Requiem for a Beast: A Case Study in Controversy

Erica Hateley, Queensland University of Technology, Australia

The Asian Conference on Literature & Librarianship 2014
Official Conference Proceedings 2014

0002

Abstract

In 2008, Matt Ottley's *Requiem for a Beast: A Work for Image, Word and Music* was awarded the Book of the Year: Picture Book by the Children's Book Council of Australia (CBCA). Ottley's book is challenging in its form and content: it uses words, illustrations, and music to tell a sustained, multi-layered narrative about one young man's attempts to reconcile his family's and his nation's shameful history of violence against Aboriginal Australians, while also coming to terms with his own attempts to commit suicide. Given the ways in which the CBCA's annual book awards are used by teachers, librarians, and parents to select the "best" books for young readers, it is unsurprising that the prizing of *Requiem for a Beast* stirred up controversy.

Responses to the book proliferated across professional and popular outlets—it even received coverage on an Australian tabloid television program—and initiated a variety of conversations about what constitutes appropriate reading for young people. Perhaps more significantly, the controversy over *Requiem* winning picture book of the year forced the CBCA, teacher librarians, and caregivers to examine (and, often, defend) their roles and responsibilities in the circulation and promotion of children's literature.

This paper reads the *Requiem* controversies as a case study for understanding the complementary and contradictory roles of institutions and individuals in the ethical circulation of children's literature in contemporary Australia and beyond.

Introduction

This paper considers the meaning and effects of controversy initiated by the Children's Book Council of Australia (CBCA) awarding Matt Ottley's *Requiem for a Beast: A Work for Image, Word and Music* the 2008 Book of the Year: Picture Book award.[1] One collection development strategy used in Australian libraries to increase the likelihood of quality literature being held is to specify "award winning" as a qualification for inclusion (see Hateley, 2012, p. 191). Book awards are taken or desired to be a guarantee of quality and a shield against controversy. On occasion, however, books for young people have been seen as controversial *because* they are award winners. In the United States, the word "scrotum" appearing on the opening of page of 2007 Newbery Medal winner *The Higher Power of Lucky* was enough to spark widespread and vehement controversy, including challenges and bans (Bosman, 2007). The receipt of the Newbery Medal only extended the controversy, rather than assuaged it. Similarly, in Australia, the 2008 Picture Book award being given to *Requiem for a Beast* created a powerful context for the construction and extension of public commentary and controversy.

I am interested in various domains of public "dispute, debate, contention" ("controversy") about, or response to, Ottley's book, because such responses to *Requiem for a Beast* and the award shed light on the "limits" of what constitutes appropriate or desirable reading material for young Australians; on the perceived or desired function of book awards in the field of Australian children's literature; and, on the role and expectations of teacher librarians in curating an educationally and socially sound library collection for twenty-first century Australian schools.

Case Study, or *musée imaginaire*?

In accordance with Yin's model for Case Study research, this paper is informed by "multiple sources of evidence (evidence from two or more sources, converging on the same facts or findings)" (2009, p. 98). The sources include the book *Requiem for a Beast*; mass media responses to the book (newspaper, television, radio); professional responses (reviews in teaching and librarianship journals; teaching support materials by the author and publisher); book sales data (Nielsen BookScan); Children's Book Council of Australia accounts (awards commentary); archival material (complaints sent to the CBCA, held by the National Library of Australia); responses by the author of the book (Ottley's publications and website); and, a survey of professionals working in library settings.

However, I am conscious of the ways in which methodologies are themselves fictions: offering a perhaps too neat way of compartmentalising and ordering of very messy artefacts. And so, I also think about this paper as a *musée imaginaire* as per Malraux's account of an assembly of reproductions which as a "collection" forms an imaginary museum, or a 'museum without walls', which "depends for its range and impact on

---

[1] This paper emerges from wider research into "The Social Values of Australian Children's Book Awards", which is supported by the Australian Research Council under the Discovery Early Career Researcher Award (DECRA) scheme (Project ID: DE120101948). I must also thank Amy Cross for her tireless work as a Research Assistant on the project.

the absence of the specific object" (Smith, 2003, p. 177). Controversy is not a specific object, so even as I discuss some of the ways in which this book has been made to mean by various sectors of the Australian community, I remain conscious that the book generates its own meanings independent of such responses.

In so doing, I take my cue from the book itself, which stages a visit to a museum where the cultural ordering and storytelling seems profoundly inadequate to the Australian setting but proves to be profoundly influential on the protagonist's subjectivity. Remembering his boyhood, the narrator tells of a journey to a museum, a culturally sanctioned site which simultaneously displays and masks colonial histories of oppression, appropriation, and exploitation. After technological and natural histories, the boy learns of 'mythology', and is told the story of the Centaur and of the Minotaur (Ottley, 2007, pp. 60-61). The boy remembers that, "when we got to the mythology room and he read me that story, something extraordinary—something profound—lodged itself inside me" (p. 60). This exposure to metaphoric or symbolic narratives (which we might not automatically think of as the province of museums) allows the boy to get at a sense of the real, or of historical understanding. In turn, this use of the symbolic to get at the real characterises the book as a whole, and informs my thinking here.

CBCA Book of the Year: Picture Book

Since 1946, the Children's Book Council of Australia has administered annual book awards for Australian children's literature. The awards have grown and developed over the decades, and since 2001 have been made in five categories: Older Readers, Younger Readers, Picture Book, Early Childhood, and the Eve Pownall Award for Information Books. The Book of the Year: Picture Book category had the following criteria in 2008:

> 1.2.4 CBCA Picture Book of the Year awards will be made to outstanding books of the Picture Book genre in which the author and illustrator achieve artistic and literary unity or, in wordless picture books, where the story, theme or concept is unified through illustrations. As a general guideline, the Judges may consider the relative success of a picture book in balancing and harmonising the following elements:
>
> - artistic style and graphic excellence (including typography and its suitability for the implied readership);
> - effective use of media and technique; colour, line, shape, texture; relationship between illustration and text;
> - consistency of style, characterisation, information and setting;
> - clarity, appropriateness and aesthetic appeal of illustrations; quality of book design, production, printing and binding; appeal to the child reader. (Children's Book Council of Australia, 2008b, p. 6)[2]

[2] The 2013 criteria are identical, excepting some joining together of clauses in the dot-point list, and the removal of "appeal to the child reader". See: http://cbca.org.au/userfiles/file/Downloads/Nat%20Site/2013/awards/awards%20criteria.pdf (Children's Book Council of Australia, [c2012])

It is important to note that the Picture Book award's criteria do not involve ages or developmental stages of implied readers (beyond the CBCA's wider remit of 0-18 years). This has meant that the Picture Book award has been able to recognise a number of texts for adolescent or older readers, and the lists of winning and honour titles are routinely tagged with the note that "Some books may be for mature readers".

In 2008, the Picture Book category recognised a number of such texts including Armin Greder's *The Island* (2007) and Colin Thompson's *Dust* (2007). The winning title, *Requiem for a Beast* was praised in the 2008 Judges' Report thusly:

> Ottley's understanding of the human condition is palpable, as is the connection he creates between people and the land. He has worked his knowledge of musical form into this book in a subtle and meaningful way. This book is neither a comfortable nor a happy reading experience, but it must be appreciated for its artistic excellence and brilliance of meaning. ("The Children's Book Councils of Australia Judges' Report 2008", 2008, p. 7)

On the one hand, this commentary makes sense as it connects Ottley's book with the criteria for the Book of the Year: Picture Book award. On the other hand, the Judges say practically nothing about the book's content, narrative, or themes. Such lack becomes obvious when compared with the report's commentary on other titles. The 2008 Picture Book short list included Armin Greder's *The Island*, about which the Judges wrote: "Greder has captured the worst of human behavior […] this is confronting in its unflinching portrayal of prejudice. The solitary naked man, physically exposed and vulnerable, is 'dehumanised' by people expressing a societal fear of the unknown" ("Judges' report 2008", 2008, p. 8). An Honour book, *Dust*, the Judges pointed out, depicts "the plight of children who are suffering in Third World countries. This picture book is an example of excellence not only for its humanitarian message, but also for its raw and powerful beauty" (p. 7). Such commentary demonstrates that the Judges were willing to directly refer to the content of other, potentially "controversial", picture books.

Requiem for a Beast: A Work for Image, Word and Music **(2007)**

Ottley's book is challenging in its form and content: it uses words, illustrations, and music to tell a sustained, multi-layered narrative about one young man's attempts to reconcile his family's and his nation's shameful history of violence against Aboriginal Australians, while also coming to terms with his own attempts to commit suicide.

Formally, *Requiem* juxtaposes words and images, but also juxtaposes the order of five parts or divisions with the disorder of attempts to "civilise" humans, animals, and landscapes. Further, Ottley deploys a third register of audible music, including a CD of recordings which themselves juxtapose Western religious traditions with contemporary Bundjalung voices.

The book juxtaposes a third-person present-tense account of a young man working with cattle in the outback, with a first-person, past-tense account of a young man remembering his childhood, or at least those childhood experiences which may have contributed to him attempting suicide. These childhood experiences include another first-person, past-tense story—told this time by the man's father—of his complicity in the murder of a young Aboriginal child. The narrator is unable to reconcile his father

as sanctioned storyteller with the private history his father shares, just as he is unable to reconcile the violence which links privileged masculine and Australian identity, and which both contributes to and is effaced by contemporary national discourses of "Australia".

The narrator of *Requiem* is clearly attempting to understand himself by narrativising his history and context. In turn, his narration is informed by those narratives to which he has been exposed. He uses shared, communal, or inherited stories to try and make sense of his own immediate past and present. Scripts inflected by gender (especially hegemonic masculinity) and nation are offered as normative, but fail because they are revealed to be untenable if one desires ethical citizenship. The opening which shows an image of a prone arm next to an emptied pill blister-pack to indicate his attempted suicide, uses a montage of images to suggest on the left-hand page (Ottley, 2007, p. 20) an array of traditional, violent symbols for masculinity—a knife, an unlit match, bronco riding, spurs, etc.—in direct juxtaposition with the montage on the right-hand page (p. 21) which shows the effects of such symbols on living creatures (animal and human).

His father has given him public, authoritative, Western stories – especially mythology, and a private story of shame. However, these are eventually less powerful than the story and songs the narrator has heard in his new environment:

> *I've never really given much thought to indigenous people—never really met any before, but that story she told has really affected me, and the old man who sang for the audience after she'd finished. He sang in his own language, but he told us what each song was about.* (Ottley, 2007, p. 17)

It becomes clear that the passive consumption of stories from the past must give way to active listening to as well as reading of narratives if a new story is ever to be told about Australian history and subjectivity.

The book as a whole, like the protagonist's experiences, is framed by the storytelling and singing of an Aboriginal Elder, and the reader is necessarily aligned with the protagonist as they read: 'It's our memories that make us. This country, these hills you see; this is my mother's country, and her mother's too. I'm supposed to be a fully initiated woman, but that knowledge, that memory, is gone.' This quotation appears in the opening pages of the book, superimposed over spectacular images of an Australian landscape, and again at the heart of the book (Ottley, 2007, p. 42), so readers realise it is this story that has prompted the protagonist's self-examination as much as the story of his father.

Requiem for a Beast attempts to engage the Stolen Generations, the murder of one boy, the kidnap of another boy, and the "beast" of history. Thus, the book reminds readers that the voice which frames and shapes this narrative should also be understood to frame the nation it both interrogates and celebrates.

> *Then, waking him from his trance, he remembers his father's story of the bridge.*
>
> *He suddenly feels like an alien, like a stranger in a place more barren than he could ever have imagined. He realises that he is not in the country of his father's stories, not the imagined world of his childhood, and is furious at the*

> *absolute sophistry of his fantasies. 'Fuck you', he screams and punches the mare's flanks with his spurs.* (Ottley, 2007, p. 65)

Little wonder that this book initiated public anxiety, and not only because it includes the "F" word.

Sales, Scandals, and School Libraries

In *The Economy of Prestige*, James F. English argues that cultural prizes such as book awards, "are the single best instrument for negotiating transactions between cultural and economic, cultural and social, or cultural and political capital—which is to say that they are our most effective institutional agents of *capital intraconversion*" (2005, p. 10, original emphasis). English goes on to argue that significant indices of a prize's efficacy are sales and scandal: "Modern cultural prizes cannot fulfill their social functions unless authoritative people—people whose cultural authority is secured in part through these very prizes—are thundering against them" (p. 25).

It is telling that commentary about the CBCA Awards emphasises sales, but often has less to say about scandal. So, it is not unusual to read assertions such as "the increased sales that automatically result from winning a medal" (Connor, 1990, p. 12); "the increase in sales brought about by shortlisting" (Goodman, 2006, p. 8); or, "the Children's Book Council of Australia Book of the Year is still the only award that has a significant impact on book sales in this country" (Macleod, 2011, p. 27). It is far more unusual to see such claims accompanied by any concrete data.

It is certainly true that the CBCA's prizing of *Requiem* generated scandal, but I want to consider briefly the possible effects of the award or its reception on sales. The sales data I use here was purchased from Nielsen BookScan Australia. What might in other cases be a drawback in using Nielsen data—namely, that Nielsen BookScan "does not gather and report data in the sales of books purchased by libraries, schools, and other institutions who buy books directly from book publishers in bulk" (Andrews & Napoli, 2006, p. 44)—is actually an advantage for this particular case. The exclusion of education sales allows the possibility of insight into whether the CBCA Award has affected sales of *Requiem for a Beast* to the general market.

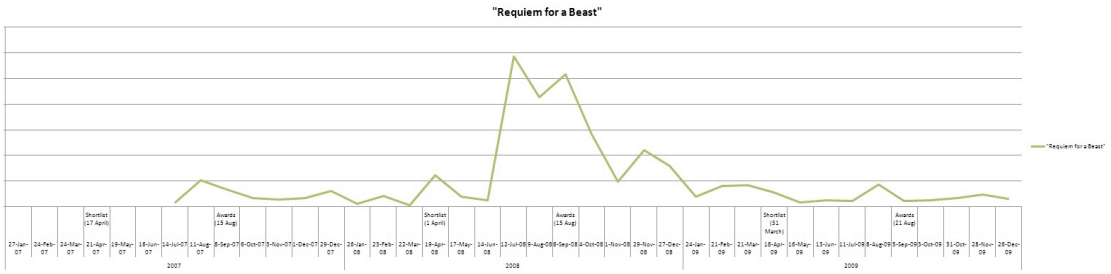

Figure 1: Australian sales of *Requiem for a Beast*, 2007-2009. Graph based on data courtesy of Nielsen BookScan Australia.

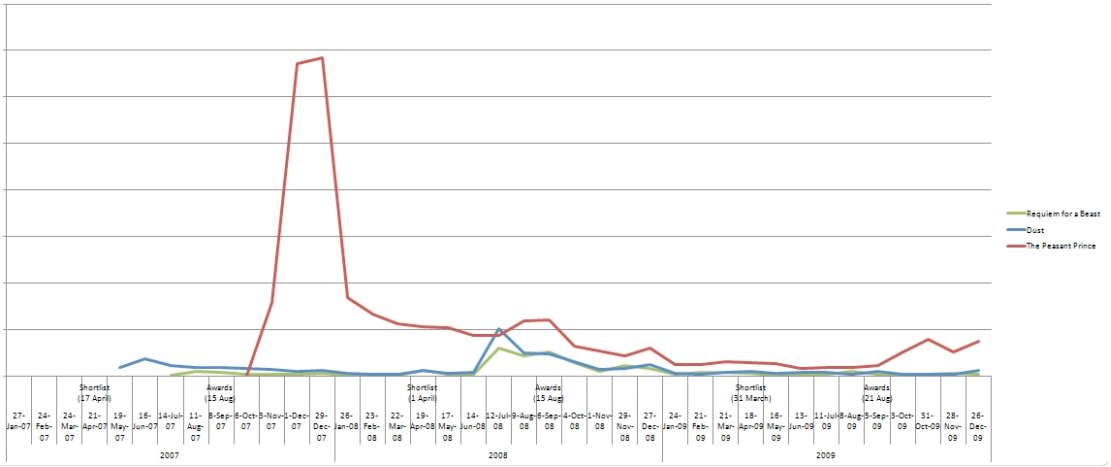

Figure 2: Australian sales of *Requiem for a Beast*, *Dust*, and *The Peasant Prince*, 2007-2009. Graph based on data courtesy of Nielsen BookScan Australia.

Figure 1 indicates that two significant peaks in sales coincide with the mid-year period following the CBCA shortlisting of *Requiem for a Beast* and the announcement of the award in August, 2008. A smaller peak is visible in November, 2008 before a return to a pre-award trajectory. As discussed, this does not include educational sales, but would seem to confirm that the CBCA awards process impacted sales of *Requiem* positively.

However, Figure 2 suggests that such impact is equally or more true for non-educational sales of the two picture books which were CBCA Honour titles for 2008: *The Peasant Prince* and *Dust*. Tracking the sales of all three titles for 2007-2009 shows that *Requiem* has the flattest trajectory, but does not deviate dramatically from the trajectories of the other two titles. This may mean that the book's sales were helped by prizing, but neither helped nor hindered by controversy.

Where *Requiem* certainly outstrips the other titles, after all, is in scandal. As journalist Rosemary Neill reported in September, 2008:

> The hate mail started rolling on to Matt Ottley's website one hour after his newly awarded book, *Requiem for a Beast*, was pilloried on prime-time television […] Ottley and the CBCA, which has been fielding its own hate mail and complaints about the book from schools, agree the controversy was sparked by confusion over the nature of picture books. (Neill, 2008, p. 14)

Ground zero would seem to be Brisbane's conservative tabloid newspaper *Courier-Mail,* which broke the news on 22 August, 2008, that "AN award-winning children's book that contains the "F" word is being marketed in Brisbane to children aged under 12 despite the author saying it is meant only for "young adults"" (Jensen, 2008, p. 11), and on the same day ran an opinion piece by Susan Hetherington which called the book's award "a tragic reflection on our society" (2008, p. 33) because it uses "the language of the gutter". This led to tabloid television coverage (again, on 22 August, 2008) on *A Current Affair* ("Award winning children's book causes controversy", 2008). The television program featured Susan Hetherington as a talking head, impromptu vox pop interviews on the street, and emphasised "explicit language" and "confronting images" as troubling aspects of the book.

Such responses form a cumulative text of outrage with recurring themes of anxiety about language and violence. There is often an accompanying assumption about the CBCA's 'role' and parents' reliance on the CBCA medal stickers on book covers guaranteeing that the book will be appropriate for all children.

One indication that the CBCA may have been somewhat taken aback by vehemence and volume of the outrage is the inclusion of a record of complaints and comments about the 2008 Awards received via the CBCA website in the CBCA archives housed at the National Library of Australia.

I cannot possibly do justice to the range of perspectives in the archive, but I note that several correspondents identify themselves as speaking for schools and as parents, and at least two refer to mass media as a troubling forum. It must be noted that the anxieties expressed in many of the complaints derive from concerns about young people's health and welfare. Whether I agree that *Requiem for a Beast* is likely to have a negative effect on young readers does not alter the legitimacy of such anxieties. However, it is more difficult to empathise with such anxieties when several correspondents make clear that they have never read the book. The dependence of such responses on tabloid media coverage is made clear in the several cases where people have cut-and-pasted phrases or entire sections from such coverage and included it in their email to the CBCA, setting up a kind of communications loop independent of the book itself.

Given my interest in teacher-librarian practice, I was most struck by comments which 'threatened' to form opinions of books independently:

> "Next year I will not order all the Shortlisted Books just because the CBCA think they are worthy. I will wait until I can see and read the books myself or be guided by other librarians." (Children's Book Council of Australia, 2008a, p. 2)

Australian Teacher-Librarians on the Front Line: Policy, Practice, and Texts

The peak professional body for librarians in Australia, the Australian Library and Information Association (ALIA), identifies the "free flow of information and ideas through open access to recorded knowledge, information, and creative works" (ALIA, 2007a) as a core value. In their "Statement on Free Access to Information", ALIA elaborates thus:

> The Australian Library and Information Association believes that library and information services have particular responsibilities in supporting and sustaining the free flow of information and ideas including:
>
> 1. asserting the equal and equitable rights of citizens to information regardless of age, race, gender, religion, disability, cultural identity, language, socioeconomic status, lifestyle choice, political allegiance or social viewpoint;
>
> 2. adopting an inclusive approach in developing and implementing policies regarding access to information and ideas that are relevant to the library and information service concerned, irrespective of the controversial nature of the information or ideas; (ALIA, 2007b)

Australian Teacher Librarians are further guided by the Australian School Library Association's (ASLA) "Standards of Professional Excellence for Teacher Librarians" one of which asserts that excellent teacher librarians "ensure that the library's policies and procedures implement the school's mission" (Australian School Library Association, 2004). In the majority of cases, the ALIA and ASLA ideals will align, however, there is the capacity for conflict between mainstream values and a school's particular "mission" and the ASLA standards arguably privilege the latter over the former.

Such possible contradiction between ALIA's values and ASLA's standards is a manifestation of much wider social and cultural constructions of young people both as autonomous beings and as susceptible to external influences. The materials made available to young people are often assessed in terms of what might be "most appropriate for the developing minds of the nation" (Miller, 2013, p. 14), and as Kenneth Kidd notes: "librarians and teachers know all too well, the commitment to reader freedom exists in productive tension with the principle of selection in cultural context. The freedom to read is always already conditional; we are free to read almost anything even as we are expected to read good books" (2009, p. 204). Australia is widely recognised as an egalitarian and democratic nation with a commitment to freedom of expression and a belief that, "Within the framework of Australia's laws, all Australians have the right to express their culture and beliefs and to participate freely in Australia's national life" (Department of Foreign Affairs and Trade, 2012). However, the tension described by Kidd is perhaps exacerbated in Australian library and education culture due to the absence of legislated freedoms of expression or of the press such as those enshrined in the United States and metonymically described by Kidd as the "freedom to read".

Beyond questions of legislation, the lack of explicit rights to free expression or press for Australian citizens has meant that there is no equivalent within ALIA of the American Library Association's Office for Intellectual Freedom (OIF). The OIF's central purpose is "to educate librarians and the general public about the nature and importance of intellectual freedom in libraries" (American Library Association, 2014). In pursuit of this goal, the OIF acts as a kind of clearing house for the recording and reporting of book challenges, book bans, and associated controversies in the United States. There is no equivalent data source for such controversies in Australia.

In Australia then, books for young people which reveal the potential tensions between principles and practice of librarianship and education become visible through popular media, word-of-mouth or anecdotal communications, and through individual experience. Such sources offer insight into "how a reading public responds to challenging literary works in environments where representative boundaries are reliant on subjective rather than legal appraisals" (Miller, 2013, p.12). In the absence of a central register or office for the recording of book challenges or library-based controversies, if Australian teacher librarians' voices are to be represented in a case study such as the present undertaking, then their voices need to be sought directly.

OZTL_NET Survey, March 2014

In March, 2014, I invited subscribers to OZTL_Net—an email listserv for professionals working in Australian school libraries and related fields—to participate in a survey.[3] The anonymous, online survey asked ten questions about respondents' school/library settings, and the presence or use of *Requiem for a Beast* in their library's collection.[4] The questions focussed on *the book in the school*, hence there were no questions about the book's content *per se*.

The 46 responses offered the following insights:

Who responded to the survey:

- 35 / 46 (76%) are qualified Teacher Librarians
- 45 / 46 (98%) work in school libraries
    - 11 / 45 in Primary
    - 17 / 45 in Secondary
    - 12 / 45 in combined Primary and Secondary

- 33 / 46 (72%) have read *Requiem for a Beast*

Library Policy:

- 31 / 46 (67%) libraries maintain a book challenge policy
    - 3 respondents did not know whether their library had such a policy
- 45/46 (98%) make use of the Children's Book Council of Australia's annual Book Awards in their collection development policy or practice.

Requiem in the library:

- 30 / 46 (65%) have *Requiem* in their collection
- 31 respondents answered Q7: **If "Requiem" is in your library's collection, how/where is the book catalogued and/or shelved?**
    - Themes in responses: picture book/graphic novel (18/31); teacher only (5/31); senior students (7/31). N.B.: "senior" was variously used to describe Secondary (years 7-12) and senior Secondary (years 10-12)
- 12 / 31 (39%) have some form of special loan conditions on *Requiem*
    - "senior fiction, years 10, 11, 12"
    - "restricted to adults only"
    - "Year 7 and above"

---

[3] "OZTL_NET was originally created as a discussion list for information professionals working in Australian schools by the teacher librarianship academic staff at the School of Information Studies, Charles Sturt University. Since then it has grown to a community of more than 3,000 teacher librarians and information professionals. It is intended to be an effective management tool for practising TLs, and is an electronic service uniquely designed to meet the professional information needs of Australia's school library managers and educators." Source: http://oztlnet.com/about/ (School of Information Studies, 2012)

[4] Study approved by the QUT Human Research Ethics Committee (approval number 1400000076). Data collected: March 3-19, 2014. Any responses quoted are verbatim.

- "teachers only"
- "Teachers only"
- "Deemed unsuitable for open access."
- "but only in a very informal way. Noone is interested in borrowing it, to be honest"
- "Year 7 and over"
- "The fiction section is designed for independent readers, I would guide those wishing to borrow this book"

Had the data collection tool been interpersonal (i.e. interview or focus group), I would certainly have followed up on some very tantalising hints or implications revealed in the comments section:

> "It was in our collection, but when I took a period of leave the TL removed it. I had it catalogued in Teachers Fitcion with a note to explain that teachers should thoroughly read the bok before introducing it to a class."

> "With the picture books - on a separate stand for easy access for senior students"

Requiem as a teaching tool:

A more concrete sense of the book's "meaning" emerged in responses to questions about whether or how the book is used as a teaching resource, in classroom or library settings. Responses included:

- "would like it to be used for the Stolen Generation studies";
- "we are currently considering it for inclusion in the year 11-12 curriculum for an Indigenous Issues story"
- "For art"
- "Identity Area of Study"
- "But it probably should be"

Only two of these refer to current or past practice, the other three are projected or desired "would like", "currently considering", "probably should be". Real and imagined teaching uses of the book seem to accrete especially around questions of indigeneity or the Stolen Generations.

Of the 22 respondents who chose to answer the final open question about experiences with the book, only one described a book challenge: "it was originally included into the collection but was challenged and from online TL discussions was removed from open access but remained in teacher collection." This experience seems metonymic of the wider school-library-based life of *Requiem for a Beast*: the CBCA Award got the book into school libraries, but that the controversy (real or perceived) is keeping it out of circulation (literal or symbolic).

If the book's use of the "f" word; the narrative consideration of suicide; and the direct engagement with the Stolen Generations are made the focus of debate, the interrelationship of these and other aspects of the book are erased. Not least is the fact that the constellation of these elements in *Requiem* is organised in a sustained critique of Australia's politics of masculinity and of whiteness—subjectivities which are

secured at the (often violent) expense of others, and which have long been privileged and sacrosanct in mainstream Australian culture, as both the norm *and* the ideal, and needs to be critiqued if Australia is to advance as a democratic and egalitarian nation.

References:

American Library Association. (2014). Office for Intellectual Freedom. Retrieved January 6, 2014, from http://www.ala.org/offices/oif

Andrews, K., & Napoli, P. M. (2006). Changing market information regimes: a case study of the transition to the Bookscan Audience Measurement System in the U.S. book publishing industry. *Journal of Media Economics, 19*(1), 33-54.

Australian Library and Information Association. (2007a). ALIA Core Values Statement. Retrieved January 7, 2014, from http://www.alia.org.au/about-alia/policies-standards-and-guidelines/alia-core-values-statement

---. (2007b). Statement on free access to information. Retrieved January 7, 2014, from http://alia.org.au/about-alia/policies-standards-and-guidelines/statement-free-access-information

Australian School Library Association. (2004). Standards of professional excellence for teacher librarians. Retrieved January 16, 2014, from http://www.asla.org.au/policy/standards.aspx

Award winning children's book causes controversy: The Children's Book Council of Australia has created a stir by giving its picture book of the year award to the controversial title, *Requiem for a beast* [video file]. (2008, August 22). *A Current Affair.* Retrieved August 27, 2013, from http://search.informit.com.au.ezp01.library.qut.edu.au/documentSummary;dn=TEX20083303656;res=TVNEWS

Bosman, J. (2007, February 18). With one word, children's book sets off uproar. *New York Times.* Retrieved from http://www.nytimes.com/2007/02/18/books/18newb.html

Children's Book Council of Australia. (2008a). 2008 Awards—Comments and Complaints to Web Site re: *Requiem*. Children's Book Council of Australia Archives. National Library of Australia. ACC09/141. Box 6 of 12.

---. (2008b). *Notable Australian children's books 2008*. Hunter's Hill, NSW: Children's Book Council of Australia.

---. ([c2012]). Awards title and criteria. Retrieved December 10, 2013, from http://cbca.org.au/userfiles/file/Downloads/Nat%20Site/2013/awards/awards%20criteria.pdf

The Children's Book Council of Australia judges' report 2008. (2008). *Reading Time, 52*(3), 3-9.

Connor, J. (1990). Glittering prizes? *Magpies, 5*(4), 10-12.

controversy, *n*. (2014). In *OED Online*. Retrieved March 13, from http://www.oed.com/view/Entry/40595?rskey=oZz7pp&result=1#eid

Department of Foreign Affairs and Trade. (2012). People, culture and lifestyle. *About Australia.* Retrieved from http://www.dfat.gov.au/facts/people_culture.html

English, J. F. (2005). *The economy of prestige: Prizes, awards, and the circulation of cultural capital*. Harvard: Harvard University Press.

Goodman, J. (2006). The Children's Book Council of Australia Awards 1993-2006. *Reading Time, 50*(4), 8-10.

Greder, A. (2007). *The island*. Crows Nest, NSW: Allen and Unwin.

Hateley, E. (2012). And the winner is…?: Thinking about Australian book awards in the library. *Australian Library Journal, 61*(3), 189-99.

Hetherington, S. (2008, August 22). Children's picture books no place for 'f' word. *Courier-Mail,* p. 33.

Jensen, T. (2008, August 22). Book sells on under-12 shelf—children's award-winner contains 'f' word, images of suicide. *Courier-Mail*, p. 11.

Kidd, K. (2009). 'Not censorship but selection': Censorship and/as prizing. *Children's Literature in Education, 40*(3), 197-216.

Li, C. (2007). *The peasant prince* (A. Spudvilas, Illus.). Camberwell, Vic.: Viking.

Macleod, M. (2011). The Children's Book Council of Australia Book of the Year and the image problem. *Access, 25*(1), 27-34.

Miller, A. (2013). *Haunted by words: Scandalous texts*. Bern: Peter Lang.

Neill, R. (2008, September 20). Analysing their dark materials. *Weekend Australian*, p. 14.

Ottley, M. (2007). *Requiem for a beast: A work for image, word and music*. Sydney: Lothian Children's Books.

Patron, S. (2006). *The higher power of lucky* (M. Phelan, Illus.). New York: Atheneum Books for Young Readers.

School of Information Studies, Charles Sturt University. (2012). OZTL-NET: Australian Teacher Librarian Network. Retrieved from http://oztlnet.com/about/

Smith, D. (2003). Without walls: 'World art' and Malraux's imaginary museum. In E. Caldicott & A. Fuchs (Eds.), *Cultural memory: Essays on European literature and history* (pp. 175-190). Oxford: Peter Lang.

Thompson, C. (2007). *Dust*. Sydney: ABC Books.

Yin, R. K. (2009). *Case study research: Design and methods* (4th ed.) London: SAGE.