billings (2006) concludes it is generally the trade booksellers, not children, parents, teachers or reviewers, who are most resistant to translations, and reports that educational buyers actually welcome Milet’s bilingual books.

Motivations

In spite of the above-mentioned barriers to publication, Goldsmith (2006) notes that her subjects are highly motivated. They all say that they are driven by passion for the story. Publishing a translation with significant literary merit is a labor of love when it requires extra work and more risk. Roxburgh (2006), Boughton (2006), and Hoskins (2006) corroborate these sentiments. Desmidt’s (2006) didactic and pedagogical norms apply here as well. Most of the editors express a desire to enrich young readers. While

some editors couch this in pedagogical terms and others do not, they all feel it is worthwhile to read excellent writing from other countries just for the sake of a good story (Billings, 2006; Hoskins, 2006). Editors who are adherents of the international children's literature movement described above are convinced that books from other countries (including translations) can help build bridges of tolerance (Billings, 2006; Hoskins, 2006). The belief that editors think books can affect children's lives may also be seen as an expression of the library faith outlined above. Editors may be more or less altruistic, but no one, says Roxburgh, goes into children's publishing for the money. Finally, as business people, editors cling to the hope of a bestseller, though they realize that such books tend to be outliers (Goldsmith, 2006).

In addition to motivations, Goldsmith (2006) examined the personal qualities editors brought to their work.

Personal Attributes of Editors

Goldsmith (2006) identifies the following as attributes of the editors in her study. First of all, they qualify as elite subjects (p. 90). Consistent with their status, they also exhibit considerable experience and clout (p. 95). As discussed by Powell (1985, p. 159), experienced editors are able to sense just how much autonomy they really have at a given house, so better understand how far they can go in championing a book. Goldsmith found that editors, risk-takers all, might even revel at the prospect of dealing with censorship challenges to controversial books (p. 92).

Editors were also queried on the resources they draw upon in deciding which children's books from other countries to translate for the U.S. market.

Resources (Helps) Available When Selecting Books for Translation

From her interviews with editors, Goldsmith (2006) isolates a number of useful resources, outcomes that Dervin would call helps. Most important are personal connections (Goldsmith, 2006; Roxburgh, 2006). These may be ongoing relationships with authors, illustrators, translators, editors, or agents, and may qualify as either strictly business connections and/or personal friendships. Serendipity is also a consideration. (Goldsmith, 2006). White and Cox (2004), in their longitudinal study of recommended translations, conclude that in the case of certain languages the most important single factor in the publication of translations is a pre-existing relationship between foreign and

United States publishers. Attendance at the Bologna International Children's Book Fair and other book fairs is very important (Goldsmith, 2006; Boughton, 2006). This is generally where co-publishing arrangements are made with houses featuring similar lists, often leading to a continuing exchange of titles (Goldsmith, 2006). The International Youth Library (IYL) produces the "White Ravens," an annual list of books recommended for translation. The books are available as a display at the IYL stand at Bologna, and listed on the IYL website. National funding agencies will help underwrite the publisher's cost of children's book translation (Goldsmith, 2006; Hoskins, 2006), though not, as Roxburgh notes, at the same rate as for adult books (p. 6), and there is also the problem of extensive paperwork during the application process (Jobe, 1996).

The above-mentioned factors involved in publishing children's book translations in the U.S. must be considered when determining the editorial decision-making process in selecting and translating culturally conscious books from abroad.

Problem in Relation to the Literature

The decision-making process used by children's acquisitions editors to select culturally conscious children's books from other countries for translation into English for the U.S. market is the problem considered in the study. The problem was examined through the related theories of Dervin and Weick, drawing on Bateson's concept of double description. Sense-making and sensemaking together form a particularly appropriate theoretical framework to employ in investigating decision making by creative individuals in an environment characterized by uncertainty. The situations, gaps, and uses of Dervin's sense-making triangle can be used to illuminate how editors might make personal sense of the task. Weick's retrospective approach and his interest in narrative as a vehicle for sensemaking can aid understanding in an organizational context. The combination of the personal and the organizational lend a measure of depth perception to the problem.

How editors select books for translation is a question that has not been an area of serious inquiry. However, many of the key issues of children's book translation and publishing, the motivation for and marketing of such activity and the factors involved in undertaking this type of publishing are well-documented through a rich panoply of publications. These issues are reflected in the design of the survey and interview

instruments. The application of Toury's preliminary norms (translation policy) and operational norms (translation procedures) along with Desmidt's focus on the norms that are of particular importance to children's books ensured that the data were grounded in the practicalities of children's book translation publishing.

The study adds to the literature by providing a documented picture of U.S. editors' decision-making process in selecting culturally conscious children's books from abroad to translate for the domestic market, highlighting the barriers and helps they encounter, and revealing how they perceive the value of publishing children's book translations. More information on the process will be of benefit to editors and researchers as well as, ultimately, young readers who might thereby gain access to a greater number of children's book translations.

CHAPTER 3: METHODOLOGY

The research questions in this study consist of one overarching question with three sub-questions:

What is the decision-making process by which current U.S. children's trade acquisitions editors select culturally conscious children's books first written in a foreign language in a foreign country to be translated into English for the U.S. market?

- a. What are the barriers editors encounter in making a decision?
- b. What are the resources (helps) editors have at their disposal?
- c. How do editors perceive the value of publishing translations?

Identifying the barriers and helps (Dervin's terminology) was necessary to understand the editors' decision-making process. The perceived value of publishing children's book translations relates to the making of both personal and institutional sense. These two similar but not identical perspectives came together in what Bateson (1982) calls double description, as in his example of binocular vision.

The mixed methods research methodology selected as appropriate to this study emanates from a specific philosophical foundation.

Philosophical Foundations (Worldview)

Of postpositivism, constructivism, advocacy and participatory approaches, and pragmatism, the four worldviews used in research in the social sciences (Creswell & Plano Clark, 2007, pp. 21-23), pragmatism is the one that informed the study. Pragmatism focuses on the consequences of actions, is problem-centered, pluralistic, and oriented towards practice (pp. 22-23). Pragmatism tends to be the worldview of choice for mixed methods researchers (p. 23), though the transformative-emancipatory paradigm (another term for advocacy and participatory approaches) is also popular (Tashakkori & Teddlie, 2003, p. 677). Morgan (2007) argues for pragmatism as a way to redirect researchers' efforts to methodology after what he considers to be the qualitative movement's overemphasis on metaphysics. Often referred to as "the third methodological movement" after quantitative and qualitative approaches (Teddlie & Tashakkori, 2003, p. 5), mixed methods research is characterized by pragmatism. Although the philosophical foundation is clear, exactly what is meant by mixed methods is not so easy to describe.

Definition of Mixed Methods Research

Mixed methods research is an emerging area, and nomenclature is still contested. The term *mixed methods research* is gaining currency, though what it actually means is not generally agreed upon. Creswell and Plano Clark (2007) emphasize the philosophical assumptions and mix of methods in their definition:

Mixed methods research is a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process. As a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone. (p. 5)

Creswell, Plano Clark, Gutmann, and Hanson's (2003) definition focuses more on data collection, analysis, and integration:

A mixed methods study involves the collection or analysis of both quantitative and/or qualitative data in a single study in which the data are collected concurrently or sequentially, are given a priority, and involve the integration of the data at one or more stages in the process of research. (p. 212)

In their desire to keep the discussion of definitions open in the first issue of the *Journal of Mixed Methods*, Tashakkori and Creswell (2007) try to be as inclusive as possible in their working definition of mixed methods, describing it as “research in which the investigator collects and analyzes data, integrates the findings, and draws inferences using both qualitative and quantitative approaches or methods in a single study or a program of inquiry” (p. 4). This broad definition of mixed methods research is the one adopted here.

Purpose and Reasons for Choice of Design

Teddlie and Tashakkori (2003) identify three areas in which using mixed methods research is clearly preferable to using quantitative or qualitative approaches alone: answering research questions that the other methodologies cannot; providing

stronger inferences; and “presenting a greater diversity of divergent views” (p. 14-15). Only by using mixed methods can the researcher answer both confirmatory and exploratory questions in the same study. Mixing methods can capitalize on the strengths of one method and offset the weaknesses of another, for example, by using a survey for breadth and interviewing for depth. Divergent views may suggest the phenomenon is more complex than originally thought, and lead to further investigation. The mixed methods approach was well suited for a study whose aim was to discover how and why U.S. acquisitions editors select culturally conscious foreign children’s books to translate into English from other languages for the U.S. market.

Before introducing the chosen model for this research study, it was useful to examine the range of mixed methods designs. The number of mixed methods designs, depending on how they are categorized, can be staggering, but has been diminishing as the area develops. Tashakkori and Teddlie (2003) found nearly forty designs in the literature. Creswell, Plano Clark, Gutmann, and Hanson (2003) summarized them, and this summary was updated by Creswell and Plano Clark (2007). Morse (2003) identifies eight designs, four inductive and four deductive. Creswell and Plano Clark (2007) reduce this to four major types of designs: triangulation design, embedded design, explanatory design, and exploratory design. The mixed method chosen for this study was the explanatory design.

Creswell and Plano Clark (2007) outline the strengths of the explanatory design. First, whether concurrent or sequential, the explanatory design is considered the most straightforward of the mixed methods designs. A single researcher can reasonably do the study on his or her own since there is only one kind of data collection and analysis at a time. The research can be written up in two separate articles, which makes it simpler to write and probably easier to get published.

Creswell and Plano Clark (2007) also describe the explanatory design’s weaknesses. A study will take more time because there are two phases. Sampling requires that a choice be made: the researcher must decide whether to draw from the same sample for both phases or separate samples from the same population. And in the data interpretation, one must decide whether or not to combine the two data sets and how.

For this study the explanatory sequential rather than the concurrent type of design was chosen because the qualitative emphasis was a better fit with the research question and the researcher, having limited resources, could focus on one data set at a time. Like all mixed methods designs, the explanatory sequential design can be described in terms of Morse's (1991, pp. 121-122) standard notation. Upper-case *QUAN* (quantitative) or *QUAL* (qualitative) indicates the theoretical drive and primary emphasis of the study. Lower-case *qual* or *quan* refers to the study's secondary strand. The plus sign (+) indicates simultaneous (also called "concurrent") use of methods. The arrow (→) shows a sequential use of methods. Appendix A presents a diagram of the explanatory sequential design as well as two variants including the participant selection model.

As the final choice of an appropriate design, the participant selection model was selected for this research. In choosing an appropriate design, Morse's (2003) four principles of mixed methods design were considered: theoretical drive, the role of the imported component (secondary method); the importance of maintaining the methodological assumptions of the base method, and of working with as few data sets as possible (p. 193). According to Creswell and Plano Clark (2007), the participant selection model should be "used when a researcher needs quantitative information to identify and purposefully select participants for a follow-up, in-depth, qualitative study" (p. 72).

The explanatory sequential design and the participant selection model were applied to the current research through a web-based survey followed by interviews.

Phase I Data Collection – Quantitative and Qualitative

The quantitative and qualitative data collection of the first strand required decisions about the instrument, the target population, and the plan for distribution of the data collection instrument.

Instrument

The first strand of the study consisted of a twenty-minute self-administered web-based survey using the Select Survey ASP product at the Florida State University College of Information. The survey was password-protected and the respondent could return to it but was only able to fill it out once. The potential strengths of Internet surveys, as outlined by Fowler (2002), are the low cost, high speed of returns, advantages of being self-administered and computer-assisted, and time allowed for thoughtful responses,

checking records, etc., though Dillman (2000) cautions that there is not much evidence to suggest respondents really do take the extra time. A self-administered survey is particularly advantageous if there is any sensitive information requested. Potential weaknesses include being limited to people who use the Internet (not a problem in the case of this study), the need for accurate addresses, the challenges of getting the subject's cooperation, and the disadvantages of not having interviewer involvement. Dillman and Fowler both encourage combinations of modes, for example, Internet and telephone. The participant selection model addresses this problem by building in a telephone follow-up interview with some of the subjects.

The instrument is primarily quantitative, with most questions closed-ended, but it has a few open-ended ones as well. According to Fowler (2002), most respondents like to answer a few questions in their own words. Dillman (2000) points out that following a rating question with a ranking question reduces respondent burden (p. 236). Offering to send respondents the findings is in keeping with Dillman's Tailored Design Method that aims to create trust and heighten perceptions of increased benefits and decreased costs to participation. See Appendix E for the instrument and Appendix F for a table listing the rationale for each question.

The web version of the survey took advantage of factors shown in the literature to improve response rate, such as: pre-notification, a light background with dark letters; salience; a cover letter that emphasizes serving the good of society or the respondent's personal benefit; clear directions; and a follow-up email (Thomas, 2004).

The instrument was pretested with three comparable Canadian acquisitions editors from a separate population. Peterson (2000) recommends pretesting with a convenience sample of anywhere from "a handful" up to thirty people with similar characteristics to the target population.

Target Population

The units of analysis were children's acquisitions editors at the eighty-eight U.S. houses that currently belong to the Children's Book Council (CBC) as well as those who were members during the last five years (2002-2007) but are not members now. Former members, about another dozen publishing houses, were easily identified in the membership section of the CBC's annual reports. The rationale for going back five years

was to allow time for trends in children's book publishing to be reflected. In addition, casting the net beyond current members allowed the survey to reach editors from major houses that have left the organization. Of these ninety-odd current and former members, the larger houses have several imprints or divisions and employ more than a single acquisitions editor. In some (but not all) cases such imprints or divisions have a separate CBC membership. Taking this into consideration, the number of subjects was estimated at 125 editors. CBC members comprise a fairly comprehensive list of mainstream U.S. trade children's publishers likely to acquire (or not acquire) foreign books to translate.

Publishers of self-published books, religious books and school texts were omitted, as were non-CBC publishers who may publish the occasional children's books but whose primary business lies elsewhere. Results cannot be generalized across similar populations even though it would be tempting to apply them to children's acquisitions editors in the U.K., a country with a comparable publishing industry and situation regarding the dearth of translations.

Method of Distribution

The CBC publicized the survey in the April 2008 issue of their e-newsletter to members to alert them to the survey's arrival in May. Since it was doubtful that all editors would see the e-newsletter, a pre-notification with the same information (see Appendix C) was sent to the entire target population a few days before the survey arrived. Thomas (2004) notes that a pre-notification influences response rate.

An email invitation with a link to the survey was sent to editors (see Appendix D). Names and email addresses of the acquisitions editors were confirmed through the CBC membership list and other reference materials, and by telephone, so the email was assured to go directly to the right person. In some cases, the acquisitions editor was also the publisher.

Response rate is of great importance if inference is the intent, but when using descriptive statistics a strong response rate still increases confidence in the representativeness of the sample even though generalizability is not the goal. Babbie (2004) suggests as a rule of thumb that 50% is adequate, 60% is good, and 70% is very good. With fewer than 100 web-based questionnaires, 75% is considered the minimum response rate. However, Thomas (2004) cites 39.6% as an acceptable rate for web-based

questionnaires using e-mail invitations, so 39.6% was considered an acceptable response rate for the study. Thomas also notes that 50% of the responses arrive within the first twenty-four hours and most of the responses should be expected in the first four days. To encourage a high response rate, a follow-up email was sent about ten days later, and a phone call made ten days after that. A summary report was emailed to all participants who expressed interest in the findings as well as to the CBC office. The qualitative interview data collection took place after analysis of the quantitative and qualitative survey data.

Phase II Data Collection -- Qualitative

The qualitative data collection of the second strand also required decisions about the instrument, the participants to be chosen from the target population, and how the interviews were to be administered.

Instrument

The qualitative strand of the participant selection model (interviewing) builds on the analysis of the survey baseline data and is the dominant strand. See Appendix G for the instrument and Appendix H for the rationale for the questions. The interview took approximately 50 minutes, the maximum length recommended when using the telephone (Frey & Oishi, 1995, p. 37). The instrument could not be finalized until after the first phase of the study was complete. At that stage it delved into areas in which the participants were likely to be able to provide rich data. The instrument was pretested with three people in the U.S. who were similar to the participant population but not eligible for the interview.

Participant Selection

Participants were chosen from the target population who participated in the survey according to their propensity to publish culturally conscious children's book translations. In the participant selection model, the criteria for selection are ascertained in advance (Creswell & Plano Clark, 2007, pp. 72-75). Interviews with five subjects who were much more likely and five who were much less likely to publish translations were conducted. Goldsmith (2006) interviewed five subjects and found that there was saturation of the data with that number.

In order to determine what constitutes an extreme case, it is necessary to define the middle. Since so few culturally conscious children's book translations are published, it was reasonable to assume that most editors who do not publish these books have a somewhat negative to somewhat positive attitude towards this type of publishing. Such editors may have a mission statement that excludes translations or simply never have considered it, so strong feelings about it were unlikely. Editors who do publish translations tend to be risk-takers with experience and clout in a firm large enough to afford the extra costs, and ideally, provide mentorship (Goldsmith, 2006); it was expected that this profile would be reflected in the more positive group. The more negative group, on the other hand, would find the barriers to publishing overwhelming and shun the activity as a poor business decision regardless of the size of their firm. Participant selection may also be influenced by other unexpected responses from the first phase. For example, a subject who has a very positive attitude towards publishing children's book translations but has never acquired one would be of interest.

A regression model representing the *a priori* theory of propensity to publish culturally conscious children's book translations, drawn from the literature and the pilot study, was employed to identify respondents who did not fit the theory. Predicted and actual scores were compared. Large residuals (the off-diagonals from the regression line), whether positive or negative, identified respondents who deviated most from the theory, and were therefore the most valuable cases to investigate further through qualitative inquiry.

First, the data (responses to 39 questions) were reduced to individual composite measures of three constructs representing 7 of the 8 motivations (Q4-5, Q7-11), all 16 barriers (Q16-31), and all 15 resources (Q36-50) that the survey questions hoped to measure. A reliability analysis with Cronbach's Alpha was used to arrive at the set of items to represent each construct; only one of these variables (Q6, desire to find the next big seller), did not fit and so was excluded from the multi-item measure. The three final multi-item measures had high internal reliability: motivations ($\alpha = .77$); barriers ($\alpha = .79$); and resources ($\alpha = .88$). Then a regression model was fit to the data with the addition of five more variables that would be expected to predict propensity to publish culturally conscious children's book translations: number of acquisitions editors who work for the

unit (Q56); number of children's book titles published per year (Q60); fluency in a language other than English (Q70); whether the firm maintains an editorial office outside of the U.S. (Q61); and desire to find the next big seller (Q6).

It was expected that those editors who found it personally important to publish culturally conscious children's book translations would be highly motivated (but not by the prospect of a big seller); recognize but not be deterred by barriers; make use of available resources; be fluent in at least one language other than English; and work for a large independent publishing house able to afford the high cost of translation. Scores predicted by the model were compared with actual scores, that is, the responses to the question about the personal importance of publishing these books (Q74). A list was generated in order by residuals, with the positive residuals at the top of the list and negative residuals at the bottom.

The estimation model is $y_i = a + b_1(x_1) + b_2(x_2) + b_3(x_3) + b_4(x_4) + b_5(x_5) + b_6(x_6) + b_7(x_7) + b_8(x_8) + e_i$, where y_i is the dependent variable, a is the constant, b is the slope, x represents the variables named above, and e_i is the error.

Filling in the variables, the estimation model looks like this:

Personal importance of publishing translations = constant + slope (motivations) + slope (barriers) + slope (resources) + slope (number of editors who work for the unit) + slope (number of children's book titles published per year) + slope (fluency in a language other than English) + slope (whether the firm maintains an editorial office outside of the U.S.) + slope (desire to find the next big seller).

The actual values were:

$\hat{y} = .115 + .739(\text{motivations}) + .168(\text{barriers}) + .412(\text{resources}) + .014(\text{number of editors}) - .0001(\text{titles over 5 years}) + .296(\text{other language spoken}) + .177(\text{multinational firm}) - .218(\text{desire for bestseller})$.

The regression model was an effective tool for choosing the interviewees.

Conducting the Interviews

Since the editors interviewed by Goldsmith (2006) constituted an elite, there were additional initial considerations when she conducted the preliminary study. For example, getting past gatekeepers was important (Odendahl & Shaw, 2002; Thomas, 1995).

However, by the second phase of the study, when contact had already been initiated, this

was not as significant an issue. Participants were asked at the end of the survey if they would consider agreeing to a telephone interview if contacted. Other techniques, such as managing the power dynamics of the interview, were still necessary. Fontana and Frey (1994) offer guidance on conducting unstructured interviews and Miller and Crabtree (2004) discuss the kinds of questions to ask in an in-depth interview, for example, “grand tour,” to elicit narrative. Dervin-style interviews were considered too cumbersome to use with busy people. The instrument being used is in harmony with the work of Dervin and Weick. The interviews were recorded digitally using a secure third-party telephone service called RecordMyCalls.com. A basic version of the instrument as well as the definitions used in the study were sent to participants in advance so they could be better prepared.

According to the mixed methods sequential design, the quantitative data were analyzed and applied to development of the final instrument for qualitative data collection. After that data collection, the qualitative data were analyzed, and the results of both methods were used to interpret the data.

Phase I Data Analysis -- Quantitative and Qualitative

Using the results of the survey, variables were operationalized with reference to the three nodes of Dervin’s sense-making triangle: situation, gaps, and uses. Variables that reflect two elements of Weick’s sensemaking, cues and the social nature of sensemaking, supplemented Dervin. A codebook was constructed to keep track of research decisions, the data were cleaned, and analysis of the quantitative data was done using descriptive statistics (frequencies, cross tabulations, and correlations) in the SPSS suite of programs. If the number of respondents were at least 100, factor analysis would have been a possibility (Foster, 1998), but that number was not reached.

Qualitative data were coded using content analysis and NVivo software to identify themes. The following steps were used to create and test a coding scheme: define the recording units; define the categories; test the code on a sample of text; assess the accuracy or reliability of the test coding; revise the coding rules; test code again; code all the text; and assess achieved reliability or accuracy (Weber, 1985, pp. 21-24). In practice, the process was very fluid because the categories were constantly being refined.

The qualifying question was for screening purposes (Fink, 1995a, p. 42). The cross-sectional survey design required demographic questions to describe the target population (1995a, p. 77; Fink, 1995b, p. 49). These questions covered job title, gender, years of experience, and languages spoken. The demographic data were used to provide a snapshot of the population (Fink, 1995a). The publishing house was considered in terms of size, measured relative to the parent firm (if there is one), number of other editors working for the unit, annual net revenue, and annual number of titles published. The number of children's book translations published will be presented as a percentage of total children's book publications over three time periods (last year, last five years, ever) to indicate trends. A question about mentorship by women was asked to see if this historic relationship continues (Hearne & Jenkins, 1999).

To address the overarching research question, relationships were tested to identify which helps aid and which barriers hinder the decision to publish children's book translations. The survey was intended to identify helps and barriers and provide some preliminary information about attitudes towards publishing children's book translations that would be explored further in the interviews. The open-ended questions were designed to allow editors to elaborate on key quantitative responses. Bateson's (1982) double description came into play here as Dervin and Weick's approaches were combined in a complementary fashion in the survey and interview instruments.

Phase II Data Analysis -- Qualitative

Once the interviews were transcribed, content analysis was employed using the qualitative data analysis software, NVivo, to discover themes in the data as described above.

Weick's framework was applied to the analysis. In particular, his concepts of enacted and extracted cues and the social nature of sensemaking were incorporated.

Mixed Methods Interpretation of Results

In an explanatory sequential design, the second phase builds on the first. In the participant selection model, the survey helps prepare for the dominant strand (interviews). The two datasets are treated separately, thus bypassing one of the hurdles of mixed methods: integrating two types of data.

Validity

Creswell and Plano Clark (2007, p. 148) identify several potential threats to the validity of sequential mixed methods designs. The following apply to the study. First, the researcher has to decide whether to select the same or different individuals for the two phases of the design. In an explanatory design, the threat can be minimized by selecting the same individuals. In the study, subjects interviewed for phase two will have already taken the phase one survey.

Second, the instrument may not be sound. The threat can be minimized by developing and validating the new instrument. The survey instrument for the study was developed primarily from Goldsmith's (2006) findings, and was pretested with comparable Canadian editors and adjusted before use. The interview instrument drew on findings from the survey, was pretested with three different appropriate individuals, and also adjusted. One of the best and least expensive ways to improve validity in a survey, according to Fowler (2002), is through careful question design. Otherwise the respondent may not understand the question, not know the answer to the question, or be embarrassed by the question. To this end, Peterson's (2000) BRUSO (brief, relevant, unambiguous, specific, objective) criteria for question and rating scale construction have been adopted.

Creswell and Plano Clark (2007, p. 146) also point out that when the qualitative second phase of the explanatory design is built on significant predictors from the first phase, as in the plan for the study, more valid information results. Coding and data reduction can be a source of error too, so care must be taken in this phase also.

The survey questions, in drawing on the data from Goldsmith (2006) and other relevant literature, had high face validity. Some of the questions reprised others, asking them in a different way, suggesting content validity. The pretest by experts also ensured content validity. The interview data had high face validity.

Reliability

Intracoder reliability, when the coding is done by one person, is a concern in qualitative research (Krippendorff, 1980). Reliability is an issue since the qualitative data from the study was coded by one person, but when the researcher recoded 10% of the sample (the first of the ten interviews) to improve intracoder reliability, the results were very similar. Member checking (interviewees can check the transcripts) was also

considered to minimize the threat to reliability (Creswell & Plano Clark, 2007), but the researcher was reluctant to ask respondents who had already given so much of their time to volunteer still more.

Potential Ethical Issues

As human subjects were involved in both phases of the study, approval was first sought from the university's Human Subjects Committee (see Appendix B). Informed consent forms assure confidentiality. See Appendix E for the survey consent form, and Appendix G for the information given over the phone to obtain consent for the interview. Though reporting of data was in the aggregate, the opportunity to use non-identifiable *in vivo* quotes from participants was invaluable; a request to use them is included in the informed consent form. Respondents to the web-based survey might need extra assurances that sensitive information would be kept secure (Thomas, 2004).

The researcher's own bias must be held tightly in check in the areas of survey question design and interview implementation. Any hint of an existing personal agenda may influence the respondents' answers.

Stopping short of formally endorsing the study, the CBC agreed to provide access to their members. The fact that many editors might first find out about the survey when they saw the announcement in the CBC's e-newsletter could make it seem like an endorsement. This situation did not arise, but if it had, the researcher would have clarified the CBC's position.

CHAPTER 4: DATA ANALYSIS

This study, a mixed methods sequential explanatory design, uses the participant selection model through the theoretical lens of Dervin's sense-making and Weick's sensemaking. The Phase I (survey) and Phase II (interview) data analyses include only findings relevant to the research questions.

The report of data analysis begins with a statement of the research questions. Phase I findings follow. They include the final disposition of the cases; a description of the survey respondents as analyzed using frequency distributions in SPSS and coding in NVivo; and a description of major themes. Motivations, barriers, and resources are ranked according to responses in the survey data. The section concludes by describing the use of the regression model in facilitating participant selection for the follow-up interview.

Phase II findings include an explanation of how participants were recruited; a description of the interviewees; a summary of the data by interview question; a description of major themes drawn from the interview data in NVivo; and presentation of the qualitative data concerning the top-ranked motivations, barriers, and resources.

Additional quantitative survey relationships are analyzed to further explore the qualitative interview themes, making the analysis considerably more iterative than might be expected.

Research Questions

What is the decision-making process by which current U.S. children's trade acquisitions editors select culturally conscious children's books first written in a foreign language in a foreign country to be translated into English for the U.S. market?

- a. What are the barriers editors encounter in making a decision?
- b. What are the resources (helps) editors have at their disposal?
- c. How do editors perceive the value of publishing translations?

Phase I Data Analysis – Quantitative and Qualitative

The findings in this section include:

- description of the survey respondents
- survey response rate and final disposition of the cases
- major themes

- motivation, barrier, and resource rankings
- consideration of the regression model as a tool for selecting interviewees.

Final Disposition of Cases

In all, 79 firms participated by providing contact information for at least some of their editors. One hundred and sixty three individual invitations to fill out the web-based survey were emailed. Of those 163 people, ten were not qualified, leaving a denominator of 153.

One hundred and ten surveys were returned. After subtracting those respondents who were not qualified, the duplicates, and the empty surveys, the numerator was 93. $(93/153) \times 100 = 60.78\%$.

Of the 8 editors who explicitly refused to participate, 5 said they were too busy; one did not trust surveys for information-gathering; one insisted her publishing house had resigned from the CBC more than five years ago and was therefore not eligible; and one offered no reason. The disposition of the cases is summarized in Table 1.

Table 1 – Final Disposition of Survey Cases

Respondents	Cases
Returned complete or partially complete surveys with sufficient information	93
Not qualified	10
Duplicates	3
Empty surveys	4
Nonrespondents	
Refusals	8
No response	37
Not available during field period	8
Total	163

Description of Survey Respondents

The description of the sample of children’s acquisitions editors incorporates responses to the survey’s demographic, workplace, and opinion questions. (See Appendix

E for the survey instrument.) For the most part n=93, but may vary slightly with the odd missing response. The percentages provided exclude the missing cases. The subjects are predominantly female: 79 females (85%) and 14 males (15%) form the sample (Q68). Though the sample was not randomly drawn, this breakdown by gender is in fact representative of the industry as corroborated by the interviewees' qualitative responses to the prompt about mentorship and gender (Q4) in the interview instrument. (See Appendix G.)

Editors range widely in children's book publishing experience as demonstrated in Figure 1. The large standard deviation (8.48) is a reminder that although the mean is 11.78 years, many editors have not been in children's book publishing for nearly that long. The frequency distribution shows a median of 9.5 years.

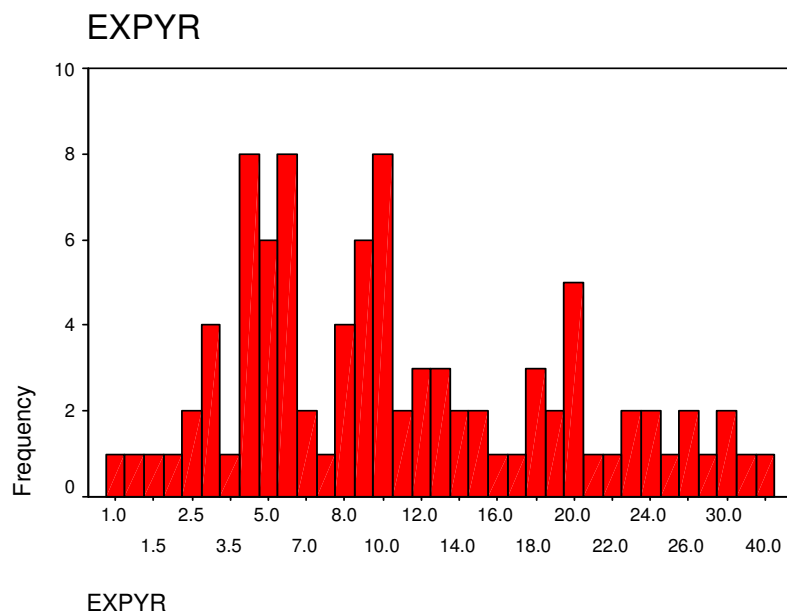


Figure 1- Experience in Years

As for language expertise, 34 editors (36.6%) say they have the ability to read and evaluate a manuscript in a language other than English; 58 (62.4%) say they do not (Q70-71). Of those editors who can read and evaluate a manuscript in another language, 27

(29.3%) editors have a command of French. The next most frequently mentioned language is Spanish, with 9 (8.6%) editors. Six editors (6.5%) understand Italian well enough to evaluate a manuscript. Eight editors (8.7%) can evaluate in at least two languages other than English.

The subjects all meet the study’s definition of a children’s book acquisitions editor, that is, they make decisions about publishing books for youth from preschool through 12th grade. However, they have a wide range of job titles (Q67). Only one subject self-identified as an acquisitions editor in responding to this open-ended question. Twenty-four discrete titles have been grouped into broad categories by status as described in Table 2. Some overlap between the categories likely exists since job titles and responsibilities vary from firm to firm. The most frequently mentioned title (15 times, 16.3%) was senior editor.

Table 2 - Job Titles Provided by Subjects

Status	Job Title	Frequency
Assistant	Editorial assistant	2
Editor	Acquisitions editor, assistant editor, associate editor, editor, senior editor	27
Manager	CEO, director, editor-in-chief, editorial director, executive editor, group executive editor, managing editor, product director, project editor	43
Owner/Publisher	Co-publisher, owner/president, president, president and publisher, publisher, senior vice-president and associate publisher, vice-president and publisher, vice-president and editorial director	19
Total		91

Editors were asked to identify the unit where they work, choosing the most immediate one (Q55). For example, if working for an imprint within a division within a publishing house, the correct choice would be imprint. Thirty-nine editors (42.4%) chose

imprint, 14 (15.2%) chose division, and 39 (42.4%) chose publishing house. The two write-in (“Other”) responses, “wholly owned subsidiary of _____ publishing company” and “paperback department within book group” were included in the division category. Editors at the same unit did not necessarily choose the same category. For example, to one editor, the common unit was a division; to another, a publishing house. Twenty-one editors from eight firms responded to this question in a way that required interpretation.

When asked to estimate the number of other acquisitions editors in their unit, responses ranged from one to 25 fellow editors (Q56). The mode is five, the mean is 4.72 (s.d. 3.82) and the median is four. Here, too, responses were inconsistent. For example, when two editors from the same unit both identified their unit in the same way (publishing house), and a difference of one in the number of editors (four editors versus five editors) appeared in the responses, the analysis uses the higher number because that editor reasonably might have forgotten to include herself or himself in the count.

However, in the case of a very large firm with multiple imprints and perhaps divisions, it is impossible to know if the editor who works for an imprint with a total of five editors is talking about the same imprint as a colleague who works at one with six editors. Likewise, if one editor works for a division with 15 editors, and another works for an imprint with 15 editors, the unit may or may not be identical. So in the case of a very large firm, the numbers were considered first, and the type of unit second. If the numbers were identical or only one off, the unit was counted once and the larger type of unit chosen. If both a division and an imprint were identified as having 12 editors, it was counted as a division (the larger unit) with 12 editors.

This is a conservative approach to the data and will likely underestimate the total number of editors in the units surveyed. Proceeding in this way, the total number of editors comes to 277, considerably more than the 125 estimated from the literature. One hundred and twelve work for an imprint, 69 for a division, and 96 for a publishing house.

Editors were more reticent about answering fully the questions about autonomy and support in decision making than they were about their placement in the firm. When asked to what extent the unit makes publishing decisions independent of the parent firm (Q57), 65 (69.9%) responded to the categories of “Never,” “Seldom,” “Sometimes,” “Often,” or

“Always.” The extremes of “Never” and “Always” are close to equal, at 14 (21.5%) and 13 (20%) editors each. Overall there are more editors who feel that their unit makes independent publishing decisions than not, with 31 (47.7%) who answered “Often” and “Always,” to 20 (30.7%) who responded “Seldom” and “Sometimes.” Twenty-seven editors (29%) answered “Not Applicable.”

Editors generally felt that the parent firm supported their risky publishing decisions (Q58). Those who feel they get support “Often” (20 editors, 32.3%) and “Always” (8 editors, 12.9%) total 28 editors (45.2%). They considerably outnumber those who expect to be supported “Never” (2 editors, 3.2%) or “Seldom” (10 editors, 16.1%), a total of 12 editors (19.3%). As with the question about autonomy (Q57), many editors (29, 31.2%) responded “Not Applicable”

The frequency distribution for annual net revenue of the unit in the most recent fiscal year (Q59) (2007) in Table 3 shows that this was another question that editors did not fully answer. Only 57 editors (61.3%) chose a revenue range for their unit, even though the categories were very broad; 33 (35.5%) responded “Not Sure.” The categories are a very rough measure of unit size, from small (“To \$1 Million”) to very large (“\$100 Million and up”.)

Table 3 - Annual Net Revenue of Unit in Most Recent Fiscal Year (2007)

Revenue Range	Frequency	Percent
1. To \$1 Million	19	20.4
2. \$1 to \$40 Million	28	30.1
3. \$40 to \$100 Million	4	4.3
4. \$100 Million and up	6	6.5
8. Not Sure	33	35.5
9. No Answer	3	3.2
Total	93	100.0

Another measure of the size of the unit is the number of titles released annually, averaged over the past five years (Q60), as summarized in Table 4. The frequency

distribution run in SPSS shows that the number of titles published ranges from 1 to 650; that is, from tiny to very large, as suggested by the enormous standard deviation (105.35). The mean is 74.4, and the median and mode are both 50.

Table 4 - Number of Children’s Book Titles Published by Unit Per Year

Number of Titles	Number of Units	Valid Percent	Cumulative Percent
1-20	27	29.7	29.7
21-40	14	15.4	45.1
41-60	15	16.5	61.6
61-80	16	17.6	79.1
81-100	6	6.6	85.7
101+	13	14.3	100.0
Total	91	100.1	

Firms were about equally split between those that did (45 editors, 49.5%) and did not (46 editors, 50.5%) have an editorial office in another country (Q61).

Three questions established the number of culturally conscious translations published over the past year (Q62), over the past 5 years (Q63), and over the respondent’s career (Q64). Sixty-one editors (67.8%) did not publish any such translations over the past year; 29 editors (32.2%) did. For the 29 editors who published translations, the mean is 2.9, the median is 2, and the mode is 1. The standard deviation of 3.81 suggests the presence of the outliers, 10 and 20.

Similarly, 51 editors (57.3% of those who responded) did not publish any translations over the past 5 years, while 38 editors (42.7%) did. For those who published translations, the mean is 7.76, the median is 3.5, and the mode is 3. The standard deviation is 14.59. Not surprisingly, there are three outliers: 20, 50 and 80.

The final question in this set asked editors to provide the number of translations they had published over their career (Q64). Forty-six editors (52.3%) had never published a translation, while 42 editors (47.7%) had done so. For the 42 who published

translations, the mean is 17.74, the median is 5, and the mode is 3. The standard deviation is 48.96. The outliers are 10, 50, 125, and 300.

The questions on mentorship (Q65) and gender (Q66) were designed to reveal if the tradition of female mentorship in the children's book industry was a factor in publishing culturally conscious children's book translations. Whether editors had a mentor, and, if so, the gender of that mentor, will not be described here because female mentorship within the context of an overwhelmingly female workplace was not deemed noteworthy.

Two sets of questions, each with a closed and open-ended component, queried editors on their opinions. First editors were asked how they thought U.S. publishing houses view publishing culturally conscious children's book translations today compared to 5 years ago (Q72). Thirty-three (35.8%) thought the industry was more open to publishing translations; 22 (23.9%) thought the situation was unchanged; and 17 (18.5%) thought the industry was less open. Twenty (21.7%) were not sure.

The qualitative data (Q73) support all four stances: greater industry openness to publishing translations; no change; less openness; and uncertainty as to how to respond.

Editors attribute greater industry openness in part to a "books as bridges" philosophy. Two typical such comments: "I think that publishers recognize a need for books that offer different perspectives from North American children's own, to perhaps help them better understand other cultures in the hope that this will bring about not just tolerance, but acceptance." "Publishing houses are always trying to find a niche in response to demand. In the last five years, parents and educators have become more aware of the importance of children being more culturally aware." Editors refer to the success of Cornelia Funke and a few others as proof that some translations can sell well. An overlap between culturally conscious multicultural books and translations is evident: "I think that publishing companies are much more open to publishing bilingual children's books, which has carried over into the market of publishing culturally conscious children's book translations from other countries. As long as they are financially successful, and a demand for them is proven, publishing houses will back them." Editors believe that technological advances and globalization have made the industry more open: "As the world increases in electronic connectivity, new avenues have opened that allow

publishing houses to reach a broader audience with a more varied list of options for books.” One editor was guardedly optimistic: “There is still resistance to books in translation in the U.S., where I believe only 3% of books are in translation (and this might be the adult market only). But, again, with increased global awareness, many publishers are seeking great fiction, no matter the country of origin. An international list of authors, along with fabulous reviews for those books, brings prestige to an imprint.” The Mildred L. Batchelder Award was lauded for bringing greater attention to translations, but there was also concern that it does not seem to have resulted in increased production of translations. As one editor said, “The Batchelder gets no respect.”

Editors who saw no change in industry openness to publishing translations over the last 5 years noted that certain factors are constants: “the same difficulties apply as five years ago: problems with evaluation and marketing.” Again, “It’s always about sales, so that doesn’t seem to change.” One editor suggested that “the only new factor that may affect editors’ decisions to publish such books is the unfavorable exchange rate with some countries.”

Those who perceived less industry openness to publishing translations focused on the financial constraints: “The marketplace is such that publishers are more concerned than ever about the bottom line, and the viability of any title they publish.” Insularity was also mentioned as a reason not to publish translations: “It seems that the U.S. publishing industry is still reluctant to look outside of itself.” Translations were described as “niche,” often the province of specialized publishing houses.

Respondents who were unsure about industry openness tended to be new acquisitions editors or people who had not previously dealt with translations and so did not feel qualified to offer an opinion.

The second set of questions asked for editors’ opinions about their personal propensity to publish culturally conscious translations (Q74) and included a follow-up open-ended question asking for further thoughts (Q75). Nineteen (20.9%) of the editors queried thought it “Very Important” personally to publish translations; 37 (40.7%) considered it “Important,” while 25 (27.5%) chose “Neutral.”. At the other end of the scale, 6 (6.6%) thought it “Unimportant” and 4 (4.4%) “Very Unimportant.”

Editors' further thoughts about publishing translations were coded under the following themes: globalization and insularity, status within children's publishing, supply and demand, and translation and cultural issues. (Data about motivations, barriers, and resources appear in the relevant sections below.) One editor decried what she saw as a lack of interest in the wider world: "America is a very self-absorbed country and we are poorly educated; most of us do not have a second language. We lack global awareness and interest in global issues." The theme of "status within children's publishing" refers to the way translations can be seen as a niche market of children's publishing which is itself a niche market, hence doubly marginalized: "I think they are best left with imprints that specialize in this kind of material."

The theme of "supply and demand," the question of whether one fills an existing need or creates a new one, came up several times in the data. "I don't think it's a question of whether editors want to do translations. I think we'd relish the challenges. It's a question of demand -- there is very little." On the other hand, publishing translations can be a moral mandate for someone with a "books as bridges" approach: "I agree that there are challenges to bringing these kinds of books to the U.S. market, but publishers have a moral responsibility to challenge our at times complacent society and to inspire and provoke our children to become true citizens of the world." A few nonfiction editors pointed out that there is less demand for translated culturally conscious nonfiction because the U.S. curriculum does not support it. Again, the overlap between multicultural and translation publishing was evident: "In spite of this [the challenges], I believe it's important to publish books with a wide worldview. One possible compromise is to publish culturally conscious international-subject books by American authors, which we do a fair amount."

Most of the data dealt with translation and cultural issues. Different editing traditions and expectations in other countries can make it difficult to find material that fits the list: "The issue is less about the translations and being able to embrace culturally different books as it is about the fact that the children's book market differs so radically throughout the world that finding appropriate books at the right age level with age appropriate content is a challenge." One editor thought a poorly chosen translation could create a backlash effect: "I worry sometimes that giving children inaccessible foreign

books to read might serve to make them less tolerant of other cultures rather than more tolerant. There are some books that can transcend cultural boundaries, but many books cannot do so successfully--presumably because they aren't trying to do so any more than most North American books are written for people from other cultures.” How to strike a balance between adequacy and acceptability came up often. What constitutes adaptation varies: “As editors we need to, not bowdlerize or change them, but make the books seem less foreign in the beginning (physically, cover art, jacket) to readers. We have to make them as appealing and friendly as possible to pick up.” Also: “We translate and then Americanize the text so that it works for an American audience, though, so some of the cultural significance of it being a _____ [nationality] series is lost.”

Having described the survey respondents in terms of demographics, workplace, and their opinions of how the industry and they personally feel about the importance of publishing translations, the study turns to what motivates editors, creates barriers for them, and where they can find helpful resources.

Major Themes

The motivation, barrier, and resource findings are among the major themes. Motivations reflect how editors perceive the value of publishing culturally conscious translations. Barrier and resource data identified in the analysis correspond to Dervin’s sense-making barriers and helps (Q16-54). Some of these questions also operationalize Weick’s enacted and extracted cues (Q29) and the social nature of sensemaking (Q18, Q42-49). (See Appendix H.) As noted in Chapter 3, frequencies were run in SPSS on the responses to 39 motivation (Q4-11), barrier (Q16-31), and resource (Q36-50) questions that were subsequently reduced to three multi-item measures for use in the regression model. As in the description of survey respondents above, n=93 or slightly less due to missing responses, and those responses are not included in the percentages.

Responses to the motivation, barrier, and resource questions were measured on a Likert scale in which the two top and two bottom categories are collapsed where these categories are within 9 percentage points of one another (10% of n). Motivations and barriers were measured on a four-level scale with top categories of “Very True” and “Mostly True,” and bottom categories of “Slightly True” and “Not True At All.” Resource responses are reported the same way except that there is a five-level scale with

“Very Likely” and “Likely” at the top and “Unlikely” and “Very Unlikely” at the bottom. Where relevant, the “Neutral” category is reported on its own.

Responses to the open-ended questions were coded into themes and are presented on their own if self-contained or following the quantitative questions upon which they expand. Qualitative responses that provide additional motivations, barriers, and resources are included in the relevant descriptive sections below. Quotations are from different individuals unless otherwise noted.

Description of Motivations

Business. In their responses to the question about wanting to find the next big seller (Q6), editors were equally divided. For half (45 respondents, 50%) this was “Very True” or “Mostly True,” while for the other half (45, 50%) it was “Slightly True” or “Not True At All” as reported in Table 5.

Table 5 – Wants to Find Next Big Seller

Value	Categories	Frequency	Percent
1	Not True At All	12	13.3
2	Slightly True	33	36.7
3	Mostly True	28	31.1
4	Very True	17	18.9
Total		90	100.0
Missing		3	

Business considerations came up as a concern when editors were asked about their additional motivations (Q12). Costs, translation subsidies, sales projections, and marketing were factors in deciding to publish translations. Editors mentioned the cost of U.S rights, whether there was a large enough audience to justify publication, and the potential difficulty of marketing the book: "the U.S. book market is extremely

competitive and any book must be able to hold its own in the market.” Market reasons also surfaced when editors were asked for their further thoughts about publishing translations (Q75): “A very worthwhile undertaking, if the book can work well on a publisher's list, and if there is reasonable expectation of a positive response in the marketplace.”

Editorial. Just over half of the respondents (50, 54.3%) said that publishing culturally conscious translations should reflect their publishing mandate (Q4). A positive personal response to the book (Q5) was extremely important as shown in Table 6: 79 (85.8%) of the editors responded “Very True” and or “Mostly True.”

Table 6 – Positive Personal Response to Book

Value	Categories	Frequency	Percent
1	Not True At All	2	2.2
2	Slightly True	11	12.0
3	Mostly True	35	38.0
4	Very True	44	47.8
Total		92	100.0
Missing		1	

When asked if they welcomed the challenge of a potentially risky book (Q11), over half of the editors (49, 53.9%) did. At the other end of the scale were those who did not embrace the risk: 42 (46.2%) were in the “Slightly True” or “Not True At All” categories of Table 7.

Table 7 – Welcomes the Challenge of Potentially Risky Book

Value	Categories	Frequency	Percent
1	Not True At All	16	17.6
2	Slightly True	26	28.6
3	Mostly True	34	37.4
4	Very True	15	16.5
Total		91	100.0
Missing		2	

The most frequently mentioned additional motivations (Q12) were editorial in nature. Four themes arose, the first two familiar from the survey questions, and the other two new. As in the survey questions, editors stressed the importance of a positive personal response to the book and the necessity of acquiring books according to the firm’s mandate (“how it fits on our list”). The qualitative responses expanded upon the quantitative data in bringing up two new themes: the opportunity to acquire quality fiction and nonfiction representing fresh voices and important topics from abroad, and choosing books that would appeal to a U.S. audience. One editor wanted to know, “Is the author willing to make changes to the text to make the book more accessible to a U.S. audience, if necessary?” Overall, editors brought the same evaluation criteria to translations as to domestic books: “First and foremost, the book, if a picture book or work of fiction, would need to be original and have a strong story and compelling characters. It would also have to move me in some way. These are the most important criteria for ALL the books I consider for publication.” One editor mentioned the desire to work with a particular author or publisher as an additional motivation to publish translations. Motivations discussed in other qualitative responses (Q75) were similar to the factors just described, but this statement expressed particularly well the euphoria of overcoming the many barriers: “Still, when you find a good one, it can be a fantastic feeling: you feel like a combination of literary genius and cultural ambassador.”

Personal “books as bridges” philosophy. The questions about teaching young readers about other countries (Q9) and believing that reading these books promotes tolerance (Q10) had a very similar range of responses. Seventy (77%) of the editors think that these books teach readers about other countries; no one said “Not True At All” in Table 8.

Table 8 – Teaches Young Readers About Other Countries

Value	Categories	Frequency	Percent
2	Slightly True	21	23.1
3	Mostly True	36	39.6
4	Very True	34	37.4
Total		91	100.0
Missing		2	

As summarized in Table 9, 67 (72.8%) believe this type of reading promotes tolerance; only 2 (2.2%) responded “Not True At All.”

Table 9 – Reading Translations Promotes Tolerance

Value	Categories	Frequency	Percent
1	Not True At All	2	2.2
2	Slightly True	23	25.0
3	Mostly True	37	40.2
4	Very True	30	32.6
Total		92	100.0
Missing		1	

As to translations broadening the perspectives of young readers in the U.S. (Q8), 79 (85.9%) considered this “Very True” or “Mostly True,” and no one said “Not True At All” in Table 10.

Table 10 –Broadens Perspectives of Young Readers in U.S.

Value	Categories	Frequency	Percent
2	Slightly True	13	14.1
3	Mostly True	32	34.8
4	Very True	47	51.1
Total		92	100.0
Missing		1	

Introducing readers here to the work of writers from other countries (Q7) received a positive response from 58 (63%) of the editors as noted in Table 11.

Table 11 –Introduces Writers From Other Countries

Value	Categories	Frequency	Percent
1	Not True At All	7	7.6
2	Slightly True	27	29.3
3	Mostly True	28	30.4
4	Very True	30	32.6
Total		92	100.0
Missing		1	

The qualitative data (Q12) largely expanded upon the “books as bridges” theme. In addition to introducing children to the work of writers from other countries, one editor specified “the art, customs and folktales of other cultures.” Another said, “I want to introduce young readers to excellent writers (not just writers) from other countries.” A third editor stated, “I want to encourage children to form their opinions of others based on personal relationships and experiences instead of stereotypes, and to gain the confidence to reach across boundaries to lessen the racial divide.”

One new theme, prestige, emerged from the qualitative data. This theme was described in terms of “prestige for the company” due to publishing translations. Also mentioned were the desire to be allied with a big success in another country or with an author whose credentials were “very impressive.”

Description of Barriers

Decision-making environment. The data presented in Table 12 show that more than half (61, 68.5%) of the respondents did not see resistance from the marketing department as a serious problem.

Table 12 – Resistance From Marketing Department

Value	Categories	Frequency	Percent
1	Not True At All	30	33.7
2	Slightly True	31	34.8
3	Mostly True	21	23.6
4	Very True	7	7.9
Total		89	100.0
Missing		4	

As for feeling that the person directly above might override the editor’s decision (Q26), 17 (19.3%) considered that a real possibility.

The issue of an editor’s status in the organization arose from the qualitative data (Q32) as a consideration in decision making: “I don't go to book fairs. And I'm a low person on the totem pole, so it's difficult for me to find, let alone finance, translations.”

Editorial. Sixteen (17.8%) of the editors thought it “Very True” that publishing culturally conscious children’s book translations requires more work than domestic books (Q16), and 27 (30%) said “Mostly True.” Forty-seven (52.2%), just over half, did not see translations as significantly more work. Table 13 shows that more than half (61, 67.8%) thought it “Very True” or “Mostly True” that there was less opportunity for editorial input since the book had already been published in another language (Q17). At the other end of the scale, 29 (32.2%) considered the possibility of less editorial opportunity “Slightly True” or “Not True At All.”

Table 13 – Less Opportunity for Editorial Input

Value	Categories	Frequency	Percent
1	Not True At All	7	7.8
2	Slightly True	22	24.4
3	Mostly True	37	41.1
4	Very True	24	26.7
Total		90	100.0
Missing		3	

One editor homed in on the problem of editorial input in her qualitative response (Q32): “It's not so much a matter of not having editorial input on content as not having it on writing style. I have read several books in other languages, which I have liked, but for which I wish there had been more copy editing, even in its original language.” Different countries have different traditions and styles of editing that can pose another barrier for the U.S. editor. The following statement (Q75) is typical of what respondents said about translations creating more work for over-extended editors: “I think that there are probably

many editors who are interested in publishing these books, but because it is so much extra work to find these books, they don't do it.”

As shown in Table 14, 73 (82%) of the editors agreed that relying on readers’ reports if unable to read in the language of the original (Q18) was a problem for them.

Table 14 – Rely on Readers’ Reports if Unable to Read Language of Original

Value	Categories	Frequency	Percent
1	Not True At All	4	4.5
2	Slightly True	12	13.5
3	Mostly True	21	23.6
4	Very True	52	58.4
Total		89	100.0
Missing		4	

Having to rely on trusted others to evaluate manuscripts emerged in the qualitative data as a question of access (Q32). “The biggest barrier for me is access. I only read in Spanish and in English so if I don't have a reader in other languages, I can't read the book.” Again, “You have to trust someone other than yourself in making the decision to buy the book, since you can't read it. It can feel like gambling.”

Financial. The high cost of translation (Q22) was a concern for almost half (39, 44.3%) of the editors, but not for the 49 (55.7%) for whom it was “Slightly True” or “Not True At All” in Table 15.

Table 15 – High Cost of Translation

Value	Categories	Frequency	Percent
1	Not True At All	14	15.9
2	Slightly True	35	39.8
3	Mostly True	26	29.5
4	Very True	13	14.8
Total		88	100.0
Missing		5	

Though a number of respondents mentioned expense-related concerns in the qualitative data (Q32), one editor suggested that the high cost of translation be put into perspective: “Again, we judge a book on its own merit--if we think it would appeal to our target readers, then we would publish it. Though it must be acknowledged that commissioning translations is expensive. It may be no more expensive than commissioning a set of illustrations, though.” However, as another editor explained, “The #1 reason why we buy books from other countries is because we have a hole on a quickly approaching list and these books are, basically, ‘ready to go.’ Obviously I mean books already written in English, from England or Australia usually. A translation takes a long time and a lot of money, and so it doesn't usually seem ‘worth it’ to bring it in.”

Other cost-related issues were rights income and exchange rate. The prospect of little or no rights income (Q27) posed a barrier to 13 (14.8%) (“Very True”) and 25 (28.4%) “Mostly True,” but not to 32 (36.4%) (“Slightly True”) and 18 (20.5%) (“Not True At All”). As shown in Table 16, 32 (36.4%) found the unfavorable exchange rate (Q31) an impediment; 56 (63.6%) did not see it as much of a problem.

Table 16 – Exchange Rate Makes Purchasing Foreign Books Too Expensive

Value	Categories	Frequency	Percent
1	Not True At All	19	21.6
2	Slightly True	37	42.0
3	Mostly True	19	21.6
4	Very True	13	14.8
Total		88	100.0
Missing		5	

Financial constraints often arose in the qualitative data (Q75) as barriers to publication: “I personally think it is very important to publish culturally conscious books for young readers, but when sales for these titles are so low, it is hard to justify publishing them with today's financial realities.”

Reception. Table 17 shows that only 6 editors (6.7%) were worried about negative reviews (Q28); 83 (93.3%) were not.

Table 17 – Likelihood of Negative Reviews

Value	Categories	Frequency	Percent
1	Not True At All	66	74.2
2	Slightly True	17	19.1
3	Mostly True	5	5.6
4	Very True	1	1.1
Total		89	100.0
Missing		4	

Nine (10.2%) were concerned about audience aversion to translations (Q29); 32 (36.4%) said it was “Slightly True”; and 47 (53.4%) thought it “Not True At All”.

Sales and marketing. The data presented in Table 18 reveal that 35 (40.2%) of the editors saw poor bookstore sales (Q23) as problematic while 52 (59.7%) were not overly concerned at the possibility of translations not selling well to bookstores.

Table 18 – Poor Sales to Bookstores

Value	Categories	Frequency	Percent
1	Not True At All	17	19.5
2	Slightly True	35	40.2
3	Mostly True	23	26.4
4	Very True	12	13.8
Total		87	100.0
Missing		6	

In contrast, 16 (18%) thought library sales (Q24) were worrisome, and 73 (82%) were hardly worried at all. As shown in Table 19, 13 (14.9%) agreed with the statement that not even winning an award would help sell the book (Q30), while 74 (85.1%) were less pessimistic about the sales utility of awards.

Table 19 – Sales Not Helped by Winning an Award

Value	Categories	Frequency	Percent
1	Not True At All	52	59.8
2	Slightly True	22	25.3
3	Mostly True	9	10.3
4	Very True	4	4.6
Total		87	100.0
Missing		6	

Several editors mentioned the disadvantage of not having the author in the U.S. to promote the book (Q32). The author’s reputation in the U.S. is also important: “It is difficult to publish books by authors who are completely unknown in the U.S.” One editor remarked, “You’ve got them down...it’s the sales and marketing people who will mostly call a book ‘too specific’...fantasy tends to do better since it’s set in a world no one calls home, but culturally specific settings can be quite hard. “

Translation and cultural issues. Just over half of the sample (46, 52.3%) thought it was indeed hard to find the right translator (Q19); 35 (39.8%) considered it “Slightly True,” and 7 (8%) “Not True At All.” As for the likelihood of some aspects of the book being controversial due to different cultural norms (Q20), Table 20 shows that 21 (23.6%) responded affirmatively, while it was less of an issue for the 68 (76.5%) who answered “Slightly True” or “Not True At All.”

Table 20 – Controversial Due to Different Cultural Norms

Value	Categories	Frequency	Percent
1	Not True At All	15	16.9
2	Slightly True	53	59.6
3	Mostly True	10	11.2
4	Very True	11	12.4
Total		89	100.0
Missing		4	

As presented in Table 21, 23 (25.5%) thought it “Very True” or “Mostly True” that it is hard to be true to the culture of the original and still appeal to U.S. readers (Q21); for 67 (74.4%) this was “Slightly True” or “Not True At All.”

Table 21 – Hard to Be True to Culture of Original and Appeal to U.S. Readers

Value	Categories	Frequency	Percent
1	Not True At All	20	22.2
2	Slightly True	47	52.2
3	Mostly True	19	21.1
4	Very True	4	4.4
Total		90	100.0
Missing		3	

Editors also addressed translation and cultural issues in the qualitative data (Q32). One of the lengthier responses covered evaluation of both the book and the translator: “It is very complex and I don't think these questions above speak to the complexity in the

ways that really matter. Bottom line is this: books available in other languages must be evaluated for the list and the market. If one does not speak the language, one must rely on others to evaluate. These reviewers have to be knowledgeable in the other language, knowledgeable about your own list and knowledgeable about the U.S. market. It is very difficult to find such people. If one happens to be able to do this, then there are the additional costs and time of finding a really good translator, evaluating the translator, arranging for the translation....” Authenticity versus appeal to the U.S. market was also discussed: “I wouldn't want something that was so culturally relevant to the originating country that the U.S. audience would be confused. It would have to really work for our market - be more of a universal story.”

Description of Resources

Awareness of award winners and literary activity abroad. As shown in Table 22, 54 (60.0%) of the respondents thought it was “Very Likely” or “Likely” that they would make use of award winners in other countries to find culturally conscious books to translate within the next 5 years (Q40).

Table 22 – Use Award Winners to Locate Books to Translate in Next 5 Years

Value	Categories	Frequency	Percent
1	Very Unlikely	8	8.9
2	Unlikely	4	4.4
3	Neutral	24	26.7
4	Likely	38	42.2
5	Very Likely	16	17.8
Total		90	100.0
Missing		3	

Not many editors thought they would refer to international children’s literature organizations such as IBBY (Q42); 2 (2.2%) said it was “Very Likely,” 25 (27.8%) “Likely,” and 26 (28.9%) answered “Neutral.” Similarly, 2 (2.2%) thought it “Very Likely,” and 20 (22.5%) “Likely” that they would avail themselves of IBBY’s journal, *Bookbird* (Q41). Thirty-seven (41.6%) did not expect to look at *Bookbird*, and 30 (33.7%) responded “Neutral.” Four (4.4%) (“Very Likely”) and 15 (16.7%) (“Likely”) professed interest in the White Ravens, the list of books recommended by the International Youth Library as worthy of translation (Q39), while 40 (44.4%) showed little or no interest, and 31 (34.4%) were “Neutral.”

In the qualitative data (Q51), a single editor claimed to stay on top of award winners.

Book fairs. The Bologna Children’s Book Fair (Q36) was the most likely book fair editors expected to attend in the next 5 years, as described in Table 23. Sixty-two (68.2%) of the editors chose “Very Likely” or “Likely.” Twenty (22%) did not plan to attend Bologna.

Table 23 – Attend Bologna Book Fair in Next 5 Years

Value	Categories	Frequency	Percent
1	Very Unlikely	10	11.0
2	Unlikely	10	11.0
3	Neutral	9	9.9
4	Likely	18	19.8
5	Very Likely	44	48.4
Total		91	100.0
Missing		2	

The Frankfurt Book Fair (Q37) was next most popular, according to the 38 (41.8%) positive responses. However, 37 (40.7%) had no plans to go to Frankfurt. The London Book Fair (Q38) garnered less interest: 7 (7.7%) thought it “Very Likely” and 17 (18.7%) “Likely” that they would attend; 32 (35.2%) said that for them attendance was “Unlikely” and 17 (18.7%) “Very Unlikely.”

The qualitative data (Q51) confirmed the importance of Bologna: “Bologna is the primary fair for my foreign purchases.” Frankfurt was also mentioned as a source of good contacts. Additional book fairs identified as useful were Guadalajara and Abu Dhabi.

Formal and informal relationships with colleagues. Table 24 summarizes editors’ plans to set up co-publishing agreements with foreign publishing houses in the next 5 years (Q43). Forty-seven (51.7%) editors responded “Very Likely” or “Likely” to this question; 32 (35.2%) had no plans to set up such an arrangement.

Table 24 – Co-Publishing Agreements with Foreign Publishing Houses in Next 5 Years

Value	Categories	Frequency	Percent
1	Very Unlikely	13	14.3
2	Unlikely	19	20.9
3	Neutral	12	13.2
4	Likely	35	38.5
5	Very Likely	12	13.2
Total		91	100.0
Missing		2	

When asked if they anticipated finding books to translate through connections with agents in the next 5 years (Q48): 19 (21.1%) respondents thought it “Very Likely” and 33 (36.7%) “Likely,” while 17 (18.9%) did not foresee taking advantage of this relationship for themselves. The connections with foreign editors (Q44) described in Table 25 follow

a similar pattern. Fifty-three (58.8%) were “Very Likely” or “Likely” to use foreign editors for this purpose; 25 (27.8%) did not plan to make use of them.

Table 25 – Use Connections with Foreign Editors in Next 5 Years

Value	Categories	Frequency	Percent
1	Very Unlikely	11	12.2
2	Unlikely	14	15.6
3	Neutral	12	13.3
4	Likely	31	34.4
5	Very Likely	22	24.4
Total		90	100.0
Missing		3	

Relationships with foreign authors (Q45) and illustrators (Q46) were of similar importance to editors. Thirty-nine (44.3%) of editors thought it was “Very Likely” or “Likely” that they would discover books to translate through foreign authors, and 40 (44.5%) considered it “Very Likely” or “Likely” that illustrators would serve this purpose. Twenty-one (23.9%) of the editors were “Neutral” towards both authors and illustrators. Editors were not as likely to draw on connections with translators (Q47): 4 (4.4%) answered “Very Likely,” and 13 (14.4%) “Likely” to this question.

Qualitative responses (Q51) supported the information about connections with colleagues already described in the quantitative data. In addition, the following sources were specified: “foreign packagers and scouts,” “catalogs from individual foreign publishers,” and “word of mouth from children's book authors, children's literature professors, librarians, and teachers.” As one editor explained (Q75), “We are a relatively small company and it is difficult to devote the time needed to this. Our best hope is to find like minded agents or editors in other countries who might be able to assist us with books of this sort. I am always on the lookout.”

Funding agencies. Table 26 summarizes editors’ plans to use national funding agencies that promote translation (Q50). Twenty-five (28.1%) of the editors were “Very Likely” or “Likely” to use this resource. However, more editors did not plan to do so: 42 (47.2%) thought the prospect “Unlikely” or “Very Unlikely.”

Table 26 – Use National Funding Agencies in Next 5 Years

Value	Categories	Frequency	Percent
1	Very Unlikely	16	18.0
2	Unlikely	26	29.2
3	Neutral	22	24.7
4	Likely	22	24.7
5	Very Likely	3	3.4
Total		89	100.0
Missing		4	

Serendipity. Editors did expect to benefit from chance encounters as described in Table 27. Though about a third of the editors (29, 32.6%) chose “Neutral,” 52 (58. 5%) responded “Very Likely” or “Likely.”

Table 27 – Benefit From Serendipity in Next 5 Years

Value	Categories	Frequency	Percent
1	Very Unlikely	3	3.4
2	Unlikely	5	5.6
3	Neutral	29	32.6
4	Likely	41	46.1
5	Very Likely	11	12.4
Total		89	100.0
Missing		4	

One qualitative response (Q51) mentioned serendipity: “A visit to a foreign country on my personal time (vacation) would be the most likely way for me to encounter a book I'd like to publish in translation.”

Top-Ranked Motivations

The motivation (Q13) ranked highest by editors clearly was having a positive personal response to such a book (34 respondents, 37%). Next came the desire to broaden the perspectives of young readers in the U.S. (13, 14%). Another important motivation was that the book reflect one’s publishing mandate (10, 11%).

The second most highly-ranked motivation (Q14) was to broaden perspectives of young readers in the U.S. (23, 25%). Also important was the belief, in almost equal measure, that reading these books promotes tolerance (14, 15%) and teaches young readers about other countries (13 times, 14%).

The third most highly-ranked motivation (Q15) was the same as the second, that is, to broaden perspectives of young readers in the U.S. (19, 21%). Teaching young readers about other countries (16, 18%) and the belief that reading these books promotes tolerance (15, 16%) came close behind.

Top-Ranked Barriers

The barrier (Q33) identified by editors as the most problematic was the necessity of relying on reader’s reports when they cannot read the language of the original (30

respondents, 34%). The next choice for the greatest obstacle faced by editors was having less opportunity for editorial input since the book has already been published in another language (14, 16%). That translations usually do not sell well to bookstores was also seen as a highly-ranked barrier (8, 9%).

The barrier editors ranked as second most difficult (Q34) was the same as the first one, relying on reader's reports when one cannot read the language of the original (16, 18%). Less opportunity for editorial input since the book has already been published in another language came next in this category, as above (14, 16%). The third barrier noted in this group was the high cost of translation (11, 13%).

The barrier ranked third most challenging (Q35) was that the unfavorable exchange rate makes it too expensive to buy books from other countries (11, 13%). The problem of less opportunity for editorial input since the book has already been published in another language came up again (10, 12%). The difficulty of finding a translator who is right for the particular author was also noted (9, 11%).

Top-Ranked Resources

Overwhelmingly, the Bologna Book Fair was ranked as the top resource (Q52) (40 respondents, 46%). Connections with agents (15, 17%) and co-publishing agreements with foreign publishing houses (11, 13%) were also noted as helpful.

The second most highly-ranked resource (Q53) was connections with agents (17, 20%). After that came Bologna (13, 15%) and award winners in other countries (11, 13%).

The third most highly-ranked resource (Q54) was award winners in other countries (12, 14%). Connections with foreign editors (11, 13%) and connections with foreign illustrators (11, 13%), were considered of equal importance after the award winners.

Use of Regression Model for Interview Participant Selection

The regression model was found to be an effective tool for identifying appropriate subjects and sorting them into an ordered list for participant selection. Since only 86 of the 93 respondents answered all of the questions involved in the regression model, the number of cases for consideration was narrowed down. In the model, the coefficient of determination explains about 40% of the variance: $R^2 = .446$ (adjusted $R^2 = .388$), demonstrating that the model fit many of the editors well. The sorted list identified those editors who could best provide information missing from the *a priori* theory. The prediction model looks like this:

$$\hat{y} = .115 + .739(\text{motivations}) + .168(\text{barriers}) + .412(\text{resources}) + .014(\text{number of editors}) - .0001(\text{titles over 5 years}) + .296(\text{other language spoken}) + .177(\text{multinational firm}) - .218(\text{desire for bestseller}).$$

Motivations other than the desire for a bestseller were by far the strongest predictor; editors did not really expect translations to be bestsellers. Resources are the next strongest predictor, followed by speaking a second language, being part of a multinational firm, and acknowledging barriers. The influence of the number of editors and number of titles published, both measures of size, were negative or very weak.

Phase II Data Analysis – Qualitative

The qualitative findings in this section include:

- participant recruitment
- description of the interviewees
- interview data by question
- major themes
- qualitative data on motivation, barrier, and resource rankings.

Participant Recruitment

In order to get the requisite 5 subjects from either end of the list sorted by residuals, 11 respondents from the top and 10 from the bottom were considered. Of those 21 possible interviewees, 7 had specified “no follow-up” in the survey and so were not contacted, 3 were too busy to participate further, and in one case, the subject had already been interviewed in the pilot study and so was not approached again, leaving 13 who were contacted. Ten of the 13 agreed to be interviewed.

Description of Interviewees

The 10 interview subjects consisted of 8 females and 2 males, a gender breakdown that happens to be representative of the sample. There was a wide range of experience, from 1 to 18 years. Seven subjects did not speak a language other than English. Two understood Spanish well enough to evaluate a manuscript; one could do so in French and Italian. Job titles ranged in status from editor to publisher, reflecting all levels of the hierarchy. Three interviewees worked for an imprint, 1 for a division, and 6 for a publishing house. The number of editors in their respective units ranged from 1 to 5.

Two of the editors thought their unit always had autonomy in decision making, three thought their unit never had autonomy, and five felt the question was not applicable to their situation. Editors felt slightly more supported than not by their parent firm in risky publishing decisions.

In terms of their revenue, five of the firms are small, and two are medium. The two editors who were not sure of their revenue figures work for firms that would generally be regarded as large. The size of the remaining firm is unknown due to a missing response. The number of titles published annually, averaged over the past five years, also helps describe the size of the firm. Numbers of titles range from 1 to 210 titles. The two highest numbers, 150 and 210, represent the output of the firms whose editors were not sure of the revenue, confirming that the firms in question are large ones. Eight of the ten firms do not have an editorial office outside of the U.S.

Only 3 of the interviewees had acquired translations at all. The first editor published 1 over the past year, 2 over the past 5 years, and 2 over her career. The second published 1 over the past 5 years, and 2 over her career. The third published 3 over her career.

Interview Data by Question

The data are presented in narrative form below by interview question. Demographic and workplace information supplied in the description of interviewees above is not repeated.

1. I understand that you've worked in children's publishing for ____ years. How many publishing houses have you worked for? In that time span, what have you noticed about the visibility of culturally conscious children's book translations? For example, are you

aware of any awards for these books? [Prompt after discussion of awards: Do you think translations should be eligible for the Newbery and Caldecott Awards?]

Most of the interviewees had heard of the Mildred L. Batchelder Award or knew that there was an American Library Association award for children's book translations without remembering the name. Several were intrigued at the idea of opening the Newbery and Caldecott Awards to translations, seeing it as a possible motivation to publish translations. For example: "...it would be nice to have everybody get a chance and to at least be reviewed and be acknowledged by such a prestigious award." Also: "I can imagine that that possibility would certainly help catalyze some translation risk-taking." And: "I think generally, if you're publishing a translation, the likelihood is you're not going to have the author accessible to you on a regular basis to help promote the book. So you are going to be dependent on good reviews and awards and except that there aren't that many specific other awards that you can submit any book to, but when the two major awards in the industry aren't open to books in translation, that closes a little window."

2. Have you worked on a children's book translation for readers of about 8 and up? If yes, tell me the story of the publication of your most recent such book, or the one you remember the best. Please include your own role. Who else was involved? Start from the time you first heard of the book. [If editor has not worked on a translation: Have you heard any stories from industry colleagues about their work on a culturally conscious children's book translation for readers of about 8 and up? If so, please tell me about one.]

Only a few of the editors had personally acquired the culturally conscious manuscripts they worked on. Agents or other editors were usually involved. Larger houses might have established co-publishing relationships initiated at the Bologna or Frankfurt Book Fair. In one case the book was a buy-in from a _____ [nationality] publisher and the editor had previously worked with the translator and illustrator; she described it as "very much a collaborative effort."

Several of the editors worked on translations for multicultural publishing houses and discussed their experiences from that perspective. The source text was English and the target text usually Navajo or Spanish. The theme of "multicultural overlap" was

present: many of the same factors were taken into account for multicultural books and translations. For example, the vetting process for translation in a multicultural context might involve a council of elders or, for a university press, peer review. Dialects, cultural taboos, stereotypes, and diversity within the community had to be considered for both types of publishing.

Illustrations in picture books could be controversial due to cultural differences. In discussing freelance work for a _____ [nationality] company on a translation into English, an editor remarked that the illustrations “often manage to include what I think most Americans would consider very poor taste depictions of American Indians, of Native Americans. Apparently in a lot of European cultures they sort of imagine that a Native American is like a leprechaun, sort of a mythical figure. So you can have a red guy with a big nose and a tomahawk and that’s okay, but, in the context of doing the translation, there is nothing you can say in the translation that is going to make that picture acceptable.” Illustrations did not need to be racist to be problematic. As another editor pointed out, it would be tricky to explain a bidet in an illustration when many adults would not know what it was.

3. Have you ever had the opportunity to acquire a culturally conscious children’s book translation but turned it down? [Prompt: If yes, why? If no: Can you tell me if a colleague has done so, and why?]

The most common reason given for rejecting a book for translation was that it did not fit the list. In one case, the editor turned down books that met his firm’s mandate but did not come with a translation subsidy. Another editor did not trust that she could pick up nuance or voice from a foreign publisher’s synopsis: “We have considered a lot, but it sort of comes down to the real ability to assess something. A lot of foreign publishers will have synopses and partial translations and things like that, but they are so dependent on tone for lack of a better way to put it. You can get the sense that something is an interesting story, but not the writing, does that make sense?” Editorial interest in the book, as another editor explained, is not enough: “There was a _____ [nationality] book that I thought was really kind of interesting, an interesting kind of storytelling, but too many factors weighed against it to make it worth the risk.” Those factors were not having an author in the U.S. and a translation he judged to be competent but too old-

fashioned to suit the U.S. young adult market. In a different case, the U.S. market was considered too prudish for a _____ [nationality] book that mentioned “penis” in the title, so the editor did not buy it. Another editor tried to acquire a _____ [nationality] series but was overruled by the colleague who decided it had too many potential problems to take it to the acquisitions committee.

4. Do you know of any kind of training or mentoring for someone who wants to publish children’s book translations? For example, there might be workshops offered at industry conferences, formal courses in a college or university program, or on-the-job training... [Prompt: If mentor mentioned in survey: You mentioned that your mentor was ____ female/male. Do you think the gender of your mentor was significant? Why or why not? If mentor not mentioned in survey: You didn’t mention having a mentor yourself, but have you noticed people who act in this capacity? Are they generally male or female? Do you think the gender of a mentor is significant? Why or why not?]

Editors knew of very little outside training. Most editors learn their craft through the apprenticeship model. The question of female mentorship was not pursued in the analysis because there are so few men in the children’s book industry that one’s mentor is likely to be female anyway.

5. In the survey you noted the importance of the following factors in publishing children’s book translations: _____. Can you comment on the role of these factors in the story you just told me? Are there other factors that you consider important?

This question was personalized for each editor, summarizing his or her top-ranked motivations, barriers, and resources, plus any other pertinent information from the survey responses. Highlights are described here.

Motivations. The “books as bridges” philosophy was common among editors. “I think that literature, especially children's literature should broaden the horizons of the children who read it, and should have them asking questions and wondering more about the world around them, and not to shelter them and to protect them, those type of things, especially in the world we’re living in today where they see some horrible things on TV and through other forms of media exposure. If you can get them thinking about things in this world in a much more sensitive way, which literature does, I mean

it's going to approach sometimes sensitive subjects or I guess touchy subjects in a much more sensitive way, whereas to shelter them from it, I think, is only doing them harm." Editorial passion was often invoked: "There's either a passion for it or there isn't. And if you have a vision, this was what I write, if you have a vision for these culturally conscious translations, it's simply about willpower and funding."

Barriers. Decision making is never the exclusive province of the editor; many other people must be convinced of the book's merits and saleability before it can get published. This is a challenge for the editor: "But I have had colleagues or other people -- and it's based on some reality that I feel like kids in America aren't as open to reading books set in other countries, depending on what country it is, and so that makes it more of a challenge because most of the translated books would probably take place in the native country. That's just an additional challenge for us in terms of signing something up, getting it by the committee." Sales and marketing people can offer resistance but they are also a valued source of information for decision making. Ultimately it is the publisher's decision.

A firm's image, "the perception of the house in the trade," lets booksellers know what to expect. It does not make sense to publish just the occasional translation because then the buyers will not associate the firm with this type of publishing.

Opinions differed as to whether awards helped sales. This could depend on whether the editor worked in hardcovers or paperbacks. Timing is also important: "Within the hardcover world, if a book gets an award, it's generally not in the first couple of months that it's out. So, by the time the award comes along, it doesn't necessarily translate to an uptick in sales. However, if that book has already gone into paperback or it's going to go into paperback, an award can always help the paperback uptick." A tighter market with fewer buyers is another barrier: "In schools and libraries, we have particular titles that do very well in the retail market, but as the independent bookstores close and decisions are in the hands of an increasingly small number of buyers for major chains, they're just fewer opportunities if there is only one person who gets to be the person to say no for the vast majority of the stores and that person, your book doesn't speak to that person, you're out of luck."

The lack of an author in the U.S. to promote the book was often mentioned as a big disadvantage, but one that could be overcome. It would require “more flexibility, more creativity on the part of the marketing department.” The role of the publisher in filling a need or creating a demand, the theme of “supply and demand,” came up as well: “So it's, do we look to create a demand. Essentially I think that's what publishing is about, you throw these books out there and you do hope that there is that response...”

Resources. Co-publishing agreements or relationships with foreign editors were quite often how editors found out about a translation. The opinions of trusted colleagues were critical: “It's a very relationship-based industry to start with, and yes as you meet with people over the years and talk about their lists and your lists and, so and you just develop the sense of their aesthetics and whether or not when they say no, this in particular is really good, that means really good for you.”

Serendipity came up often. “Serendipity plays a huge role in publishing, I think....There are fluke occurrences, elevator meetings.” From another editor: “You get lucky in this business and you just hope that you can notice what worked and you didn't know about so that you can do it again consciously, but sometimes our most successful book was absolutely luck every step of the way up until we finally got a handle on why it was working and seriously tried to replicate it. That's not uncommon.”

6. Let's talk about issues to do with translators and translation. Have you or a colleague had trouble finding a translator, or getting a translation that walks that fine line between fidelity to the original and appeal to U.S. readers? Has the potentially controversial nature of the material in a translated book ever been an issue in whether it would be published and/or altered? If yes, please give examples. [Prompt: If interviewee speaks another language: How does being able to speak _____ affect your approach to choosing books from other countries?]

Though it was clear that professional translators were preferred, in some firms translation was done by staff with other jobs simply because they could speak the language. The text would then be edited by the editor. In some cases there were in-house readers, but this was unusual. Editors found it daunting not to be able to read the

original: “So I think for me that is probably the number one barrier, if there isn’t a translation, having to rely on other people for their passion.”

Locating a good translator was identified as a concern. Two neophytes approached the problem differently. One wondered how, without existing contacts, she would ever be able to find an appropriate translator. The other assumed that once she set out to look for a translator, it would be quite easy. Some editors found translators through serendipity.

This question also drew out examples of what was considered controversial due to cultural differences as well as statements as to what the editor would or would not wish to publish. Common examples of taboo subjects were liberal sexual content and mores, smoking, and death. Names were frequently changed to make them more familiar to U.S. readers. Few shied away from controversy if the book was considered worthwhile: “I think if you have a story, it’s something like drug problems throughout Latin America that we notice. You can be faithful to that story, I mean it’s where, depending on how you make the judgment. I mean when you are writing for kids at a middle school, upper elementary level, you can deal with controversial subjects. I mean the kids are no idiots. I mean they are aware of the world around them, they see it around them now.” Once a controversial book, perhaps something with sexual content, was cleared for publication, one editor said that the publicity would be positive: “It depends on the publisher, but that controversy would be great for readers, I mean for the readership. Once you get the book in... My fondest dream is to imagine some principal or some superintendent pounding his fist and saying that his library can’t stock two copies of this, it’s the best free publicity you could ever ask for.” Another editor summed up her view with this statement: “So the consensus was we’re not opposed to a book about abortion, it’s just got to be the best book about abortion ever. And that’s my feeling about controversy.”

Though if a publisher was aiming for a school book fair or religious market, the “content” could not be controversial or the book would be rejected out of hand.

All editors who spoke a second language were convinced that it influenced their decision making and tastes: “I mean if you’re living in a monocultural, monolingual place, you’re going to have a hard time, I think, seeing that broader

perspective.” Another said, “I think it certainly informs my sensibilities. I think I am more open-minded about stories that work, stories that would appeal to children, and just literature for literature’s sake, not everything has to be moral or a lesson learned or that kind of thing.”

7. Children’s books translations are generally considered a potentially risky acquisition. When making your decision, do you take a long time to consider, or do you tend to act quickly? [Prompt: If interviewee has not acquired a translation: If you have not acquired one of these books, how do you think you would decide?]

Most editors said that they personally could decide quickly, but that a translation required the participation of so many people and so much expense that it was almost always a slow process.

8. Please comment on how children’s book translations are marketed either in your own publishing house or elsewhere, and how they are received by their readers. Do you think they need a special kind of marketing campaign? The foreignness of these books can either attract or put off the children and adults who read them. Would you say that booksellers, librarians, teachers, or children dislike translations for this or any other reason?

How much should a marketing campaign focus on the fact that the books is a translation? Most people chose a middle ground between highlighting and hiding the book’s provenance. “I don’t think anyone is necessarily going to pick it up just because it was translated. Although in movies I do think there are people who will see something just because it’s a foreign film. But I think you end up getting that less in children’s books. So I think it would be part of a larger marketing campaign but the larger marketing campaign should really focus on the actual merits of the book itself.” Another editor suggested making the book “exotic in a domestic way.”

How do readers respond to translations? “I mean you hope that you’re dealing with an enlightened group of people and obviously you don’t want to subject children to material that isn’t age appropriate. But you also really hope that parents are taking an active role in what their children are reading and while not shying away from material that might be challenging, at least having the sense to know the difference,

and to also recognize the value in all of these different books, not limiting their children to only a certain type of book.”

9. Does anything trouble you about the process of publishing children’s book translations? Are there changes you would like to see happen?

Several people liked the idea of having a trustworthy organization they could turn to for translations and support: “If we were more aware of a place we could go, and trust a translation and not have to pay a fortune, that would probably make the decision easier. Because that would take some of the worry and stress out of that, if there was an easy place that we knew we could turn and get a trusted translation in whatever language we’re trying to translate.” A translation packager was mentioned as such a resource: “Yeah, it’s a great business model because it really does seem to take like all of the effort out of it for us, and also you pay one person as opposed to having to pay five.”

Technological change was noted as probably being a good thing for publishing translations. Print on demand, for example, might help.

Societal change was also a hoped-for possibility: “I think it almost has to happen at a political level, having a president who espouses this sort of connectivity to the world and celebrating their culture, and then I think, when it becomes part of the dialog, then I think it will happen across the board for all presses, to larger or smaller degrees.”

10. You mentioned in the survey that you thought U.S. publishing houses are _____ [more/less/same] open to publishing culturally conscious children’s book translations than they were five years ago. Do you have any other comments about publishing children’s book translations, or questions for me?

The degree of openness depended on the individual publishing house: “I think houses that have had great success are more open, houses that have had a failure where there’s a translation that they took on and it didn’t do what they expected to do are less open, and I think there are houses kind of like ours, where we don’t really do that, but that is not to say that we’re not going to or that it’s out of the realm of possibility. So it kind of depends on the house. And there are, I think, more literary smaller houses are much more likely to take that risk.”

Greater accessibility due to the Internet was also given as a reason for optimism.

Major Themes

As noted above, qualitative data from the 10 interviews were coded and analyzed in NVivo. Construction of the list of nodes began with the variables represented in the survey and interview questions (see Appendices D and F) and were supplemented by other themes as they emerged from the data. The nodes listed in Table 28 are the broad themes of the study. Tables 28-31 list the motivation, barrier, and resource themes. These three main themes form the central part of the analysis and so also have sub-themes. Certain interview questions incorporate Dervin’s barriers and resources (helps) (Q1, Q4-6) and her sense-making triangle of situation (Q2), gaps (Q9), and uses (Q10). Weick’s sensemaking informs the questions about emotionally colored narrative (Q2), the social nature of sensemaking (Q2-3), enacted cues (Q7-8), uncertainty (Q9), and identity enhancement (Q10). “Not Present” in the Phase I data column means that the theme was new information found exclusively in the Phase II analysis.

Table 28 – Themes of the Study

Main Nodes	Explanation	Phase I Data
Awareness	Familiarity with the Batchelder Award, prominent translations such as books by Cornelia Funke, etc. This is distinct from Resources, which are means of awareness.	Q73
Barriers	Factors that might reasonably interfere with the acquisition and publication of translations.	Q16-32
Characteristics of the firm	Variables that provide a basic description of the firms where editors work.	Q55-64
Decision-making style	Gut feeling/consultative; how others such as the senior editor, sales staff, publisher, etc. are involved in the decision to acquire and publish (referred to in the industry as “the committee”)	Q11, Q25-26
Editor demographics	Variables that provide a basic description of the survey and interview samples.	Q68-71
Globalization and insularity	Degree of openness to and interest in a global market with different tastes, for both buying and selling translations.	Q72-75

Table 28 – Continued

Main Nodes	Explanation	Phase I Data
Motivations	Personal and business factors that might reasonably encourage the acquisition of translations.	Q4-12
Multicultural overlap	Similar attitudes between editors who publish multicultural children’s books and those who might publish translations.	Q73
New direction	Considerations involved in moving one’s unit towards publishing translations.	Not present
Reception	How reviewers, buyers, and readers respond to translations.	Q23-24, Q28-30
Resources	Means of awareness that might reasonably help editors with the acquisition and publication of translations.	Q36-51
Status within children’s publishing	Perception of publishing translations as a marginalized area or as a niche market.	Q73, Q75
Supply and demand	Philosophical approach to publishing translations: does an editor meet an existing need or create the demand?	Q75
Technological change	Implications of the new technology for acquiring and publishing translations.	Q73
Trust in and reliance on others	Essential component of the acquisitions process, especially when the editor does not read the language of the original.	Q18

Description of Motivations

The motivations in Table 29 present the qualitative and quantitative data on the following themes: business; editorial; personal “books as bridges” philosophy; and prestige.

Table 29 – Motivation Themes

Motivation Nodes	Sub-nodes	Phase I Data
Business	<ul style="list-style-type: none"> - limited emphasis on a big seller - encouraging climate (in-house support for acquiring culturally conscious children’s book translations) - sell own books to other countries - can see local success of a translation - can see success of other houses (e.g. Arthur Levine/Scholastic with Cornelia Funke) 	<p>Q6 Q12</p> <p>Not present Not present Q73</p>
Editorial	<ul style="list-style-type: none"> - reflects mandate and fits list - positive personal response to the book - welcomes challenge of risky book - always looking for appealing books - broaden pool from which to choose - desire to work with certain author, publishing house, etc. 	<p>Q4 Q5 Q11 Q12 Q12 Q12</p>
Personal “books as bridges” philosophy	<ul style="list-style-type: none"> - introduce children to writers from abroad - broaden perspectives of young readers - teach children about other countries - promote tolerance 	<p>Q7 Q8 Q9 Q10</p>
Prestige	<ul style="list-style-type: none"> - publish author who is prominent in home country - eligibility for awards 	<p>Q12 Q32</p>

Description of Barriers

The barriers in Table 30 draw on qualitative and quantitative findings for the following themes: decision-making environment; editorial; financial; image and branding; personnel; production; reception; sales and marketing; and translation and cultural issues.

Table 30 – Barrier Themes

Barrier Nodes	Sub-nodes	Phase I Data
Decision-making environment	<ul style="list-style-type: none"> - others may override editor’s decision - status in firm may not allow editor to attend book fairs, etc. 	<p>Q26 Q32, Q75</p>
Editorial	<ul style="list-style-type: none"> - less opportunity to edit a book that has already been published in another country - rely on readers’ reports when editor does not read in the original language - reasons why more work is required: too hard to gather the resources to do just one translation; if so, the project really has to be worth it - competition with U.S. manuscripts - limited access to and availability of books to translate 	<p>Q17 Q18, Q32 Not present Q32 Q32, Q75</p>
Financial	<ul style="list-style-type: none"> - high cost of translation - little or no rights income - reduced buying power if poor exchange rate, economic climate 	<p>Q22, Q32 Q27 Q73</p>
Image and branding	<ul style="list-style-type: none"> - perception of publishing house in the trade: if house is not already known for translations, it’s harder to pull it off - better to specialize in a line of translations and do it right than do all the extra work for just one 	<p>Not present Not present</p>
Personnel	<ul style="list-style-type: none"> - more staff needed - particular skill sets required 	<p>Not present Q32</p>
Production	<ul style="list-style-type: none"> - timing of own production schedule may not mesh with other house for co-publication (e.g. for picture books for older readers) - format changes in length, trim size, adapting, etc. may be required for own market (e.g. adapting text will cost more) 	<p>Not present Not present</p>
Reception	<ul style="list-style-type: none"> - reviews - anticipated response of readers (not enough interest) 	<p>Q28 Q29</p>
Sales and marketing	<ul style="list-style-type: none"> - poor bookstore sales - poor library sales - limited anticipated market due to lack of audience interest - awards won’t help - shrinking midlist means there is less opportunity for translations to be noticed - no author in the U.S. to promote the book 	<p>Q23 Q24 Q29 Q30 Not present Q32</p>

Table 30 – Continued

Barrier Nodes	Sub-nodes	Phase I Data
Translation and cultural issues	<ul style="list-style-type: none"> - hard to find the right translator - controversy due to different cultural norms - authenticity versus accessibility - hard to evaluate the translator and translation (e.g. can't judge how much of the translation is the translator's voice) - hard to find the right reader (must know the list and the market) - can end up using in-house staff who speak the language but are not translators - vetting process - foreign publisher may approach the genre quite differently (i.e. different expectations for content, approach, audience) - foreign publisher may provide inadequate translation from which to judge the acquisition (nuance is lost) - need basic belief that the translation process is capable of making the leap from one culture to another - market is more open to fantasy (thanks to success of Funke) than more realistic texts 	<p>Q19, Q32 Q20 Q21, Q32, Q75 Q32</p> <p>Q32, Q75</p> <p>Not present</p> <p>Not present Q32, Q75</p> <p>Not present</p> <p>Not present</p> <p>Q73</p>

Description of Resources

Table 31 summarizes the types of resources, as described in the qualitative and quantitative data that are available to editors: awareness of award winners and literary activity abroad; book fairs; formal and informal relationships with colleagues; funding agencies; in-house training and mentoring; and serendipity. (There is some overlap; for example, award winners may be identified through attendance at book fairs.)

Table 31 – Resource Themes

Resource Nodes	Sub-nodes	Phase I Data
Awareness of award winners and literary activity abroad	- available through announcements, booklists, international children’s literature organizations and publications, for example, IBBY and <i>Bookbird</i> , IYL and The White Ravens.	Q39-42, Q51
Book fairs	- Bologna is the most important venue, followed by Frankfurt. - London is not as important. - others mentioned are Abu Dhabi and Guadalajara.	Q36-37, Q51 Q38 Q51
Formal and informal relationships with colleagues	- co-publishing arrangements with foreign publishing houses. - foreign editors, foreign authors, foreign illustrators, translators, and agents - editors, authors, illustrators, librarians, professors, teachers, packagers and scouts. - access to books first published by parent firm	Q43 Q44-48 Q51 Q75
Funding agencies	- national or regional cultural organizations, often cooperatives, that promote their own literature abroad by partially subsidizing the cost of translation.	Q50
In-house training and mentoring	- usually on-the-job training (there is little formal training available) and mentoring.	Q65
Serendipity	- benefit from chance - impromptu meetings, often at conferences - bookstore browsing while on vacation abroad.	Q49 Not present Q51

Top-Ranked Motivations

All of the motivations that editors ranked the highest fall under the category of “editorial” or “personal books as bridges” philosophy. The editorial importance of personal response can be described as follows: “If you like the book, you like the book, I think that’s what it should come down to.” Reflecting one’s publishing mandate was also an important editorial consideration: “Whether it fits our list/saleability.” “We publish very few works in translation each year not because we don’t see the value of doing so but because our first responsibility is giving North American children books they can respond to, books that can enlighten and enchant them.”

The personal “books as bridges” philosophy was pervasive. Broadening perspectives of young readers in the U.S. was often cited as a motivation: “Many U.S. kids are more provincial than they believe, and it is important for them to see narrative style, as well as content, from other cultures.” Another aspect of this philosophy is promoting tolerance: “I think that publishers recognize a need for books that offer different perspectives from North American children's own, to perhaps help them better understand other cultures in the hope that this will bring about not just tolerance, but acceptance.” Teaching children about other countries was not discussed further in the qualitative data.

Top-Ranked Barriers

Relying on others rose to the top as the first- and second-place barriers in the editors’ rankings; this emerged as one of the main nodes in the qualitative data. Editors often acknowledged the need to rely on trusted others to assess a manuscript in another language when they could not read the language themselves. The prospect was “daunting.” The reader must be highly qualified: “These reviewers have to be knowledgeable in the other language, knowledgeable about your own list and knowledgeable about the U.S. market. It is very difficult to find such people.”

The barrier identified by editors as third most important, the exchange rate, also comes up as an important concern in the qualitative data: “I don't believe the attitude toward publishing culturally conscious children's books has changed significantly in the past five years. The only new factor that may affect editors' decisions to publish such books is the unfavorable exchange rate with some countries.” Again, “the dollar is so weak now that the cost of acquiring a manuscript outside of the U.S. is prohibitive.” “Weak dollar has made us look more inward.” “Higher costs of translation and the weakening dollar have certainly affected the decision to take on translations.”

Top-Ranked Resources

Even those editors who did not personally go to Bologna were of the opinion that attending Bologna was crucial for anyone who wished to acquire or sell translations: “I think there's a lot of international selling of books, especially at the Bologna Children's Book Fair.”

Agents, or people who act in that capacity, were often mentioned as important contacts: “We have not necessarily agents, but people who are looking to sell our rights and other places that I would see if they came across something that they might pass on to us.” Agents and scouts were sometimes mentioned together: “She [a scout] mostly works with adult books and was friends with a children’s book agent and so it’s kind of a joint thing.” One packager in particular, The Rights People, who specialize in translations, was mentioned numerous times. Various types of individuals are grouped under “Formal and informal relationships with colleagues” in Table 31, underscoring the importance of agents, but of others as well.

Qualitative Themes Promoting Quantitative Themes

Themes in the qualitative interview data suggested the importance of analyzing certain relationships against the propensity to publish culturally conscious children’s book translations (Q74). Two separate cross tabulations were run against the propensity to publish, plus one of the following variables: a second language (Q70), and perceived openness of the industry to publishing translations (Q72). The propensity to publish was also correlated with years of experience in children’s publishing (Q68). A correlation matrix looked at the relationship between the propensity to publish and the size of the firm in terms of the number of editors (Q56), annual net revenue (Q59), and number of titles published per year (Q60).

Influence of a Second Language

From the interview data, it seemed that those who spoke at least one language other than English were personally particularly open to publishing translations. Interviewees with a language other than English were clear about the benefits: “I mean if you’re living in a monocultural, monolingual place, you’re going to have a hard time, I think, seeing that broader perspective.” “I think I am more open-minded about stories that work, stories that would appeal to children, and just literature for literature’s sake, not everything has to be moral or a lesson learned or that kind of thing.”

A cross tabulation was therefore run in order to test for any association between possession of a second language and editors’ perception of the value of publishing translations.

Table 32 – Language and Propensity to Publish Translations Cross Tabulation

Personal importance of publishing translations	Not able to evaluate a manuscript in a language other than English		Able to evaluate a manuscript in a language other than English	
	Frequency	Percent	Frequency	Percent
Very Unimportant	4	7.0	0	0.0
Unimportant	5	8.8	1	2.9
Neutral	17	29.8	8	23.5
Important	21	36.8	16	47.1
Very Important	10	17.5	9	26.5
Total (N=91)	57	99.9	34	100.0

Among people with a second language other than English, 73.6% said that they thought it was important or very important personally to publish translations. Among editors without a second language, the corresponding total was 54.3%. Looking at the other end of the spectrum, 2.9% of editors with another language thought it was unimportant or very unimportant to personally publish translations, as opposed to 15.8% of monolingual editors.

Perceived Openness of the Industry to Publishing Translations

The interview data on industry openness suggested that U.S. publishing houses are more open to publishing translations than they were 5 years ago, though editors still express concern about financial constraints. A cross tabulation was run in SPSS to test for an association between industry openness and personal openness to publishing culturally conscious translations.

Table 33 – Perceived Openness of Industry and Propensity to Publish Translations Cross Tabulation

Personal importance of publishing translations	Industry is less open than 5 years ago		Industry is the same as 5 years ago		Industry is more open than 5 years ago	
	Frequency	Percent	Frequency	Percent	Frequency	Percent
Unimportant	0	0.0	1	4.8	0	0.0
Neutral	8	47.1	5	23.8	8	24.2
Important	8	47.1	10	47.6	13	39.4
Very Important	1	5.9	5	23.8	12	36.4
Total (N=71)	17	100.1	21	100.0	33	100.0

According to the cross tabulation, those editors who see the industry as more open to publishing translations are themselves more likely to think such publishing is personally important or very important (75.8%). Of those editors who think the industry is less open, 53% think it is important or very important personally to publish translations.

Years of Experience in Children’s Publishing

The amount of time editors have been in the business would seem to suggest a greater awareness of translations. The interview data highlight the importance of good contacts, and those tend to come over time: “what little I know is that the major houses that do that sort of work have established relationships with translators, they know them, they know their instincts and their taste and their aesthetic and their familiarity with the company's standard and they can, they can rely upon them for feedback and we don't really have those relationships, if that makes sense.” “We started going to the Frankfurt Book Fair probably in 95 would be my guess, our publisher _____ [name of publisher] attended. And when she was there, she met with people at _____ [name of publishing house], which is a _____ [nationality] company.” “...[I]t's a very relationship based industry to start with, and yes as you meet with people over the years and talk about their lists and your lists and, so and you just develop the sense of their aesthetics and whether or not when they say no, this in particular is really good, that means really good for you.”

A number of newer editors cited their inexperience as a reason for not being able to answer some of the questions: “I haven't worked in the industry long enough.” “I don't have enough experience to answer the question sufficiently.” “I have not worked in acquisitions editing long enough to answer this question.”

The following correlation checks for an association between years of experience and propensity to publish translations.

Table 34 – Experience in Years and Propensity to Publish Translations Correlation

Correlations			
		EXPYR	THINK_N q74: how important to publish trans
EXPYR	Pearson Correlation	1.000	.063
	Sig. (2-tailed)	.	.550
	N	92	91
THINK_N q74: how important to publish trans	Pearson Correlation	.063	1.000
	Sig. (2-tailed)	.550	.
	N	91	91

Pearson’s r is .063, weak enough so that no relationship can be established.

Size of Firm

The interview data suggest that a larger firm is better equipped to provide the resources necessary to publish translations: “[Publishing translations] would definitely present challenges that we’ve not had to deal with, you know, and that is always a huge issue especially for us since we’re such a small publishing company. We have limited resources.” “We are a relatively small company and it is difficult to devote the time needed to this.” “This is a new experience for me and for the company, but I have only been to Bologna once, so I don’t have that much of a sense of the inside track on it, as an agent or somebody in a bigger house that is more in a position to do this kind of thing would have.” “...I know in some -- larger houses are I think better prepared for such

things and have established relationships with translators and manuscript reviewers that we do not at this point.” “We're a small company. We publish 8 to 10 titles a year. So a culturally based story would really stand out rather than blend in with what we are doing. If we were a larger company, we would be much more willing to be able to take things that are kind of outside our current parameters.”

However, a respondent from one of the larger publishing houses thought that smaller houses were more likely to publish translations: “And there are, I think, more literary smaller houses are much more likely to take that risk. Just in general, just because of the nature of their market and their model versus the nature of our market and our model.”

To determine if size of the publishing house has any association with propensity to publish translations, a correlation matrix including the number of editors (Q56), annual net revenue (Q59), and number of titles published per year (Q60) was run in SPSS.

Table 35 – Size of Firm and Propensity to Publish Translations Correlation Matrix

Variable	1.	2.	3.	4.
1. Number of editors N = 92	1.000			
2. Annual revenue N = 92	.145	1.000		
3. Titles per year N = 91	.671	.096	1.000	
4. Personal importance of publishing translations N = 91	.205	-.020	.009	1.000

At .671, there is one very strong relationship between variables 1 and 3. The remaining relationships are weak, and in the case of 1 and 4, negative.

Conclusion

This chapter has reported the study's Phase I (survey) and Phase II (interview) findings in order to address the research questions. In Phase I, quantitative analyses were performed using frequencies, cross tabulations, and correlations within SPSS; the qualitative data were analyzed in NVivo. Quantitative results were used to estimate a regression model that represented the *a priori* theory and aided with participant selection for the interviews. The Phase II qualitative data from the interviews were coded and those findings informed the choice of quantitative relationships to explore.

In the following chapter, findings will be interpreted with reference to the sense-making theories of Dervin and Weick as well as the other literature presented earlier.

CHAPTER 5: CONCLUSIONS, IMPLICATIONS, AND FUTURE RESEARCH

In this concluding chapter, an interpretation of the findings is presented, first in terms of the research sub-questions and then the main question, placing them in the context of the literature. Next, the theoretical framework is evaluated for its ability to interpret the findings. The discussion then considers implications of the findings for practice. Recommendations for future research follow. The chapter comes to a close with a summary of what the study accomplished.

All tables and figures to which reference is made are in Chapter 4. Themes discussed may be drawn from different parts of the data analysis; for example, the ability to assess a manuscript in a language other than English, which appeared in the demographics section of the survey, also emerged as a resource.

Research Questions

The main, overarching research question is “What is the decision-making process by which current U.S. children’s trade acquisitions editors select culturally conscious children’s books first written in a foreign language in a foreign country to be translated into English for the U.S. market?” The sub-questions that provide insight into answering the main question are

- a. What are the barriers editors encounter in making a decision?
- b. What are the resources (helps) editors have at their disposal?
- c. How do editors perceive the value of publishing translations?

Review of the Study

The decision-making process was explored in the context of a mixed methods sequential explanatory design. Questions for the first phase of the study, a web-based survey, were constructed by drawing on previous knowledge from the literature, including the researcher’s pilot study. The survey took into account Dervin’s sense-making and Weick’s sensemaking theories, key issues in children’s book translation and publishing, the international children’s literature movement rationale for publishing children’s book translations and the library faith that underlies that rationale, and the factors that influence decision making. A regression model represented the *a priori* theory of what might be expected to predict the propensity to publish culturally conscious children’s book translations. The regression model was then used to sort the subjects into

those who were more and less likely to fit the model and therefore might be expected to provide missing information. Subjects from either end of the list sorted by residuals were selected for the second phase of the study, the follow-up telephone interview. The interviews were conducted and the data analyzed. Quantitative, qualitative, and mixed methods findings were reported.

Interpretation of Findings

Findings are presented and discussed in terms of the three research sub-questions and then the main question. Findings confirm, refute, or expand upon the literature, but in some cases may be inconclusive.

What Are the Barriers Editors Encounter in Making a Decision?

Although all nine of the groups of barriers that emerged in the analysis are of interest, the following seven were deemed the most important: decision-making environment; editorial; financial; image and branding; reception; sales and marketing; and translation and cultural issues. Questions of personnel and production were not as important.

According to the respondents, editorial rather than financial barriers were the biggest obstacle to publishing culturally conscious children's book translations. Having to rely on readers' reports if unable to read in the language of the source text was the next most important barrier, followed by poor exchange rate. The U.S. dollar was unusually low during the field period, so the exchange rate may have been more of a concern than at a time of greater economic stability. Having less opportunity for editorial input since the book had already been published in another country was also a major concern. Poor sales to bookstores (sales and marketing), the high cost of translation (financial), and the difficulty of finding the right translator (translation and cultural issues) emerged as secondary obstacles.

In children's trade publishing, decisions are rarely made by the acquisitions editor alone. The responses of these editors confirmed this pattern. Editors generally felt supported in their decision making. However, what appears to be a hesitancy to respond to questions about autonomy and support in decision making suggest that these are sensitive questions; possibly editors may not wish to have their authority questioned. When they did respond, editors said that they had in-house support for

their decisions more often than not. The pattern was similar when editors were queried about whether the parent firm supported risky publishing decisions, a notable point since just over half of the editors identified themselves as risk-takers. The five elite editors interviewed by Goldsmith (2006) were all individual risk-takers; the current study extends this finding to include the organizational context.

Certain elements that were expected to be issues were not confirmed as such by this research. Editors did not worry that much about poor reviews or audience aversion to translations, though such things do affect sales, as noted below. Concern about controversy due to different cultural norms was minimal, perhaps because editors expect to make changes or otherwise confront this issue during the normal course of editing. Similarly, a certain amount of Americanization of the text and/or cover was routine; one editor Americanized the cover but not the text, and did not think this counted as altering the original. The dilemma of adequacy versus acceptability seems not to appear to these editors as a serious problem, a surprising finding because the issue is such a central concern in the translation studies literature. Perhaps editors are simply more interested in literary, aesthetic norms (acceptability rather than adequacy) than source-text related norms (adequacy rather than acceptability) because presumably catering to the target text will make translations easier to sell. An orientation in favor of the target text reflects what Tabbert (2002) found in his research.

Sales and marketing issues were more pressing. Editors were concerned at least a little, sometimes more, that poor reviews or audience aversion to translations would affect sales. Poor bookstore sales were considered much more of a potential barrier than library sales. Editors thought librarians were more likely to embrace translations than were booksellers, perhaps because librarians might be more aware of writers from other countries. Since bookstores were not distinguished by type, editors probably did not have in mind the small independent booksellers who would be very knowledgeable, but were thinking of buyers from the large chains who would be willing to pick up a translation only from authors with a proven sales record, e.g. Cornelia Funke. Many editors saw not having an author available in the U.S. to promote the book to be problematic. In terms of image and branding, some editors felt

that if they were going to take on the extra work of publishing translations, it was better to do more than one book in order to justify the extra work and also to establish the reputation of the house in an area of publishing new to them.

Overall, the important barriers that emerged are largely consistent with those in Powell (1985), Desmidt's (2006) business norms, and the barriers described by Goldsmith (2006). The most surprising finding here is that, among editors, editorial barriers outweigh financial ones; this finding refutes conventional wisdom and expands upon what was known. Goldsmith (2006) and Flugge (2005) bring up the importance of having to rely on trusted others to evaluate a manuscript when the editor cannot read the original, but the extra costs of paying for the translation and the fear of poor sales are more frequently cited as barriers (Goldsmith, 2006; Roxburgh, 2004, 2006; Hoskins, 2006). The editorial barriers indicate a forced distance between the editor and the text; not being able to read the source text and having less opportunity to edit must be extremely difficult for someone whose work focuses on engagement with the text. Even financial barriers pale in comparison. This interpretation is consistent with the findings on motivations in the section below on how editors perceive the value of translations.

Little exists in the literature about the barriers faced by editors who wish to publish culturally conscious children's book translations. Dollerup (2003), Metcalf (2003), and Alvstad (2003) remark on how little attention is paid to the decision-making role of the publisher and to what hinders the publication of more translations of children's books. As demonstrated, this study adds substantial evidence to what little prior research exists and to sometimes correct and sometimes incorrect speculation about what are the most significant barriers from the perspective of editors.

What are the Resources (Helps) Editors Have at Their Disposal?

Resources that are potentially available to all editors, regardless of their personal background, are discussed here as "helps." Personal resources, those unique to certain individuals, such as a second language and years of experience in children's book publishing are considered in the next section (how editors perceive the value of publishing translations). Four of the five of the groups of resources identified in the study

are worthy of mention because of their importance to the editors queried: awareness of award winners and literary activity abroad; book fairs; formal and informal relationships with colleagues; in-house training and mentoring; and serendipity. The fifth resource, funding agencies, was not discussed in sufficient detail to merit inclusion.

That editors considered attendance at the Bologna Book Fair as their most important resource for locating culturally conscious children's book translations over the next five years is quite reasonable: acquiring manuscripts at book fairs is familiar territory for editors, and this particular book fair brings together children's publishers from all over the world. Though it can be written off as a business expense, travel to Italy for a four-day book fair is still a big commitment. A connection with agents, the second most important resource, is typical of the established relationships upon which many editors say they rely. However, the third most important resource, award winners in other countries, is one that editors say they would use but do not seem to know much about. Several editors commented that the study introduced them to resources of which they had been unaware. For example, the following awareness-building tools were under-utilized: the International Youth Library's 'White Ravens' list of books recommended for translation; *Bookbird*, the journal of the International Board on Books for Young People (IBBY); and international children's literature organizations such as IBBY.

Publishing follows the apprenticeship model, so the most common way to learn new skills is through in-house training. However this model does not seem to hold true specifically for publishing culturally conscious children's books. An interviewee said that if he wanted to learn about publishing culturally conscious children's book translations he would seek out a knowledgeable mentor at his own house or elsewhere and ask to train with him or her. Yet few of the editors had been mentored into this type of publishing. No one could think of more than the odd industry workshop that was specifically geared towards publishing children's translations. The paucity of training makes contracting the work out to a translation packager, a company that will locate likely books for translation, provide translation samples, facilitate the process, and even help find funding, a very attractive option. One such company was mentioned by several editors.

Serendipity plays an important role in finding out about translations. One editor described being stuck in an elevator at a conference and making a deal with another

editor he did not previously know while waiting for the elevator door to open. Such chance encounters can take place within the context of a conference or in a completely unrelated venue. For example, another editor said that she likes to browse in bookstores for possible acquisitions while on vacation abroad. It may seem odd to predict that something unpredictable will be a useful resource, but editors were comfortable doing so.

Editors' feeling that awareness is important, combined with a relative lack of familiarity with awareness-building tools, is not mentioned elsewhere in the literature, but the other findings about resources are confirmed. Goldsmith (2006) and Roxburgh (2006) report that established personal relationships are more important than attendance at Bologna, but since some of these relationships are likely facilitated at the book fair, it is hard to say that one outweighs the other. According to Goldsmith (2006) and Boughton (2006), Bologna is a necessary resource for an editor who wishes to locate translations. White and Cox (2004) conclude that a pre-existing relationship between foreign and U.S. publishers is, in the case of certain languages, the most important single factor in the publication of translations. Goldsmith (2006) notes the dearth of training opportunities and the importance of serendipitous meetings.

As is the case with barriers, a paucity of support from prior research or literature exists to explicate the helps available to children's acquisition editors publishing translated materials. The broader picture provided by this study adds to the understanding of a little understood publishing phenomenon.

How do Editors Perceive the Value of Publishing Translations?

Editors' approach towards publishing translations was explored through all four types of motivations identified in the study, grouped as follows: business; editorial; a personal "books as bridges" philosophy that reflects the goals of the international children's literature movement; and prestige for the firm. Also presented in this section are certain personal attributes and demographic information considered in terms of the propensity to publish translations: influence of a second language; perceived openness of the children's book industry to publishing translations; years of experience in children's book publishing; and size of the firm.

Editors' most important motivation was to have a positive personal response to the book (editorial), most likely a necessity for any acquisition. The next most important

motivation was to broaden the perspectives of young readers in the U.S. (“books as bridges.”) Less important but also notable were the motivations of reflecting one’s publishing mandate (editorial), teaching young readers about other countries, and the belief that reading translations promotes tolerance. The latter two motivations are commonly considered to represent a “books as bridges” philosophy.

Editorial motivations and a “books as bridges” perspective defined the way editors perceived the value of publishing translations. One would expect financial considerations to be more important. The emphasis on editorial over financial considerations is consistent with findings above discussing the barriers editors face in publishing translations. Though equally divided in whether or not they were motivated to find the next big seller, editors did not really expect that to happen when publishing translations. Gaining prestige for the firm through publishing quality books from other countries was a consideration for some editors.

Editors who spoke a second language other than English were considerably more open than their monolingual colleagues to the possibility of publishing translations. The second language did not even have to be the language of the source text to have this effect. Presumably an entrée to any other language and culture sensitizes editors to the joys and challenges of translated texts. When the acquisition does happen to be written in a language that the editor knows well, the barrier of not being able to engage directly with the text disappears. Editors who speak the language of the source text are better equipped to deal with translators and translation.

Likewise, editors who saw the children’s book publishing industry as more open to publishing translations than it was five years ago were more open themselves to this activity. They acknowledged the impact of greater global awareness in their field. Understandably, an industry environment perceived to be welcoming would encourage an optimistic outlook.

Surprisingly, years of experience in children’s book publishing did not correlate with the propensity to publish translations. Experience and the development of contacts needed for this type of publishing would seem to go together. Though most editors have not been in the industry for very long, perhaps the new technology has enabled them to develop contacts faster than in the past.

Nor did size of the firm measured in number of editors, annual revenue, and titles published per year correlate with the propensity to publish translations. Large firms, it is reasonable to suppose, would have more of the needed resources, but this was not borne out by the correlation matrix. However, if the firm were a multinational focused on bottom-line publishing, large size would be a disadvantage. The qualitative data suggested that small firms were too small to publish translations, yet small literary houses were often touted as the ones most likely to take on this task. Size, then, does not seem to matter.

Many of the findings regarding motivations, with the exception of prestige for the company, are confirmed in the literature. To the best of the researcher's knowledge, the motivation of prestige is not mentioned elsewhere and so constitutes new information. Editorial passion for the story is a prime motivation for publishing translations (Goldsmith, 2006), as is the international children's literature movement's goal of building bridges of tolerance through children's books (Billings, 2006; Hoskins, 2006). Editors recognize that, realistically, a translation is unlikely to gain bestseller status (Goldsmith, 2006).

For the most part, the above findings about language, industry openness to publishing translations, years of experience in children's publishing, and size of the firm are either new or expand current knowledge. All five editors previously interviewed by Goldsmith (2006) were monolingual, so the effect of a second language was not a topic of discussion; Flugge (2005) also characterizes editors as largely monolingual. Goldsmith (2006) did ask editors if the industry was more open to publishing translations than it was five years earlier, but statistical analysis was not involved. That years of experience did not correlate with the propensity to publish translations refutes Goldsmith's (2006) earlier assertion that experience counts, but the conflicting qualitative information makes this finding inconclusive. Both large and small firms have published translations. The issue of size has not been much addressed in the literature and the nature of its influence is uncertain.

What is the Decision-Making Process by Which Current U.S. Children's Trade Acquisitions Editors Select Culturally Conscious Children's Books First Written in a Foreign Language in a Foreign Country to be Translated into English for the U.S. Market?

The answer to the main research question is illustrated by incorporating the motivation, barrier, and resource data to develop a profile of a typical editor before and after the study. First, Profile A presents the *a priori* picture derived from the literature, including Goldsmith's (2006) pilot study, to explain how one might expect an editor to make decisions about selecting books from other countries to translate for the U.S. market. Second, Profile B expands upon what is known by adding new information brought to light by the study.

Profile A

A monolingual editor discovers a foreign book through a serendipitous meeting at the Bologna Children's Book Fair. The editor reluctantly relinquishes editorial control to a reader fluent in the language of the source text but not necessarily conversant with children's literature or the firm's mandate in order to find out if the book is one that she wishes to acquire. Even this first step is anathema to the editor, who desperately wants to engage with the text directly. The process overall is expensive and difficult. A translator is hard to find and costs a lot of money. The requisite established relationships with agents, editors, and other colleagues take time to develop. No training or mentoring is available. Awareness of award winners in other countries would be helpful, but the editor is not familiar with the necessary tools. She still has to convince the acquisitions committee that this book is worth the risk, and it will be especially hard if the company is part of a multinational that is just interested in the bottom line. Then there is the problem of balancing adequacy and acceptability in the translation and worrying about possible controversial content. The author lives abroad, is not available to do a book tour, and could not do it in English anyway. Reviewers and readers may be resistant to a book if it contains too much that is unfamiliar, and there is no demand for the book anyway, so sales, especially to bookstores, will be poor.

Profile B

The good news is that if the editor is passionate about the book, she is likely to champion it in spite of the extra work. The industry seems more receptive to translations than it has over the past five years, and the editor (having recently learned French) is more open to them as well. She has only been at the firm for six years but in that time has managed to make some useful contacts that have helped her locate the right translator for the job. The editor is not overly concerned about controversial content due to cultural differences because she and the translator have dealt with a problematic passage in a way that respects the integrity of the source text. Fuelled by a “books as bridges” fervor, the editor is inspired to share this extraordinary book with young readers. The marketing campaign needs a particular focus, but every book needs its own approach so this part of the process is no different. Luckily the editor can make use of the new technology in marketing the book so that the absence of an in-person author is not that much of a disadvantage. The campaign creates the demand for the book. Sales are respectable. Lucky young readers have been able to share a quality book enjoyed by their counterparts in another country. The editor submits the book to the Mildred L. Batchelder Award Committee for the best translated children’s book of the year. If the book wins, prestige for the house and greater promotion for the book will follow...though, sadly, the award will not be enough to keep the book in print.

The scenario presented in Profile B is an improvement over the one in Profile A, but is not entirely rosy. Barriers will continue to confront editors in their decision making. However, if their motivations are strong enough, and editors take advantage of available resources both personal and professional, the evidence suggests that it is possible for the Profile B decision-making process to become the standard.

Contribution of Theoretical Framework

The use of Dervin’s personal sense-making supplemented by Weick’s organizational sensemaking to build the instruments ensured that the study elicited responses relevant to the research questions; this is a fundamental contribution of the two theories. Together, Dervin’s helps and barriers, calling attention to situation, gaps, and uses, plus Weick’s emphasis on the social aspect of sensemaking, focused on

cues, uncertainty, surprise, and identity enhancement through retrospective storytelling, provided an effective way to frame the material.

The two theories also helped explain some of the responses. Editors may be seen as having embarked upon Dervin's personal sense-making journey. On this journey, the sense-making situation, the time-space context, is confusing and does not offer a clear path for editors to accomplish their task. Their primary focus is on the helps of personal motivations for publishing culturally conscious children's book translations, that is, positive personal response to the book and broadening the perspectives of young readers in the U.S. Even the most important resources have to do with personal networking; attendance at Bologna and connections with agents. Two of the most important barriers or gaps relate to lack of personal control: relying on readers' reports when they cannot read the language of the original and having less opportunity for editorial input since the book has already been published in another language. Editors were asked about resource gaps, that is, what questions they had about the process, which revealed what they did and did not know about available resources. The discussion of uses -- the helps they would like, what they would like to see happen -- encouraged editors to look at the big picture and suggest ways to ameliorate decision-making, thus participating in their own sense-making process.

The Weickian social aspect of organizational sensemaking is always in the background. All of the connections with editors, agents, and other industry colleagues, as well as reliance on readers to report on a book in an inaccessible language can be explained by Weick's scheme. From Weick's perspective, all decisions ultimately depend on others, which is in keeping with the way editors actually make decisions; an editor may have an initial gut reaction, but the final decision depends on members of the acquisitions committee. Weick's enacted cues (choices made by editors that affect subsequent information) and extracted cues (choices made by others that indicate trends) are about perception. For example, one editor, convinced that a book by a popular German writer will do well in the U.S., has the book translated and does indeed have a bestseller. This would be an enacted cue. A second editor, seeing the success of the first editor's plan, might decide to try it too. Now it is an extracted cue.

Prompts were used in the interview to ask subjects to consider marketing and audience response in a fresh light. Should the marketing campaign try to make the book more or less American? Most editors situated themselves somewhere in the middle of a continuum between emphasizing the source text (adequacy) and the target text (acceptability). If there is audience resistance to translations, why is this so? Most editors anticipated some resistance but not much; a common reason provided was discomfort with the unfamiliar. But if the editor focuses attention on the cue of poor sales figures and decides the translation can only lead to this result, it may as well be, as Jobe (1996) suggests, a self-fulfilling prophecy.

Several unanticipated cues emerged from the data. The theme of “supply and demand” was one: Which comes first, supply or demand? The conventional response is that the demand has to be present before publishing the book, but some editors insist that it is the publisher’s responsibility to create the demand. Another new theme, “prestige,” specifically eligibility for awards, also turned out to be a cue. Should translations be eligible for the Newbery and Caldecott Awards? Most editors thought translations should indeed be eligible for the country’s most prestigious children’s book awards, thus providing an additional motivation to publish translations. The business considerations of seeing the local success of a translation (enacted cue) and seeing the success of other houses (extracted cue) were also new motivations. Focusing on cues was a fruitful way to discover what editors already thought and how their attention might be redirected to notice something new.

In addition to cues, Weick’s interest in uncertainty and ambiguity left room for editors to speculate when talking about their decision making. Serendipity played a role in the acquisitions process as well, bringing in the Weickian element of surprise. The sensemaking property of identity enhancement occurs when the subject’s story is told retrospectively; editors were caught up in the power of narrative and told their decision-making stories with ease. The result was, for those editors who had stories to share, a retrospective sensemaking experience.

As hoped, sense-making and sensemaking demonstrated Bateson’s (1982) binocular vision by providing a richer picture of the decision-making process than could be expected from one perspective alone.

Implications for Practice

The study provides an overview of what motivates editors, what kind of barriers they face, and the resources upon which they draw in the sense-making/sense-making task of selecting culturally conscious children's books to translate into English for the U.S. market. Editors themselves can benefit from seeing this picture, and some might even be inspired to consider publishing translations. In fact, several editors did express interest in pursuing this new direction, if not immediately, then in the future.

The lack of training and mentoring identified in the study should be addressed by the industry: in-house training, seminars offered by industry organizations, and academic publishing programs are all needed. Unless editors prefer to contract out the work to a packager, an infrastructure to support publishing translations should be set up within the publishing house.

Monolingual editors might consider learning another language for the insight it offers into a different culture and literature, regardless of the source language of a particular acquisition. Second language training could be incorporated into a program of study for aspiring editors.

If it is indeed up to the publisher to create the demand for translations, then sales are critical. Chain booksellers in particular might consider carrying more translations and conducting targeted promotions to increase sales. Librarians, it seems, are already inclined to support translations, though shrinking book budgets will likely limit purchases.

Ideally, education for youth services librarians and media specialists should include training in international youth literature. In programs where multicultural children's literature (U.S. books by and about people of color) is also taught, either the international or multicultural course could be a requirement since there is considerable overlap in the issues raised by culturally conscious books.

Booksellers, public librarians, school library media specialists, teachers, and other interested children's book professionals can gain greater understanding of the challenges in publishing culturally conscious children's book translations and the importance of this type of publishing for young readers. As a result, the adults can more actively encourage children to read translations, incorporating them into readers' advisory, curricula, gift

purchases, and read alouds. Mock Batchelder awards similar to the popular mock Newbery and Caldecott awards, in which groups of children and/or adults read shortlisted books and vote for their favorites, could be organized to raise awareness. The creation of a central online information-sharing network could facilitate this process and be available to children and adults, including parents.

Translations matter to young readers for intellectual, literary, and pedagogical reasons. With so few translations published in the U.S., young readers seldom happen upon a contemporary book enjoyed by children in other countries. The translated classics are well known, but not the newer books. However, translated books originally written for readers outside of the U.S. can provide unique insight into the particular culture. Sharing these more current books through translation would promote the “books as bridges” philosophy of cross-cultural understanding and help ensure that globalization is not simply Americanization.

Implications for Future Research

Possibilities for future research abound in an area that has so far seen little scholarly activity. The study could be replicated at a later point in time to compare and contrast with the current results. The same research could be conducted with editors in the U.K., the country most like the U.S. in its limited publishing of culturally conscious children’s book translations. Investigations of other groups of gatekeepers (booksellers, public librarians, school library media specialists, teachers, and parents) could be undertaken to examine how they perceive the value of translations for young readers.

Multicultural children’s books overlap with culturally conscious children’s book translations in a number of ways, including the fact that they too are under-represented in publishing. A replication of the study could investigate the decision-making process for editors of multicultural children’s books in an effort to understand why, in a culture that ostensibly celebrates diversity, there are still relatively few published.

The application of Dervin’s sense-making and Weick’s sensemaking in a “bifocal” manner in the current study may have utility in quite different future research situations. The two meanings of one theoretical perspective, when applied concurrently, add richness and insight to the interpretation of data. Other research may be served well by this combination.

Although the study has focused on production rather than use, it acknowledges the critical importance of the reader. A series of reader response studies of various kinds with children themselves would be a welcome addition to the literature. For example, one study could explore their responses to Americanized book covers versus the original covers. Another could look at responses to the translated texts.

Limitations

Certain limitations about this study must be recognized. Since it was not possible to identify and contact the entire population of children's acquisitions editors who worked for Children's Book Council (CBC) member publishing houses as originally intended, the survey responses represent a purposive, but quite substantial, sample. Concentrating on CBC members meant possibly missing editors who, while not specializing in children's books, might still work on them occasionally and therefore meet the study's definition of an acquisitions editor. The regression model applied for determining interviewees explained almost 40% of the variance, that is, the variables distilled into the regression model correctly presented that part of the story. The qualitative data obtained on both the survey and in the interviews added additional information to provide a richer interpretation. Nonetheless the final picture of how editors decide to acquire foreign children's books for translation is not complete, nor is it possible to determine how long the findings will apply into the future. The study addressed the research questions at a particular point in time looking back over five years; replicating the research in a period of changed economic or political circumstances, for example, might produce quite different results.

Conclusion

The study responds to Klingberg's (1978) long ago call for research on ways of selecting books for translation by investigating editors' decision making, updating what is known from the existing literature. Many of the findings verify what had already been established through prior research. Having to rely on others to evaluate a book when the editor does not speak the language; the high cost of translation; and the fear of poor sales were familiar barriers to publishing culturally conscious children's book translations. Attendance at the Bologna Book Fair as well as drawing upon established personal relationships with professional colleagues were verified as resources central to the task of

acquiring foreign books for translation. The motivations of a positive personal response to the book, the belief that reading translations can promote tolerance, and editors' acknowledgement that translations are unlikely to generate huge sales were all previously discussed in the literature, although some only through the researcher's previous study of elite editors (Goldsmith, 2006).

A number of findings were surprising. The evidence shows that editors think editorial barriers outweigh financial ones, refuting conventional wisdom that the cost of translation and fear of poor sales are the main barriers. The editorial consideration of having to rely on readers' reports if unable to read in the language of the source text was a more important barrier than dealing with the poor exchange rate. Another unanticipated result was editors' relative lack of concern about how to balance adequacy (fidelity to the source text) with acceptability (making the target text accessible to readers in the U.S.) when this issue is such a central concern to translators and, one would expect, the editors who work with them.

Some results regarding resources were unexpected too. Editors considered awareness of award winners in other countries important, but were relatively unfamiliar with awareness-building tools such as international children's literature organizations and their publications, an observation not mentioned elsewhere in the literature. Though on-the-job mentorship is a common part of an editor's training, no such opportunity in learning how to acquire books from other countries in languages other than English seemed to exist for the editors queried.

Conclusions about how editors perceive the value of publishing translations included some additional unpredicted insights. Editors who could evaluate a book in a language other than English were more open than their monolingual colleagues to the possibility of publishing translations. French, rather than Spanish, was the second language editors were most likely to possess. Years of experience in children's book publishing in quantitative survey responses did not correlate with the propensity to publish translations, which is counter-intuitive to existing knowledge and to the qualitative evidence. Similarly, evidence regarding the importance of size of the firm is inconclusive.

The above findings present a snapshot of editors' decision-making process at a particular point in time. The study has answered the research questions in the hope of paving the way for future research on the many related questions that remain.

Footnotes

¹Broadly speaking, there are four decision-making models commonly used in organizational theory: the neo-rational model, the bureaucratic model, the arena model, and the open-end (also called “garbage can”) model. The neo-rational model describes a strongly centralized, top-down organization in which snap decisions are not unusual. In the bureaucratic model, the environment is stable and predictable and there are set procedures for fairly complex decision-making. In the arena model, decision-making is accomplished through negotiation by relatively independent units. The open-end, or garbage can, model, brings together individuals with expertise to make task-oriented decisions in an ever-changing environment (Koopman, 1995). Though sensemaking can be applied retrospectively to analyze any type of decision, it is probably closest in spirit to the garbage can model because of a common emphasis on flux. Of these four decision-making models, the garbage can model is the best fit for editors, since both planned and unplanned decisions are made.

²Rabinovici’s (1998) Holocaust memoir, *Thanks to my mother*, is an example of indirect translation. The book was first translated from Hebrew to German by Mirjam Pressler, and then from German to English by James Skofield. Dial won the 1999 Mildred L. Batchelder Award for publishing the English-language version in the U.S.

³The “all-white world of children’s books” refers to a landmark article that exposed how shockingly few representations there were of African-American children in U.S. children’s books (Larrick, 1965).

⁴Levisalles (2004) mistakenly cites Heilbron (1999) as “Hellbox”.

⁵Publishing children’s book translations is seldom, if ever, offered as a topic of study, so one cannot assume that editors come to the job with this specialized knowledge. An online search of publishing school curricula and book industry seminars revealed no courses related to publishing children’s book translations. For example, the New York University School of Continuing and Professional Studies offers a Master of Science in Publishing with an occasional elective in international publishing (<http://www.scps.nyu.edu/areas-of-study/publishing/graduate-programs/ms-publishing/curriculum.html>). Such a course might reasonably include translations but not necessarily children’s books.

APPENDIX A: EXPLANATORY DESIGN: PARTICIPANT SELECTION MODEL

The participant selection model is the bottom figure (Creswell & Plano Clark, 2007, p. 73).

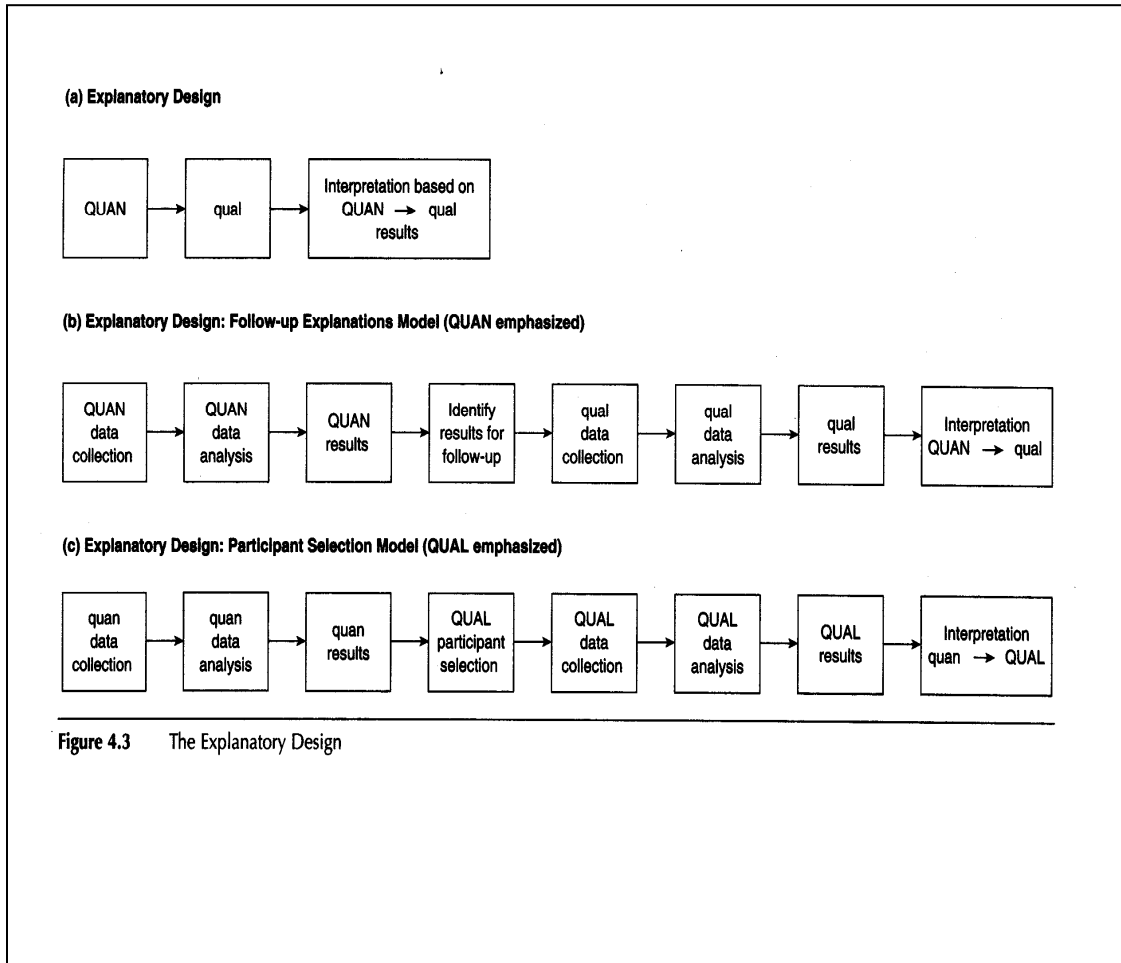


Figure 4.3 The Explanatory Design

APPENDIX B: HUMAN SUBJECTS COMMITTEE APPROVAL MEMORANDUM

Office of the Vice President For Research Human Subjects Committee
Tallahassee, Florida 32306-2742
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 4/18/2008

To: Annette Goldsmith

Address: 509 Meadow Ridge Drive, Tallahassee, FL 32312
Dept.: COLLEGE OF INFORMATION

From: Thomas L. Jacobson, Chair

Re: Use of Human Subjects in Research
Found in Translation: A Mixed Methods Study of the Decision-Making
Process U.S. Children's Editors Use to Select Culturally Conscious
Books from Abroad

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 4/16/2009 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the

department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Eliza Dresang, Advisor
HSC No. 2008.1162

APPENDIX C: PRE-NOTIFICATION

The same copy used for the CBC newsletter notice was emailed as a pre-notification to editors in the sample. The survey was delayed due to technical problems with the survey software, so “April” became “May.”

April Survey of Children’s Acquisitions Editors

“Found in Translation” is a research study on how children’s acquisitions editors decide to publish culturally conscious children’s books from other countries in English translation. My name is Annette Goldsmith, I am a doctoral candidate at The Florida State University College of Information, and I am conducting the research for my dissertation. In April, an email invitation to complete a 20-minute web-based survey will be sent to key decision-makers at Children’s Book Council member publishing houses and former members from 2002-2007.

Please note that your personal contact information will be kept confidential, your name will not appear on the results, and findings will be reported in the aggregate. I am not asking you to divulge trade secrets. The purpose of the study is to increase overall knowledge about this area of children’s book publishing. For details, please contact me at agoldsmi@fsu.edu.

APPENDIX D: EMAIL INVITATION

Found in Translation: A Survey of U.S. Children's Acquisition Editors

This brief survey is part of my dissertation research examining the decision-making process by which editors select culturally conscious children's books from other countries to translate into English and publish for the U.S. market. The survey has been sent to acquisitions editors at publishing houses that currently belong to the Children's Book Council or were members during the last five years. Even if you do not currently publish such translations, it is still very important for my research to hear from you. If you are not the right person to complete the survey, please let me know by replying to this email. The survey should take no more than 20 minutes to complete.

By participating, you and your colleagues help create an industry-wide picture of how culturally conscious children's book translations do and do not get published. You may personally benefit by discovering more about this process. A report of findings will be emailed to you on request.

You will need this code to answer the first question: xxxx [four-digit ID number]

The link to the survey is:

<http://surveys.ci.fsu.edu/TakeSurvey.asp?SurveyID=70K3830K555M0>

I would appreciate it if you would complete the survey by **Friday, June 6, 2008**.

Many thanks!

Annette Goldsmith
Doctoral Candidate
College of Information
101 Louis Shores Building
142 Collegiate Loop
Florida State University
P.O. Box 3062100
Tallahassee, Florida 32306-2100

APPENDIX E: SURVEY INSTRUMENT WITH INFORMED CONSENT FORM

In this transcription of the web-based survey, the solid lines represent page breaks.

Found in Translation: A Survey of U.S. Children's Acquisition Editors

1. Please paste in the 4-digit ID number from the email you received.

Please use the survey buttons below, not your browser controls, to navigate. "Back" will take you to the previous page, "next" advances the page, and "cancel" exits the survey. You are free to move back and forth between pages to adjust your answers. You will be able to return to the survey if you wish to complete it in more than one sitting. However, once the survey is submitted ("done") you will not be able to make any changes.

Please read and respond to the following Informed Consent page, which is a legal requirement of my university. You will then be able to continue with the survey.

Informed Consent

I freely and voluntarily and without element of force or coercion, consent to be a participant in the dissertation research project entitled "Found in Translation: A Mixed Methods Study of the Decision-Making Process U.S. Children's Editors Use to Select Culturally Conscious Books from Abroad."

This research is being conducted by Annette Goldsmith, MLS, who is a doctoral candidate under the supervision of Dr. Eliza T. Dresang at the College of Information, Florida State University. I understand the purpose of her research project is to better understand how and why editors who make decisions about publishing books for youth choose to publish culturally conscious translations for children aged approximately eight years and up. I understand that if I participate in this project I will be asked questions about my work as an acquisitions editor.

I understand there will be no payment for my time. This self-administered survey should take no more than 20 minutes to complete. All my answers to the questions will be kept confidential to the extent allowed by law and identified by a subject code number. The files will be stored on a CD and kept in a locked filing cabinet to which only the researcher and her faculty advisor will have access. I understand that all the files will be

destroyed by December 31, 2018. My name will not appear on any of the results. No individual responses will be reported other than a small number of brief non-identifiable comments to illustrate the findings.

I understand that this survey forms the first part of the research project and my consent only applies to the survey. The second part, confidential follow-up interviews with a few selected participants, will be conducted in May [**later changed to June**]. I understand that if I am willing to be considered for the interview I should give my permission at the end of the survey.

I understand there is a possibility of a minimal level of risk involved if I agree to participate in the study. For example, I might experience anxiety when recalling a stressful incident related to my work.

I understand there are benefits for participating in this research project. First, I will be providing the book trade with valuable insight into how and why U.S. publishers choose to publish children’s culturally conscious book translations. Second, my own knowledge may be increased if I choose to request a summary of the findings.

I understand that my participation is totally voluntary and I may stop participation at any time. My consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which I am otherwise entitled. I have been given the right to ask and have answered any inquiry concerning the study.

I understand that I may contact Annette Goldsmith, Florida State University, at her home phone (850-894-1479) or by email (agoldsmi@fsu.edu or ayg@comcast.net) for answers to questions about this research or my rights. I may also contact Annette Goldsmith’s major professor, Dr. Eliza T. Dresang, at her office phone (850-644-5877) or by email (edresang@fsu.edu). In addition, I may contact the Human Subjects Committee Chair, Florida State University Office of Research, phone (850-644-8633).

By returning this form (clicking the “yes” button) I am giving my informed consent.

2. Please click on the dropdown menu if you agree.

None
Yes
No

3. You were selected as a participant for this study because I believe that you make decisions about publishing books from preschool through 12th grade. Is this correct?

- Yes
- No [skip out of survey – goes to thank-you page at the end]

I. Definitions

Here are my definitions of terms used in the survey:

Children's acquisitions editors are people who make decisions about publishing books for youth from preschool through 12th grade.

Culturally conscious books are those that appear to present an authentic sense of the culture from an insider perspective.

Children's book translations are

- print books
- first published outside of the U.S.
- originally written in a language other than English
- fiction (including fantasy) as well as nonfiction
- open to controversy due to different social norms in the country of first publication and the U.S.
- aimed at readers approximately 8 years of age and up, including picture books meant for those readers

Culturally conscious children's book translations are NOT

- books set outside the U.S. but first published in the U.S.
- multicultural books about minorities or marginalized groups first published in the U.S.
- English-language books from abroad that have been "translated" into U.S. English
- English-language books from the U.S. that have been translated into another language (such as Spanish) for the U.S. market
- picture books meant for children younger than 8 years of age

The next three pages are about possible MOTIVATIONS for publishing culturally conscious children's book translations, BARRIERS that make this type of publishing difficult, and RESOURCES that can be helpful. For each page, first rate the importance of each item, and then rank the top three items.

II. Motivations for Publishing Children’s Book Translations

To what extent would the following statements about motivations be true for you in deciding to publish culturally conscious children’s book translations?

4. It reflects my publishing mandate.

• Very True • Mostly True • Slightly True • Not True At All

5. I have a positive personal response to such a book.

• Very True • Mostly True • Slightly True • Not True At All

6. I want to find the next big seller.

• Very True • Mostly True • Slightly True • Not True At All

7. I want to introduce readers here to the work of writers from other countries.

• Very True • Mostly True • Slightly True • Not True At All

8. I think children’s book translations broaden the perspectives of young readers in the U.S.

• Very True • Mostly True • Slightly True • Not True At All

9. These books teach young readers about other countries.

• Very True • Mostly True • Slightly True • Not True At All

10. I think reading these books promotes tolerance.

• Very True • Mostly True • Slightly True • Not True At All

11. I welcome the challenge of taking on a potentially risky book.

• Very True • Mostly True • Slightly True • Not True At All

12. What other motivations, if any, would influence your publishing decision?

Now please indicate the motivation you consider the most important, second most important, and third most important by entering the question number of the motivation in the box. Scroll back to review your answers. For example, if you choose “It reflects my publishing mandate,” type the number 4.

13. Enter the number of the motivation you find MOST important.
The value must be between 4 and 12, inclusive.

14. Enter the number of the motivation you find SECOND most important.

15. Enter the number of the motivation you find THIRD most important.

III. Barriers to Publishing Children’s Book Translations

To what extent would the following statements about barriers be true for you in deciding to publish culturally conscious children’s book translations?

16. It’s more work than publishing domestic books.

• Very True • Mostly True • Slightly True • Not True At All

17. There is less opportunity for editorial input since the book has already been published in another language.

• Very True • Mostly True • Slightly True • Not True At All

18. I must rely on readers’ reports if I can’t read in the language of the original.

• Very True • Mostly True • Slightly True • Not True At All

19. It’s hard to find a translator who is right for the particular author.

• Very True • Mostly True • Slightly True • Not True At All

20. Some aspects of the book could be controversial due to different cultural norms.

• Very True • Mostly True • Slightly True • Not True At All

21. It's hard to be true to the culture of the original and still appeal to U.S. readers.

• Very True • Mostly True • Slightly True • Not True At All

22. The cost of translation is very high.

• Very True • Mostly True • Slightly True • Not True At All

23. Translations usually do not sell well to bookstores.

• Very True • Mostly True • Slightly True • Not True At All

24. Translations usually do not sell well to libraries.

• Very True • Mostly True • Slightly True • Not True At All

25. There could be resistance from our marketing department.

• Very True • Mostly True • Slightly True • Not True At All

26. The person to whom I report may override my decision.

• Very True • Mostly True • Slightly True • Not True At All

27. There will be little or no rights income.

• Very True • Mostly True • Slightly True • Not True At All

28. Translations generally don't get positive reviews.

• Very True • Mostly True • Slightly True • Not True At All

29. People don't like to read translations.

• Very True • Mostly True • Slightly True • Not True At All

30. Not even winning an award will help sell the book.

• Very True • Mostly True • Slightly True • Not True At All

31. The exchange rate makes it too expensive for me to buy books from other countries.

• Very True • Mostly True • Slightly True • Not True At All

32. What other barriers, if any, would influence your publishing decision?

Now please indicate the barrier you consider the most important, second most important, and third most important by entering the question number of the barrier in the box below. Scroll back to review your answers. For example, if you choose “It’s more work than publishing domestic books,” type 16.

33. Enter the number of the barrier you find MOST important.
The value must be between 16 and 32, inclusive.

34. Enter the number of the barrier you find SECOND most important.

35. Enter the number of the barrier you find THIRD most important.

IV. Resources for Finding Children’s Books to Translate

How likely is it that you would consider using the following resources to find culturally conscious children’s books to translate within the next 5 years?

36. Bologna Children’s Book Fair

- Very Likely • Likely • Neutral • Unlikely • Very Unlikely

37. Frankfurt Book Fair

- Very Likely • Likely • Neutral • Unlikely • Very Unlikely

38. London Book Fair

- Very Likely • Likely • Neutral • Unlikely • Very Unlikely

39. International Youth Library “White Ravens” list of books recommended for translation

- Very Likely • Likely • Neutral • Unlikely • Very Unlikely

40. Award winners in other countries (could be authors, illustrators, books, etc.)

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

41. Bookbird, the journal of the International Board on Books for Young People (IBBY)

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

42. International children's literature organizations such as IBBY or its U.S. chapter, USBBY

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

43. Co-publishing agreements with foreign publishing houses

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

44. Connections with foreign editors

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

45. Connections with foreign authors

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

46. Connections with foreign illustrators

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

47. Connections with translators

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

48. Connections with agents

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

49. Serendipity (benefit from chance)

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

50. National funding agencies that promote translation (for example, the German Book Office)

• Very Likely • Likely • Neutral • Unlikely • Very Unlikely

51. What other resources, if any, would you find helpful in making your publishing decision? For example, are there other book fairs, journals, organizations, or types of connections? Please specify.

Now please indicate the resource you consider the most important, second most important, and third most important by entering the question number of the resource in the box below. Scroll back to review your answers. For example, if you choose “Bologna Children’s Book Fair,” type 36.

52. Enter the number of the resource you find MOST important.
The value must be between 36 and 51, inclusive.

53. Enter the number of the resource you find SECOND most important.

54. Enter the number of the resource you find THIRD most important.

The rest of the survey is about your publishing house, work, and your outlook on publishing culturally conscious children's book translations.

V. Your Organization

55. Please choose the term that best describes the unit where you work. Choose the one closest to you. For example, if you work for an imprint within a division within a publishing house, choose “imprint.”

Refer to the unit selected here when answering the remaining questions on the page.

- imprint
- division
- publishing house

Other, please specify

56. How many children's acquisitions editors work for your unit? If not sure, give your best estimate. Include yourself in the total.
 Children's acquisitions editors are people who make decisions about publishing books for youth from preschool through 12th grade.

57. To what extent do you think your unit makes publishing decisions independent of the parent firm?

- Always
- Often
- Sometimes
- Seldom
- Never
- Not Applicable

58. To what extent do you think the parent firm supports your publishing decisions if they are perceived to involve significant financial risk?

- Always
- Often
- Sometimes
- Seldom
- Never
- Not Applicable

59. Which category best describes the annual net revenue of your unit in the most recent fiscal year?

Click on drop-down menu for choices.

	None
•	To \$1 Million
•	\$1 Million-and-one to \$40 Million
•	\$40 Million-and-one to \$100 Million
•	\$100 Million-and-one and up
•	Not sure

60. About how many children's book titles does your unit publish per year, averaged over the past five years?

61. Does your firm or parent firm publish children's books (maintain an editorial department) outside the U.S.?

- Yes
- No

62. During the past year, how many culturally conscious children's book translations that you edited were brought to the market? Include books published by your former firm(s) if you moved.

63. During the past 5 years, about how many culturally conscious children's book translations that you edited were brought to the market? Include books published by your former firm(s) if you moved.

64. About how many culturally conscious children's book translations that you edited were brought to the market over your entire career in children's publishing?

65. Have you been mentored by a colleague in publishing culturally conscious children's book translations?

- Yes
- No

66. If yes, was that person male or female? If you have had more than one mentor, choose the one who has been most important to you.

- Male
 - Female
 - Not Applicable
-

VI. Demographics

67. What is your job title?

68. What is your gender?

- Male
- Female

69. How many years have you worked in the field of children's publishing?

70. Are you fluent enough in a language other than English to evaluate a manuscript?

- Yes
- No

71. If yes, in which language(s) other than English can you evaluate a manuscript?
Choose as many as apply.

None
Afrikaans
Chinese
Croat
Czech
Danish
Dutch
Finnish
French
German
Hebrew
Hindi
Hungarian
Iroquois
Italian
Japanese
Kikamba (Kenya)
Korean
Norwegian
Portuguese
Russian
Sango (Central African Republic)
Spanish
Swahili
Swedish
Turkish
Ukrainian
Vietnamese
Yiddish

Other, please specify

VII. Your Thoughts on Publishing Children's Book Translations

72. How do you think U.S. publishing houses today view publishing culturally conscious children's book translations compared to 5 years ago?

- More open
- The same
- Less open
- Not sure

73. Please briefly explain your response to Question 72.

74. How important do you think it is for you to publish these books?

- Very Important • Important • Neutral • Unimportant • Very Unimportant

75. What further thoughts, if any, do you have about publishing these books?

76. Would you like to receive a summary of the findings?

- Yes • No

77. May I contact you if I have additional questions for you? This may include asking about a follow-up telephone interview.

- Yes • No

That's it!

To finish later, click "cancel" and re-enter using your email link and four-digit ID number. You'll have to click through each page to get to where you left off, but your earlier answers will be intact.

To complete the survey, click "done."

- Cancel • Done [skips to thank-you page]

Thank you for your time!

(Please note: If you were bumped out by mistake, you can re-enter using your email link and four-digit ID number.)

APPENDIX F: RATIONALE FOR SURVEY QUESTIONS

Question	Variable	Rationale	Rationale References	Page of Reference
1	Security code	Unique identifier.		
2	Informed consent	Required for ethical research.		
3	Eligibility for survey	Screening question. (Subtract from <i>n</i> if subject does not participate in survey.)	Fink (1995a)	p. 47
4	Publishing mandate	Business norms; rationale for publishing children's book translations.	Desmidt (2000); Goldsmith (2006); Tomlinson (1998).	pp. 22, 25-26, 30.
5	Personal response	Passion for the story.	Boughton (2006); Goldsmith (2006); Hoskins (2006); Roxburgh (2006).	p. 34
6	Sales	Hope of a bestseller.	Goldsmith (2006)	p. 34
7	Expand literary horizons	Desire to enrich young readers; rationale for publishing children's book translations.	Freeman & Lehman (2001); Garrett (2006); Goldsmith (2006), Jobe (1983); Jobe (1996); Levine (2006); Pullman (2005a); Pullman (2005b); Roxburgh (2004); Tomlinson (1998).	pp. 24-26.
8	Expand non-literary horizons	International children's literature movement; rationale for publishing children's book translations; Desire to enrich young readers.	Goldsmith (2006); Tomlinson (1998).	pp. 24-26, 34.

Question	Variable	Rationale	Rationale References	Page of Reference
9	Learn about life in other countries	International children's literature movement; rationale for publishing children's book translations; pedagogy.	Desmidt (2006); Goldsmith (2006); Tomlinson (1998).	pp. 24-26, 34.
10	Promotes tolerance	International children's literature movement and the library faith; rationale for publishing children's book translations.	Batchelder (1989); Gebel (2006); González Cascallana (2006); Goldsmith (2006), Hearne & Jenkins (1999); Joels (1999); Lepman (2002); Lo (2001); Metcalf (2003); Stan (2002b); Tomlinson (1998).	pp. 24-26.
11	Risk-taker	Identified as an attribute of successful editors.	Goldsmith (2006).	p. 35
12	Other [to be added by respondent]	Respondents appreciate being able to answer some questions in their own words.	Fowler (2002)	p. 42
13-15	Top 3 motivations	Following a rating question with a ranking question makes it much easier for the respondent to answer. [Reduces respondent burden.]	Dillman (2000)	p. 42
16	Workload	Identified as a barrier.	Dervin & Frenette (2001/2003); Goldsmith (2006); Powell (1985); Savolainen (2006).	pp. 9, 32-33

Question	Variable	Rationale	Rationale References	Page of Reference
17	Editorial involvement	Identified as a barrier.	Boughton (2006); Dervin & Frenette (2001/2003); Desmidt (2006); Goldsmith (2006); Savolainen (2006).	pp. 9, 33.
18	Reliance on others	Identified as a barrier; social aspects of sensemaking.	Flugge (2005); Dervin & Frenette (2001/2003); Goldsmith (2006); Powell (1985); Roxburgh (2006); Savolainen (2006); Weick (1995).	pp. 9-10, 32.
19	Finding the right translator	Identified as a barrier.	Dervin & Frenette (2001/2003); Desmidt (2006); Goldsmith (2006); Roxburgh (2006); Savolainen (2006).	pp. 9, 32-33.
20	Controversial content	Identified as a barrier.	Boughton (2006); Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 33.
21	Translation norms	Identified as a barrier.	Boughton (2006); Desmidt (2006); Goldsmith (2006); Roxburgh (2006); Stan (1999).	pp. 32-33.
22	Cost	Identified as a barrier.	Boughton (2006); Dervin & Frenette (2001/2003); Goldsmith (2006); Hoskins (2006); Roxburgh (2004); Roxburgh (2006); Savolainen (2006).	pp. 9, 32.
23	Bookstore sales	Identified as a barrier.	Boughton (2006); Dervin & Frenette (2001/2003); Goldsmith (2006); Hoskins (2006); Roxburgh (2004); Roxburgh (2006); Savolainen (2006).	pp. 9, 30, 33.
24	Library sales	Identified as a barrier.	Boughton (2006); Dervin & Frenette (2001/2003); Goldsmith (2006); Hoskins (2006); Roxburgh (2004); Roxburgh (2006); Savolainen (2006).	pp. 9, 33.

Question	Variable	Rationale	Rationale References	Page of Reference
25	Support from marketing	Identified as a barrier.	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 33.
26	Support from boss/larger (parent) house for risky project	Identified as a barrier.	Dervin & Frenette (2001/2003); Goldsmith (2006); Pullman (2005a); Roxburgh (2006); Savolainen (2006).	pp. 9, 32.
27	Rights income	Identified as a barrier.	Dervin & Frenette (2001/2003); Boughton (2006); Goldsmith (2006); Roxburgh (2006); Savolainen (2006).	pp. 9, 32.
28	Reviews	Identified as a barrier.	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 33.
29	Audience openness to children's book translations	Identified as a barrier; sensemaking enacted cues (perception of audience interest.)	Billings (2006); Dervin & Frenette (2001/2003); Flugge (2005); Garrett (2006); Goldsmith (2006); Hoskins (2006); Roxburgh (2006); Savolainen (2006); Weick (1995).	pp. 9, 11, 33-34.
30	Awards and sales	Literary excellence implies awards, identified as a help, while low sales identified as barrier. Do awards, then, affect sales? (This is a negative version of the question.)	Dervin & Frenette (2001/2003); Goldsmith (2006).	pp. 9, 27, 32.
31	Exchange rate	Identified as a barrier.	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006); Roback (2008, April 1).	pp. 9, 31-32.
32	Other [to be added by respondent]	Respondents appreciate being able to answer some questions in their own words.	Fowler (2002)	p. 42

Question	Variable	Rationale	Rationale References	Page of Reference
33-35	Top 3 barriers	Following a rating question with a ranking question makes it much easier for the respondent to answer. [Reduces respondent burden.]	Dillman (2000)	p. 42
36	Bologna Children's Book Fair	Identified as a resource (help).	Boughton (2006); Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 35.
37	Frankfurt Book Fair	Identified as a resource (help).	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 35.
38	London Book Fair	Identified as a resource (help).	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 35.
39	International Youth Library "White Ravens" list	Identified as a resource (help).	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 35.
40	Awards in general (as with IYL list and books at Bologna)	Identified as a resource (help).	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 35.
41	Bookbird	Resource by extension – source for award-winning and other books.	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006).	pp. 9, 35.
42	International children's literature organizations	Connections by extension -- identified as a resource (help); social aspects of sensemaking.	Dervin & Frenette (2001/2003); Goldsmith (2006); Roxburgh (2006); Savolainen (2006); Weick (1995); White & Cox (2004).	pp. 9-10, 35.
43	Co-publishing agreements with a foreign house	Identified as a resource (help); social aspects of sensemaking.	Dervin & Frenette (2001/2003); Goldsmith (2006); Roxburgh (2006); Savolainen (2006); Weick (1995).	pp. 9-10, 35.

Question	Variable	Rationale	Rationale References	Page of Reference
44	Connections with foreign editors	Identified as a resource (help); social aspects of sensemaking.	Dervin & Frenette (2001/2003); Goldsmith (2006); Roxburgh (2006); Savolainen (2006); Weick (1995); White & Cox (2004).	pp. 9-10, 35.
45	Connections with foreign authors	Identified as a resource (help); social aspects of sensemaking..	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006); Weick (1995).	pp. 9-10, 35.
46	Connections with foreign illustrators	Identified as a resource (help); social aspects of sensemaking..	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006); Weick (1995).	pp. 9-10, 35.
47	Connections with translators	Identified as a resource (help); social aspects of sensemaking..	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006); Weick (1995).	pp. 9-10, 35.
48	Connections with agents	Identified as a resource (help); social aspects of sensemaking..	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006); Weick (1995).	pp. 9-10, 35.
49	Serendipity	Identified as a resource (help); social aspects of sensemaking..	Dervin & Frenette (2001/2003); Goldsmith (2006); Savolainen (2006); Weick (1995).	pp. 9-10, 35.
50	National funding agencies	Identified as a resource (help).	Dervin & Frenette (2001/2003); Goldsmith (2006); Hoskins (2006); Jobe (1996); Roxburgh (2006); Savolainen (2006).	pp. 9, 35.
51	Other [to be added by respondent]	Respondents appreciate being able to answer some questions in their own words.	Fowler (2002)	p. 42
52-54	Top 3 resources	Following a rating question with a ranking question makes it much easier for the respondent to answer. [Reduces respondent burden.]	Dillman (2000)	p. 42

Question	Variable	Rationale	Rationale References	Page of Reference
55	Size of publishing house (relative to possible parent firm)	Expense of translations is a barrier. Size may be related to the firm's ability to afford to publish children's translations.	Goldsmith (2006); Hoskins (2006); Roxburgh (2004); Roxburgh (2006).	p. 32.
56	Number of editors (also suggests size)	Expense of translations is a barrier. Size may be related to the firm's ability to afford to publish children's translations. Also a useful check to determine the size of the sampling frame.	Goldsmith (2006); Hoskins (2006); Roxburgh (2004); Roxburgh (2006).	p. 32.
57	Clout (independence of decision making relative to parent firm)	Identified as an attribute of successful editors.	Goldsmith (2006); Powell (1985); Pullman (2005a).	p. 35.
58	Support from larger (parent) house for risky project	Identified as a barrier.	Goldsmith (2006); Pullman (2005a); Roxburgh (2006).	p. 32.
59	Size of publishing house (in net annual revenue)	Expense of translations is a barrier. Size may be related to the firm's ability to afford to publish children's translations.	Goldsmith (2006); Hoskins (2006); Roxburgh (2004); Roxburgh (2006). Scale is patterned after the one used by the Association of American Publishers to assess membership dues: http://www.publishers.org/main/Membership/member_01.htm .	p.32.

Question	Variable	Rationale	Rationale References	Page of Reference
60	Size of publishing house (in number of titles published annually)	Expense of translations is a barrier. Size may be related to the firm's ability to afford to publish children's translations.	Goldsmith (2006); Hoskins (2006); Roxburgh (2004); Roxburgh (2006). Breakdown of titles based on current CBC membership list: http://www.cbcbooks.org/about/cbc_members_printable.html .	p. 32.
61	Multinational ownership	Identified as a possible barrier.	Goldsmith (2006); Pullman (2005a); Roxburgh (2006).	p. 32.
62-64	Number of children's book translations published (last year; last 5 years; ever)	Need to establish baseline data, i.e. those who have and have not published children's book translations. Cross-sectional survey design provides a current snapshot. Through retrospective questions, captures trends in publishing activity.	Fink (1995b)	p. 47.
65-66	Female mentorship	See if traditional pattern of female mentorship holds.	Hearne (1996); Hearne & Jenkins (1999).	p. 27
67	Job title	Standard demographic question necessary to describe the target population, e.g. editor may also be imprint publisher	Fink (1995a)	p. 47
68	Gender	See if traditional pattern of female mentorship holds.	Hearne (1996); Hearne & Jenkins (1999).	p. 27

Question	Variable	Rationale	Rationale References	Page of Reference
69	Experience	Identified as an attribute of successful editors.	Goldsmith (2006); Powell (1985).	p. 35; see also Note 5, p. 120.
70-71	Language(s) other than English	Monolingualism is identified as a barrier.	Flugge (2005); Goldsmith (2006). List of languages from White & Cox's (2004) study of recommended children's book translations 1990-2000. "Other" added for omitted categories, e.g. Arab languages.	pp. 32, 35.
72	Industry openness to publishing translations today versus 5 years ago	Cross-sectional survey design provides a current snapshot. Through retrospective questions, captures trends in publishing activity. Important to include former CBC members to provide broader view over time.	Fink (1995b); Goldsmith (2006).	pp. 31, 47.
73	Details [to be added by respondent]	Respondents appreciate being able to answer some questions in their own words.	Fowler (2002)	p. 42
74	Attitude towards publishing translations	Will help isolate participants for interview; responds to research sub-question c.	Creswell & Plano Clark (2007) – participant selection model	p. 41
75	Further thoughts [to be added by respondent]	May also help isolate participants for interview.	Creswell & Plano Clark (2007) – participant selection model	p. 41
76	Offer findings	Benefit to respondents.	Dillman (2000)	p. 42

Question	Variable	Rationale	Rationale References	Page of Reference
77	Follow-up	Facilitates contact for interview. Combinations of modes (survey/ telephone) are preferable to a single mode. Good mixed methods fit.	Dillman (2000); Fowler (2002).	p. 42

APPENDIX G: INTERVIEW INSTRUMENT WITH INFORMED CONSENT INFORMATION

Informed Consent

Thanks so much for your willingness to help with my research. Before we do the interview, I need to go over the informed consent process with you. This is similar to the consent form in the survey, but the details about data handling and storage differ. As an ethical researcher, it is extremely important for me to know that you are completely aware of the risks and benefits of participation in my study. The risks are minimal. For example, you might experience some distress at remembering an unpleasant work-related incident. There are two types of benefits, societal and personal. By participating in the study you help provide the book trade with valuable insight into how and why U.S. publishers choose to publish culturally conscious children's book translations. On a personal level, your own knowledge may be increased through discussion of the decision-making process.

All your answers to the questions will be kept confidential to the extent allowed by law and identified by a subject code number. The interview will be recorded. The audio files and transcripts will be stored on a CD and kept in a locked filing cabinet to which only I and my faculty advisor will have access. In addition, your responses will be heard by a student hired to transcribe the interviews. All the files will be destroyed by December 31, 2018. Your name will not appear on any of the results. No individual responses will be reported other than a small number of brief non-identifiable comments to illustrate the findings. Only group findings will be reported.

Your participation is totally voluntary and you may stop participation at any time. Your consent may be withdrawn at any time without prejudice, penalty or loss of benefits to which you are otherwise entitled. You have been given the right to ask and have answered any inquiry concerning the study: please contact me at agoldsmi@fsu.edu or 850-894-1479 (Eastern time zone) if you have any questions or concerns. By giving your verbal assent when I phone you, you agree to participate in the interview.

Definitions

Children's acquisitions editors are people who make decisions about publishing books for youth from preschool through 12th grade.

Culturally conscious books are those that appear to present an authentic sense of the culture from an insider perspective.

Children's book translations are

- print books
- first published outside of the U.S.
- originally written in a language other than English
- fiction (including fantasy) as well as nonfiction
- open to controversy due to different social norms in the country of first publication and the U.S.
- aimed at readers approximately 8 years of age and up, including picture books meant for those readers

Culturally conscious children's book translations are NOT

- books set outside the U.S. but first published in the U.S.
- multicultural books about minorities or marginalized groups first published in the U.S.
- English-language books from abroad that have been “translated” into U.S. English
- English-language books from the U.S. that have been translated into another language (such as Spanish) for the U.S. market
- picture books meant for children younger than 8 years of age

Questions

[hello... Do you give your consent to participate in the interview?]

One more housekeeping item. Having reread the definitions, do you have any questions about them?

1. I understand that you've worked in children's publishing for ____ years. How many publishing houses have you worked for? In that time span, what have you noticed about the visibility of culturally conscious children's book translations? For example, are you aware of any awards for these books?

AFTER DISCUSSING AWARDS AWARENESS: Do you think translations should be eligible for the Newbery and Caldecott awards?

2. Have you worked on a children's book translation for readers of about 8 and up? If yes, tell me the story of the publication of your most recent such book, or the one you remember the best. Please include your own role. Who else was involved? Start from the time you first heard of the book.

IF NO: Have you heard any stories from industry colleagues about their work on a culturally conscious children's book translation for readers of about 8 and up? If so, please tell me about one.

3. Have you ever had the opportunity to acquire a culturally conscious children's book translation but turned it down?

IF YES: Why?

IF NO: Can you tell me if a colleague has done so, and why?

4. Do you know of any kind of training or mentoring for someone who wants to publish children's book translations? For example, there might be workshops offered at industry conferences, formal courses in a college or university program, or on-the-job training...

IF MENTOR MENTIONED IN SURVEY: You mentioned that your mentor was ____ female/male. Do you think the gender of your mentor was significant? Why or why not?

IF MENTOR NOT MENTIONED IN SURVEY: You didn't mention having a mentor yourself, but have you noticed people who act in this capacity? Are they generally male or female? Do you think the gender of a mentor is significant? Why or why not?

5. In the survey you noted the importance of the following factors in publishing children's book translations: _____. Can you comment on the role of these factors in the story you just told me? Are there other factors that you consider important?

6. Let's talk about issues to do with translators and translation. Have you or a colleague had trouble finding a translator, or getting a translation that walks that fine line between fidelity to the original and appeal to U.S. readers? Has the potentially controversial nature of the material in a translated book ever been an issue in whether it would be published and/or altered? If yes, please give examples.

IF SPEAKS ANOTHER LANGUAGE: How does being able to speak _____ affect your approach to choosing books from other countries?

7. Children's books translations are generally considered a potentially risky acquisition. When making your decision, do you take a long time to consider, or do you tend to act quickly?

IF HASN'T ACQUIRED A TRANSLATION: If you haven't acquired one of these books, how do you think you would decide?

8. Please comment on how children's book translations are marketed either in your own publishing house or elsewhere, and how they are received by their readers. Do you think they need a special kind of marketing campaign? The foreignness of these books can either attract or put off the children and adults who read them. Would you say that booksellers, librarians, teachers, or children dislike translations for this or any other reason?

9. Does anything trouble you about the process of publishing children's book translations? Are there changes you would like to see happen?

10. You mentioned in the survey that you thought U.S. publishing houses are _____ [more/less] open to publishing culturally conscious children's book translations than they were five years ago. Do you have any other comments about publishing children's book translations, or questions for me?

APPENDIX H: RATIONALE FOR INTERVIEW QUESTIONS

Question	Variable	Rationale	Rationale References	Page of Reference
1	Experience; awareness of awards; sales	Close-ended ice-breaker plus general introductory question; barriers/helps	Dervin (2001/2003); Miller & Crabtree (2004); Goldsmith (2006)	pp. 9, 31, 35, 46.
2	How decision was made	“grand tour” questions to elicit narrative; sense-making situation: What happened? What led up to this point?; sensemaking’s emphasis on narrative colored by current emotions; social aspect of sensemaking – role of others	Miller & Crabtree (2004); Dervin (1984/2003); Weick (1995)	pp. 8-11, 46.
3	How decision was not made	“further reflection” questions; importance of the non-decision; social aspect of sensemaking – role of others	Miller & Crabtree (2004); Powell (1985); Weick (1995)	pp. 10-12, 31, 46.
4	Female mentoring	“further reflection” questions; barriers/helps	Dervin (2001/2003); Hearne (1996); Hearne & Jenkins (1999)	pp. 9, 27, 46.
5	Barriers, motivations, resources	“further reflection” questions; barriers/helps	Dervin (2001/2003); Goldsmith (2006); Miller & Crabtree (2004)	pp. 9, 31-35, 46.
6	Translation norms	Barriers; norms	Dervin (2001/2003); Goldsmith (2006); Miller & Crabtree (2004)	pp. 9, 31-34, 46.
7	Risk-taking	“further reflection”; enacted cues; attributes of successful editors	Goldsmith (2006); Miller & Crabtree (2004); Weick (1995)	pp. 10-11, 35, 46.
8	Marketing, reception	“further reflection”; norms; enacted cues	Billings (2006); Goldsmith (2006); Hoskins (2006); Weick (1995)	pp. 10-11, 32-33, 46.

Question	Variable	Rationale	Rationale References	Page of Reference
9	Uncertainty	further reflection – sense-making “gaps”: What questions do you have? What confuses you?; Weick’s interest in uncertainty	Dervin (2001/2003); Miller & Crabtree (2004); Weick (1995)	pp. 9, 11, 46.
10	Additional data from respondent	wrap-up – sense-making “uses”: What help would you like? What would you like to see happen?; Weick – what should be done next (identity enhancement)?	Dervin (2001/2003); Miller & Crabtree (2004); Weick (1995).	pp. 8-11, 46.

REFERENCES

- Alvstad, C. (2003, May). Publishing strategies of translated children's literature in Argentina. A combined approach. *Meta*, 48(1-2), 266-275.
- Association for Library Service to Children. (2007, June). *Mildred L. Batchelder Award committee manual*. Manuscript in preparation.
- Babbie, E. (2004). *The practice of social research* (10th ed.). Belmont, CA: Wadsworth/Thomson.
- Barry, D. (2004). Mountain dancing: A reflection on Karl Weick's work. In R. E. Stablein & P. J. Frost (Eds.), *Renewing research practice* (pp. 205-208). Stanford, CA: Stanford University Press.
- Batchelder, M. (1989). Learning about sharing – children's books in the international scene. In W. Ragsdale (Ed.), *A sea of upturned faces: Proceedings of the Third Pacific Rim Conference on Children's Literature* (pp. 9-26). Metuchen, NJ: Scarecrow.
- Bateson, G. (1982). Difference, double description, and the interactive designation of self. In F. A. Hanson (Ed.), *Studies in symbolism and cultural communication* (University of Kansas Publications in Anthropology, No. 14) (pp. 3-8). Lawrence, KS: Department of Anthropology, University of Kansas.
- Bazerman, M. H. (1986). *Judgment in managerial decision making*. New York: Wiley.
- Bean, J. (2003, October 20). A view from overseas. *Publishers Weekly*, 250(42), 24-26.
- Beckett, S. (Ed.). (1997). *Reflections of change: Children's literature since 1945*. (Contributions to the study of world literature, No. 74). Westport, CT: Greenwood Press.
- Bell, A. (2006). Grounds for cautious optimism? In P. Pinsent (Ed.), *No child is an island: The case for children's books in translation* (NCRCL Papers No. 12) (pp. 45-54). Lichfield, Staffordshire, UK: Pied Piper, 2006.
- Billings, P. (2005). Squiggles and dots: Bilingual books for children. In D. Hallford & E. Zaghini (Eds.), *Outside in: children's books in translation* (pp. 18-19). Chicago: Milet, 2005.
- Billings, P. (2006). Expanding textual and visual vocabularies with children's picture books in translation, and expanding the market. In P. Pinsent (Ed.), *No child is an island: The case for children's books in translation* (NCRCL Papers No. 12) (pp. 102-103). Lichfield, Staffordshire, UK: Pied Piper, 2006.

- Boughton, S. (2006). Shrinking world: Book fairs and the changing market. In D. Gebel (Ed.), *Crossing boundaries with children's books* (pp. 14-20). Lanham, MD: Scarecrow.
- Creswell, J. W., & Plano Clark, V. L. (Eds.). (2007). *Designing and conducting mixed methods research*. Thousand Oaks, CA: Sage.
- Creswell, J. W., Plano Clark, V. L., Gutmann, M. L., & Hanson, W. E. (2003). Advanced mixed methods research designs. In A. Tashakkori & C. Teddlie (Eds.). *Handbook of mixed methods in social and behavioral research* (pp. 91-110). Thousand Oaks, CA: Sage.
- Czarniawska, B. (2005). Karl Weick: Concepts, style and reflection. In C. Jones & R. Munro (Eds.), *Contemporary organization theory* (pp. 267-278). Malden, MA: Blackwell Publishing/The Sociological Review.
- Dalrymple, P. W. (2001). A quarter century of user-centered study: The impact of Zweizig and Dervin on LIS research. *Library & Information Science Research*, 23, 155-165.
- Dervin, B. (1984). A theoretic perspective and research approach for generating research helpful to communication practice. *Public Relations Research and Education*, 1 (1), 30-45. Reprinted in: B. Dervin & L. Foreman-Wernet (with E. Lauterbach) (Eds.). (2003). *Sense-Making Methodology reader: Selected writings of Brenda Dervin* (pp. 251-268). Cresskill, NJ: Hampton Press.
- Dervin, B. (1992). From the mind's eye of the user: The Sense-Making qualitative-quantitative methodology. In J. D. Glazier & R. R. Powell (Eds.), *Qualitative research in information management* (pp. 61-84). Englewood, CO: Libraries Unlimited. Reprinted in: B. Dervin & L. Foreman-Wernet (with E. Lauterbach) (Eds.). (2003). *Sense-Making Methodology reader: Selected writings of Brenda Dervin* (pp. 269-292). Cresskill, NJ: Hampton Press.
- Dervin, B. (2005). What methodology does to theory: Sense-Making Methodology as exemplar. In K. E. Fisher, S. Erdelez, & L. E. F. McKechnie (Eds.), *Theories of information behavior* (pp. 25-29). Medford, NJ: Published for the American Society for Information Science and Technology by Information Today.
- Dervin, B., & Dewdney, P. (1986). Neutral questioning: A new approach to the reference interview. *Research Quarterly*, 25(4), 506-513.
- Dervin, B., & Frenette, M. (2001). Sense-Making Methodology: Communicating communicatively with campaign audiences. In R. E. Rice & C. K. Atkin (Eds.), *Public communication campaigns* (3rd ed., pp. 69-87). Thousand Oaks, CA: Sage. Reprinted in: B. Dervin & L. Foreman-Wernet (with E. Lauterbach) (Eds.).

- (2003). *Sense-Making Methodology reader: Selected writings of Brenda Dervin* (pp. 233-251). Cresskill, NJ: Hampton Press.
- Dervin, B. et al. (2005). Full text article request [A note from Dr. Dervin]. *Sense-Making Methodology Site*. Retrieved November 17, 2007 from <http://communication.sbs.ohio-state.edu/sense-making/default.html>
- Desmidt, I. (2006). A prototypical approach within Descriptive Translation Studies? Colliding norms in translated children's literature. In J. Van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp. 79-96). Manchester, UK: St. Jerome.
- Dillman, D. A. (2000). *Mail and internet surveys: The Tailored Design Method* (2nd ed.). New York: Wiley.
- Dollerup, C. (2003, May). Translation for reading aloud. *Meta*, 48(1-2), 81-103.
- Dresang, E. T. (1997). What is authentic? *Kay E. Vandergrift's special interest page*. Retrieved December 13, 2007 from <http://www.scils.rutgers.edu/~kvander/Culture/authentic.html>
- Eddy, J. (2006). *Bookwomen: Creating an empire in children's book publishing, 1919-1939*. Madison, WI: University of Wisconsin Press.
- Fink, A. (1995a). *How to ask survey questions*. (The survey kit, No. 2). Thousand Oaks, CA: Sage.
- Fink, A. (1995b). *How to design surveys*. (The survey kit, No. 5). Thousand Oaks, CA: Sage.
- Flugge, K. (2005). A publisher's perspective. In D. Hallford & E. Zaghini (Eds.), *Outside in: children's books in translation* (p. 20). Chicago: Milet, 2005.
- Fontana, A., & Frey, J. H. (1994). Interviewing: the art of science. In N. K. Denzin & Y. S. Lincoln (Eds.), *Handbook of qualitative research* (pp. 361-376). Thousand Oaks, CA: Sage.
- Foreman-Wernet, L. (2003). Rethinking communication: Introducing the Sense-Making Methodology. In D. Dervin & L. Foreman-Wernet with E. Lauterbach (Eds.), *Sense-Making Methodology reader: selected writings of Brenda Dervin* (pp. 3-16). Cresskill, NJ: Hampton Press.
- Foster, J. (1998). *Data analysis using SPSS for Windows: A beginner's guide*. London: Sage.
- Fowler, F. J. (2002). *Survey research methods* (3rd ed.). Thousand Oaks, CA: Sage.

- Freeman, E. B., & Lehman, B. A. (2001). *Global perspectives in children's literature*. Boston: Allyn and Bacon.
- Frey, J. H., & Oishi, S. M. (1995). *How to conduct interviews by telephone and in person*. Thousand Oaks, CA: Sage.
- Frohmann, B. (1992, December). The power of images: A discourse analysis of the cognitive viewpoint. *Journal of Documentation*, 48, 365-386.
- Garrett, J. (2006). Of translations and tarantulas: what's at stake when American children read books from other countries. In D. Gebel (Ed.), *Crossing boundaries with children's books* (pp. 10-14). Lanham, MD: Scarecrow.
- Gebel, D. (Ed.). (2006). *Crossing boundaries with children's books*. Lanham, MD: Scarecrow.
- Ghesquiere, R. (2006). Why does children's literature need translations? In J. Van Coillie & W. P. Verschueren, *Children's literature in translation: Challenges and strategies* (pp. 19-33). Manchester, UK: St. Jerome.
- Goldsmith, A. Y. (2006). Found in translation: How U.S. publishers select children's books in foreign languages. In P. Pinsent (Ed.), *No child is an island: The case for children's books in translation* (NCRCL Papers No. 12) (pp. 88-101). Lichfield, Staffordshire, UK: Pied Piper, 2006.
- González Cascallana, B. (2006). Translation of stories and tales: hearing the voices of the other. In *Traducción y literatura infantil: Érase una vez... Andersen* (pp. 403-413). Las Palmas de Gran Canaria: Universidad de las Palmas de Gran Canaria/Anroart Ediciones, S.L.
- Hallford, D., & Zaghini, E. (Eds.). (2005). *Outside in: children's books in translation*. Chicago: Milet.
- Hearne, B. (1996, Spring). Margaret K. McElderry and the professional matriarchy of children's books. In K. P. Smith (Ed.), *Imagination and scholarship: the contribution of women to American youth services and literature* [Special issue]. *Library Trends*, 44(4), 755-775.
- Hearne, B., & Jenkins, C. (1999, September/October). Sacred texts: What our foremothers left us in the way of psalms, proverbs, precepts, and practices. [Special issue: 75th anniversary]. *Horn Book* 75(5), 536-558.
- Heilbron, J. (1999). Towards a sociology of translation, book translations as a cultural world-system. *European Journal of Social Theory*, 2(4), 429-444.
- Hoffman, J. (2007, April 15). Comparative literature. *New York Times Book Review*, 27.

- Hoskins, N. (2005). The story of WingedChariot. In D. Hallford & E. Zaghini (Eds.), *Outside in: Children's books in translation* (p. 21). Chicago: Milet.
- Hoskins, N. (2006). Bringing the best of translated children's books to the UK. In P. Pinsent (Ed.), *No child is an island: The case for children's books in translation* (NCRCL Papers No. 12) (p. 103). Lichfield, Staffordshire, UK: Pied Piper, 2006.
- Hoving, I. (2006). In praise of imperfect translations: Reading, translating, and the love of the incomprehensible. In P. Pinsent (Ed.), *No child is an island: The case for children's books in translation* (NCRCL Papers No. 12) (pp. 37-44). Lichfield, Staffordshire, UK: Pied Piper, 2006.
- Hoyle, K. N. (2008, Summer/Fall). Forty years old and still vibrant: ALSC's Batchelder Award. *Children & Libraries*, 6(2), 14-18.
- International Research Society for Children's Literature (2007). A short history of the IRSCL. Retrieved August 28, 2007 from <http://www.irscl.ac.uk/history.htm>
- Isaacs, K. (2006, February). It's a big world after all. *School Library Journal*, 52(2), 40-44.
- Isaacs, K. (2007, February). Book your trip now. *School Library Journal*, 53(2), 45-48.
- Jobe, R. (1983) Reflections of reality: Literature in translation for young people. *English Journal*, 72, 22-26.
- Jobe, R. (1990). Profile: Anthea Bell. *Language Arts*, 67(4), 432-438.
- Jobe, R. (1996). Translation. In P. Hunt (Ed.), *International Companion Encyclopedia of Children's Literature* (pp. 519-529). London: Routledge.
- Joels, R. W. (1999). Weaving world understanding: The importance of translations in international children's literature. *Children's Literature in Education*, 30, 65-83.
- Klingberg, G. (1978). The different aspects of research into the translation of children's books and its practical applications. In G. Klingberg, M. Ørvig, & S. Amor (Eds.), *Children's books in translation: the situation and the problems: proceedings of the third symposium of the International Research Society for Children's Literature, held at Södertälje, August 26-29, 1976* (pp. 84-89). Stockholm: Almqvist & Wiksell International for the Swedish Institute for Children's Books, 1978.
- Klingberg, G. (1986). *Children's fiction in the hands of the translators* (Studia psychologica et paedagogica series altera LXXXII). Lund, Sweden: CWK Gleerup.

- Koopman, P. (1995) Decision making. In N. Nicholson (Ed.), *The Blackwell encyclopedic dictionary of organizational behavior* (Vol. 6, pp. 128-133). Cambridge, MA: Blackwell.
- Krippendorff, K. (1980). *Content analysis: An introduction to its methodology*. Beverly Hills, CA: Sage.
- Kruse, K. M., Horning, K. T., & Schliesman, M. (2006). 50 multicultural books every child should know. *Cooperative Children's Book Center*. Retrieved November 7, 2008, from <http://www.education.wisc.edu/ccbc/books/detailListBooks.asp?idBookLists=42>
- Kuijer, G. (2006). *The book of everything* (J. Nieuwenhuizen, Trans.). NY: Arthur A. Levine/Scholastic.
- Larrick, N. (1965, September 11). The all-white world of children's books. *Saturday Review*, 48, 63-65, 84-85.
- Lathey, G. (2006). Introduction. In G. Lathey (Ed.), *The translation of children's literature: A reader* (pp. 1-12). Clevedon, U.K.: Multilingual Matters.
- Lepman, J. (2002). *A bridge of children's books: The inspiring autobiography of a remarkable woman*. (Edith McCormick, Trans.). Dublin: O'Brien Press. (First published in English 1969)
- Levine, A. (2006, September/October). It takes a multilingual village. *The Horn Book*, 82(5), 519-523.
- Levisalles, N. (2004, Summer). The U.S. market for translations. *Publishing Research Quarterly*, 20(2), 55-59.
- Lindsay, N. (2006, February). Bringing home the world: A librarian puts forth a shopping list for international literature. *School Library Journal*, 52(2), 36-37.
- Lo, D. E. (2001). Borrowed voices: using literature to teach global perspectives to middle school students. *The Clearing House*, 75, 85-87.
- Ludema, J. D. (2004). The process of renewal: Breathing new life into old projects. In R. E. Stablein & P. J. Frost (Eds.), *Renewing research practice* (pp. 209-215). Stanford, CA: Stanford University Press.
- Lundin, A. (1998, March). [Review of the book *Reflections of change: Children's literature since 1945*]. *H-LIS, H-Net Reviews*. Retrieved November 12, 2007 from <http://www.h-net.msu.edu/reviews/showrev.cgi?path=14575892079420>

- Maczka, M., & Stock, R. (2006, Summer). Literary translation in the United States: An analysis of translated titles reviewed by *Publishers Weekly*. *Publishing Research Quarterly*, 22(2), 49-54.
- March, J. G. (1994). *A primer on decision making: How decisions happen*. New York: The Free Press.
- Marshall, C., & Rossman, G. B. (1995). *Designing qualitative research* (2nd ed.). Thousand Oaks, CA: Sage.
- Metcalf, E-M. (2003, May). Exploring cultural difference through translating children's literature. *Meta*, 48(1-2), 322-327.
- Miller, W. L., & Crabtree, B. F. (2004). Depth interviewing. In S. N. Hesse-Biber & P. Leavy (Eds.), *Approaches to qualitative research* (pp. 185-202). New York: Oxford University Press.
- Morgan, D. L. (2007). Paradigms lost and pragmatism regained: Methodological implications of combining qualitative and quantitative methods. *Journal of Mixed Methods Research*, 1(1), 48-76. Retrieved November 3, 2006 from <http://mmr.sagepub.com/current.dtl>
- Morris, R.C.T. (1994). Toward a user-centered information service. *Journal of the American Society for Information Science*, 45, 20-30.
- Morse, J. M. (1991). Approaches to qualitative-quantitative methodological triangulation. *Nursing Research*, 40, 120-123.
- Morse, J. M. (2003). Principles of mixed methods and multimethod research design. In A. Tashakkori & C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 189-208). Thousand Oaks, CA: Sage.
- Netly, N. S. (1992). The difficulty of translation: Decoding cultural signs in other languages. *Children's Literature in Education*, 23(4), 195-202.
- Newman, I., Ridenour, C. S., Newman, C., & DeMarco, Jr., G. M. P. (2003). A typology of research purposes and its relationship to mixed methods. In A. Tashakkori & C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 167-188). Thousand Oaks, CA: Sage.
- Nist, J. S. (1988, November). 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, 6-9.
- O'Connell, E. (1999). Translating for children. In G. Anderman & M. Rogers (Eds.), *Word, text, translation* (pp. 208-216). Clevedon, UK: Multilingual Matters.

- Reprinted in: G. Lathey (Ed.). (2006). *The translation of children's literature: A reader* (pp. 15-24). Clevedon, UK: Multilingual Matters.
- Odendahl, T., & Shaw, A. M. (2002). Interviewing elites. In J. F. Gubrium & J. A. Holstein (Eds.), *Handbook of interview research: Context & method* (pp. 299-316). Thousand Oaks, CA: Sage.
- Oittinen, R. (2003, May). Présentation. *Meta*, 48(1-2), [n.p.].
- O'Sullivan, E. (2003, May). Narratology meets translation studies, or, The voice of the translator in children's literature. *Meta*, 48(1-2), 197-207.
- O'Sullivan, E. (2004). Internationalism, the universal child, and the world of children's literature. In P. Hunt (Ed.), *International Companion Encyclopedia of Children's Literature: Vol. 1*. (2nd ed.). (pp. 13-25). London: Taylor & Francis Routledge, 2004. Retrieved July 3, 2006 from www.netlibrary.com
- Peterson, R. A. (2000). *Constructing effective questionnaires*. Thousand Oaks, CA: Sage.
- Pinsent, P. (Ed.) (2006). *No child is an island: The case for children's books in translation* (NCRCL Papers No. 12). Lichfield, Staffordshire, UK: Pied Piper.
- Powell, W. W. (1985). *Getting into print: The decision-making process in scholarly publishing*. Chicago, IL: University of Chicago Press.
- Pressler, M. (2007). *Let sleeping dogs lie* (E. Macki, Trans.). Honesdale, PA: Front Street/Boyd's Mills Press.
- Pullman, P. (2005a). Foreword. In D. Hallford & E. Zaghini (Eds.), *Outside in: children's books in translation*. Chicago: Milet, 2005.
- Pullman, P. (2005b, September 23). Still lost in translation. *Times Educational Supplement*, 4653, 23.
- Raber, D. (2003). *The problem of information: An introduction to information science*. Lanham, MD: Scarecrow.
- Rabinovici, S. (1988). *Thanks to my mother* (J. Skofield, Trans.). NY: Dial. (First translated from Hebrew to German by M. Pressler.)
- Roback, D. (2008, April 1). Exchange rate volatility makes for a challenging Bologna Fair. *Publishers Weekly*. Retrieved November 21, 2008 from <http://www.publishersweekly.com/article/CA6546485.html?nid=2788>
- Roxburgh, S. (2004). The myopic American. *School Library Journal*, 50, 48-50.

- Roxburgh, S. (2006). Si Sie müssen den Amerikanischen Sektor verlassen: crossing boundaries. In D. Gebel (Ed.), *Crossing boundaries with children's books* (pp. 5-10). Lanham, MD: Scarecrow.
- Savolainen, R. (1993). The Sense-Making theory: Reviewing the interests of a user-centered approach to information seeking and use. *Information Processing & Management*, 29(1), 13-28.
- Savolainen, R. (2006). Information use as gap-bridging: The viewpoint of Sense-Making Methodology. *Journal of the American Society for Information Science and Technology*, 57(8), 1116-1125.
- Sims, R. (1982). *Shadows and substance: Afro-American experience in contemporary children's fiction*. Urbana, IL: National Council of Teachers of English.
- Stan, S. (1999). Going global: world literature for American children. *Theory into Practice*, 38, 168-177.
- Stan, S. (2002a). Books as bridges. In S. Stan (Ed.), *The world through children's books* (pp. 27-37). Lanham, MD: Scarecrow.
- Stan, S. (2002b). *The world through children's books*. Lanham, MD: Scarecrow.
- Tabbert, R. (2002). Approaches to the translation of children's literature; a review of critical studies since 1960. *Target* 14(2), 303-352.
- Tashakkori, A., & Creswell, J. W. (2007). The new era of mixed methods. *Journal of Mixed Methods Research*, 1(1), 3-7. Retrieved November 3, 2006 from <http://mmr.sagepub.com/current.dtl>
- Tashakkori, A., & Teddlie, C. (2003). The past and future of mixed methods research: From data triangulation to mixed model designs. In A. Tashakkori & C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 671-701). Thousand Oaks, CA: Sage.
- Teddlie, C., & Tashakkori, A. (2003). Major issues and controversies in the use of mixed methods in the social and behavioral sciences. In A. Tashakkori & C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 3-50). Thousand Oaks, CA: Sage.
- Thomas, R. J. (1995). Interviewing important people in big companies. In R. Hertz & J. B. Imber (Eds.), *Studying elites using qualitative methods* (pp. 3-17). Thousand Oaks, CA: Sage.

- Thomas, S. J. (2004). *Using web and paper questionnaires for data-based decision making: From design to interpretation of the results*. Thousand Oaks, CA: Corwin/Sage.
- Tomlinson, C.M. (1998). *Children's books from other countries*. Lanham, MD: Scarecrow.
- Toury, G. (1995). The nature and role of norms in translation. In *Descriptive translation studies and beyond* (pp. 53-69). Amsterdam-Philadelphia: John Benjamins.
- Tuominen, K. (1997). User-centered discourse: An analysis of the subject positions of the user and the librarian. *Library Quarterly*, 67, 350-371.
- United Nations Educational, Cultural and Social Organization (2008). Index Translationum. Retrieved January 30, 2008 from http://www.uis.unesco.org/ev.php?ID=5135_201&ID2=DO_TOPIC
- Van Coillie, J. (2006). Character names in translation: A functional approach. In J. Van Coillie & W. P. Verschueren (Eds.), *Children's literature in translation: Challenges and strategies* (pp. 123-139). Manchester, UK: St. Jerome.
- Van Coillie, J., & Verschueren, W. P. (Eds.) (2006). *Children's literature in translation: Challenges and strategies*. Manchester, UK: St. Jerome.
- Weber, R. P. (1985). *Basic content analysis*. Beverly Hills, CA: Sage.
- Weick, K. E. (1979). *The social psychology of organizing* (2nd ed.). Reading, MA: Addison-Wesley.
- Weick, K. E. (1995). *Sensemaking in organizations*. Thousands Oaks, CA: Sage.
- Weick, K. E. (2000). Emergent change as a universal in organizations. In M. Beer & N. Nohria (Eds.), *Breaking the code of change* (pp. 223-241). Boston, MA: Harvard Business School.
- Weick, K. E. (2004). How projects lose meaning: The dynamics of renewal. In R. E. Stablein & P. J. Frost (Eds.), *Renewing research practice* (pp. 183-204). Stanford, CA: Stanford University Press.
- White, M., & Cox, R. (2004). A longitudinal study of recommended translated children's books published in the United States between 1990 and 2000. *Teacher Librarian*, 31, 25-29.
- Yamazaki, A. (2002). Why change names? On the translation of children's books. *Children's Literature in Education*, 33, 53-62.

Zweizig, D.L. (1976). With our eye on the user: Needed research for information and referral in the public library. *Drexel Library Quarterly*, 12, 48-58.

Zweizig, D.L. (1977). Measuring library use. *Drexel Library Quarterly*, 13, 3-15.

Zweizig, D., & Dervin, B. (1977). Public library use, users, uses: Advances in knowledge of the characteristics and needs of the adult clientele of American public libraries. In M. J. Voigt & M. H. Harris (Eds.), *Advances in Librarianship*, Vol. 7 (pp. 231-255). New York: Academic Press.

BIOGRAPHICAL SKETCH

Annette Y. Goldsmith is from Toronto and now lives in Florida. After graduating from the University of Toronto Faculty of Information Studies with a Master of Library Science, she worked in book promotion for the Association of Canadian Publishers, and then as a children's and young adult librarian in Toronto, Miami, and Tallahassee for about twenty years. Under Dr. Eliza T. Dresang's mentorship, Annette entered the Florida State University College of Information doctoral program; her major was youth information behavior and her minor was international youth literature. She has a longstanding interest and expertise in Canadian children's literature. As founding editor of *The Looking Glass* (www.the-looking-glass.net), an international children's literature online journal, Annette shepherded the journal from its launch in 1997 through its first five years. She has chaired the Mildred L. Batchelder Committee, charged with selecting the most outstanding children's book translated into English by a U.S. publisher, and has been a member of the United States Board on Books for Young People's Outstanding International Books Committee.