New Zealand's Award Winning Children's Books
1982-1992:

Is there any correlation between adult choice and children's
preferences?

by

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Former judges of the Esther Glen and Russell Clark Awards who searched their memories for shortlisted titles- Noeline Alcorn, Joan Gibbons and Alan Gilderdale.

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Abstract

This is a study of New Zealand children's book awards from 1982-1992. It compares the popularity of award winning and shortlisted titles for the Esther Glen and Russell Clark Awards, administered by the New Zealand Library Association, the Government Printer Awards for Children's Book of the Year and Picture Book of the Year, 1982-1988, and the first three years of the AIM Children's Book Awards when there were two categories only. The popularity of the books has been assessed using borrowing records from North Shore Public Libraries.

A brief overview is given of the history of children's book awards and what qualities are considered to make a good children's book and which genres are most popular.

Judges comments, reviews and the popularity rank of each book are presented in a year by year analysis.

The study concludes that fantasy, followed by realism are the most popular genres and that historical fiction written during this time has been unpopular with library borrowers.

The readership of some picture books has been affected by their non-fiction classification.

There is a strong preference for particular authors and author/illustrators regardless of which books have won awards.

Keywords: Children's book awards- New Zealand; Esther Glen Award; Russell Clark Award; Government Printer Awards; AIM Children's Book Awards.

Introduction

The development of a separate literature specifically for children and intended to entertain rather than to instruct them can be traced to John Newbery, an eighteenth century English publisher who produced *A Little Pretty Pocket -Book* which was intended for "Instruction and Amusement" and whose firm produced the first edition of Mother Goose- *Mother Goose's Melody* in 1781. During the nineteenth and early twentieth century a number of books appeared which have become classics and laid the foundation for modern children's literature. Fairy tales by Grimm and Hans Christian Andersen along with Mother Goose's nursery rhymes are considered an essential part of children's education and Edward Lear's Nonsense poems, *Alice's Adventures in Wonderland*, *Little Women*, *Treasure Island*, *Heidi*, *The Jungle Books* and *Just-so Stories*, *The Tale of Peter Rabbit* and *The Wind in the Willows* can be found more readily than today's award winning books in many bookshops. Whitcoulls List of New Zealander's 100 favourite books lists several of these titles as well as more recent favourites- *The House at Pooh Corner*, *The Hobbit*, *The Lion the Witch and the Wardrobe*. These children's classics are a part of many people's lives and as the twentieth century has progressed children's book publishing has increased and has been recognised as a separate branch of literature by the establishment of a number of awards. The oldest of these is the Newbery Medal, established in 1922, and awarded annually by the American Library Association for the most distinguished American children's book published the previous year. One of its aims is to emphasise to the public that contributions to the field of literature for children deserve similar recognition to poetry, plays or novels. In response to a growing awareness that artists creating

picture books for children were as deserving of honour and encouragement as authors of children's books the Caldecott Medal was established in 1937.

The British Library Association established the Carnegie Medal in 1936, awarded annually to an outstanding children's book written in English and first published in the United Kingdom. Since 1969 any book written in English and published first or concurrently in the UK has been eligible. The Kate Greenaway Medal, awarded for the most distinguished work in illustration of a children's book first published in the UK during the preceding year, was established in 1956.

The most senior New Zealand children's book award is the Esther Glen Medal established in 1945 by the New Zealand Library Association "to give some encouragement and act as a spur to publishers in this country." (White 1946,339). There is considerable prestige attached to winning a Carnegie or Newbery Medal and the Esther Glen medal was intended to be a Newbery for New Zealand. It is awarded for the most distinguished contribution to literature for children by a New Zealander or New Zealand resident and was awarded only ten times during its first thirty five years. With the increase in New Zealand publishing for children during the 1980s it has been awarded regularly since 1982, except 1987. The Russell Clark Award, established in 1975, also by the NZLA, to recognise excellence in New Zealand children's book illustration and first awarded in 1978, has also been awarded annually since 1982 with the exception of 1983. It is now more than fifty years since the establishment of the Esther Glen Medal and twenty years since the Russell Clark

Medal was first awarded but there has been no formal study of how effective a system has been developed by the NZLA for judging a distinguished contribution to children's literature. There are certain twentieth century books that have established themselves as modern children's classics, which are reprinted because of their popularity with children, and there are also some very mediocre series of books for children which attain almost cult status and become bestsellers while they are fashionable. It seems reasonable to expect that the award winning books should become the perennial favourites if the judges are correct in their assessment of what is a good children's book, and that they should remain in print because their popularity demands it. However the comment was made by some teachers, at the 1997 Annual General Meeting of the Children's Literature Association in Auckland, that a number of overseas award winning books from the 1960s and 1970s had been deleted from their library collections because they were not being read. This has led to the question of what happens to our own award winning books? Are they the books which children choose to read and recommend to their friends? Have they been reprinted because of their popularity or been remaindered because of poor sales? Do they languish unread on our library shelves, retained only because they are New Zealand books or are there multiple copies in every branch library because of borrower demand?

In 1982 two more New Zealand awards- the Children's Book of the Year and Children's Picture Book of the Year, were funded by the Government Printer to recognise children's authors and illustrators. These two awards were made annually until 1988 when they were superseded by the AIM Book Awards

beginning in 1990. There were no awards in 1989. Although there are now non-fiction categories in both Library Association Awards and sponsored awards these were not introduced until 1987 and 1993. In 1993 the AIM awards also divided the Book of the Year into Junior and Senior Fiction. There have been other changes including the introduction of Best First Book (1992), an Honour Award, also in 1993, and an overall Book of the Year in 1995. In 1997 sponsorship of the Awards was taken over by New Zealand Post.

Apart from the introduction of a non-fiction award in 1987 by the NZLA the years from 1982 to 1993 were a time when there were two similar awards side by side. Although the Esther Glen could have been awarded to a book for younger children as happened in 1970, 1975 and 1978, when picture books won the award, it has consistently been awarded to a children's novel since 1982 and it seems appropriate to begin the study from this date when there are two awards to compare. Similarly the Russell Clark award which is for illustration for children at any level has always been awarded to a picture book and can be readily compared with the sponsored award for Picture Book of the Year. Therefore this essay will compare the books which won awards and the shortlisted books from 1982 to 1992 looking at the two categories of picture book and children's book as these are the oldest established categories and were awarded regularly over this period. It will look at which of these books are still in print and which of them are still regularly borrowed from the library even if they are out of print.

Differences in the selection and judging awards will be examined and the library borrowing of our award winners will be compared with the borrowing records of award winners from Australia, the United Kingdom and America for the same period of time. Our award winning and shortlisted books will be looked at in terms of what makes a good children's book according to various authors , artists, critics and authorities on children's literature. The genres to which the books belong will be defined to determine whether some are more popular than others and whether there are trends in the popularity of particular types of books both here and overseas.

What makes a good children's book?

Sutherland and Arbuthnot in *Children and Books* speak of the timelessness of certain books because they are built around universal themes such as the desire for competence in a particular area, for love or accurate knowledge. They speak of children's "struggling to satisfy their needs...[and] forever seeking to maintain the precarious balance between personal happiness and social approval," (Sutherland and Arbuthnot 1977: 5) a process which can be helped by books written by sensitive , thoughtful adults. Margery Fisher lists three virtues that children look for in their books- energy ,sincerity and imagination and says that these must be present what ever other standards a literary critic may measure books by (Fisher 1964:12). In her opinion "...a child's story must, ideally be written from the heart and from at least some memory of and contact with childhood. It must appeal

directly to the imagination of the reader, must create a unique world into which the child will go willingly and actively. It must, necessarily, contain some proportion of adult comment, but this must be delivered as from one intelligent individual to another, not in a spirit of condescension.” (Ibid: 18). Katherine Paterson, author of two Newbery Medal winners and a Newbery Honor Book, speaks of writing for children not to make them good and wise but to give them “a place where they may find peace for their weary souls.” Although her books deal with themes such as death and parental abandonment she has a personal undertaking not to write a book that closes in despair -“I cannot, will not, withhold from my young readers the harsh realities of human hunger and suffering and loss, but neither will I neglect that stubborn seed of hope that has enabled our race to outlast wars and famines and the destruction of death” (Paterson 1980,38).

Peter Hunt, 1983, justifies the literary criticism of children’s books, as children cannot speak of their experience in reading a book in a way that is useful for its evaluation. This is borne out by a 1996 study on whether reading popular series books such as *Babysitters Club* and *Goosebumps* affects the appreciation of recommended literature. One of the findings was that “The interviewed children liked their recommended books as well as their series books but showed little evidence of being able to articulate a conscious, objective evaluation of the writing...Preteens generally defined a good book as one that allowed them to enter the book world of the characters and be involved with their lives.” (Greenlee, Monson and Taylor 1996,223). Hunt says the word ‘good’ must have a threefold

meaning when judging a children's book- usefulness, quality and value i.e. will it permanently enrich and can we return to it and continue to interact with it (Hunt 1983,23).

Heylman describes the development of a literary award in a U.S. school where children nominated their own award winning books. The criteria they developed for fiction were a worthwhile and challenging theme, realistically portrayed characters and a plot which involves and holds the readers interest. As a result of being involved in such an intensive reading programme it was found that many children's reading habits were permanently changed. The teacher who created this programme for her students found that her school received beneficial publicity and "more importantly it helped to spread the word about well-crafted children's literature and the importance of reading." (Heylman 1996, 106).

In 1984 the Book Marketing Council's Children's Choice promotion in the U.K. asked five hundred children aged seven to eleven to choose twenty-four titles out of one hundred and twenty-two published within the previous ten years. A group of parents and of teachers also compiled their own lists. Of the twenty-four books chosen by children only nine were also chosen by teachers and eight by parents. The parents top ten included five titles which did not feature anywhere on the children's list (Bookseller 1984,4).

Barbara Lehman has studied the difference between children's choice and the books which are praised by critics using winners of or runners up for the Newbery

Medal or the Boston Globe Horn Book Award which also featured in Children's Choice selections for the same years. Another group of books from the first but not the second category was chosen and both groups were content analysed for themes, style and structure. This analysis was confirmed by comparing published reviews and by interviewing one adult and one child reader. The differences between the books favoured by children and by award committees and those considered outstanding only by the award committees were differences of style and structure- the themes were quite similar. It was found that children liked predictability in the structure of books and that their choices were characterised by "an optimistic tone, a lively pace and complete resolution" (Lehman 1986, abs).

The study by Greenlee cited earlier used interviews with thirty-two eleven and twelve year olds. The children chose two books from their independent reading logs- one from a numbered series (e.g. Goosebumps, Babysitters Club) and one non series book. After the interviews the non series books were checked to ensure they had been reviewed positively. During the interview the children were asked to compare their two books to establish whether readers of both recommended and series books preferred one over the other or whether they saw any difference between them. Fifty-six percent preferred the recommended book, the same percentage felt this was the book their friends would prefer to read, sixty-four percent thought that the recommended book would be the better book for a teacher to read aloud, and that the author of this book was a better writer than the author of the series book. Only eight percent chose their recommended book on

the basis of a known author and sixty-eight percent chose their book at someone else's suggestion (Greenlee et al.1996, 221). Greenlee makes a case for including independent reading as part of the curriculum as "Students who are given support in finding good literature ...may also experience growth in self-understanding, imagination and creativity, knowledge of their world and ability to see the world through the eyes of someone different from themselves. They can also experience the emotional pleasure that beauty in language can evoke" (Ibid,223). This article suggested that reading of series books does not stop children from appreciating higher quality literature but that children often need help to find quality reading material that they will enjoy. Pat Edwards writing in defence of Enid Blyton agrees with this- She feels that those children who read other books as well as Blyton will eventually outgrow her and asks whether the less able readers perhaps become hooked on her because the adults in their lives are not reading to them from more interesting novels (Edwards 1984,4). The appeal of the series book is that it allows the child to repeat a similar reading experience whereas other authors do not write to a formula, and their books need to be individually promoted.

This is confirmed by Linda Waddle who surveyed ten school librarians to find out what they thought of award winning books. When asked whether children choose award winning books for recreational reading half replied with a qualified yes, feeling that special promotion or personal recommendation was needed for this to happen. She concludes that "Winning an award does not seem to guarantee use or readership for a book or author. The essential element that must be present to

guarantee use and readership is the librarian,[or teacher.] That's the difference between success and failure for any award winner" (Waddle 1988, 65).

Cynthia Voight, author of a critically acclaimed series about the Tillerman family, one of which is a Newbery Medal winner and one a Newbery Honor Book, speaks of the excellence of award winning books and how she relies on this excellence when she confidently recommends them to a variety of readers, knowing they will not fail to engage her students year after year (Voight 1983, 405). Voight is clearly aware of the need to promote good literature to her students and finds award winning books a reliable source but there are others who are critical of the awards system.

At the time of the first Government Printer Awards Hugh Price of Price Milburn questioned the ability of a judging panel to select one book that is best of all "from a pile that is likely to include fantasy, an animal tale, a historical novel, a realistic family story, a work of science fiction and even a book of poetry." (Price 1982,5). He suggested that an award for excellence, rather than for the 'best' book would be more appropriate, and that in a good year several books might be worthy of an award and in other years perhaps none. Michael Morpurgo, children's author, speaking of his own experience on the judging panel for the 1992 Smarties Book Award in the U.K. asks whether a book award such as this does help children become readers when what is really needed is a "month in month out, year in year out commitment to children's reading and writing." (Morpurgo 1992,10). He was

critical of the large number of badly written stories, poorly illustrated and unimaginatively designed, which were entered for this award, and stated that we need to publish fewer books of higher quality.

Hebley (1997) also warns of the dangers of overkill with sponsored children's book awards as publishers chase the market and the awards with a variety of picture books and novels some of which are produced quickly with insufficient care. She warns of perceiving the shortlists as definitive of what is good so that other books are ignored. "Any winning or shortlisted book must be regarded as superior of its kind, but not necessarily suitable for all readers within each age-range." (Hebley 1977,13).

American teachers and librarians have reported that they use reviews and children's own recommendations for books to use in the classroom or for book buying, one teacher reporting that "children find many award winners long on description and short on action" (Meeker 1989,35), and need help to appreciate their literary merits, raising the question "For whom are awards chosen, if not for children?" (Ibid). There is always the danger that judges' panels may be influenced by the political and emotional climate of the time or that they may grant an award "to the right author for the wrong book" feeling that a given author has been overlooked in the past (Ibid). Natalie Babbitt looks at awards from the perspective of the successful writer who is then held up as a shining example to children and urges teachers to concentrate on the books themselves rather than glamorising writers and illustrators (Sherman 1993,24).

Booksellers New Zealand have provided criteria for assessment used by the AIM judges in 1991. For the story book they were looking for impact and appeal and lasting qualities with well-developed, credible characters who speak naturally and appropriately. They asked whether the story would help children to understand more about themselves and their world and whether it avoided condescension and stereotyping. These criteria agree with many of the characteristics of a good children's book already mentioned but without the hope or optimism mentioned by Paterson and Lehman. Speaking from experience, as the parent of an avid consumer of children's books, this optimistic tone- the traditional happy ending of fairytales, is an extremely important component of a 'good' book from the child's point of view. Before any of the other ideals, (such as helping children understand their world), can be met, the expectation of enjoyment must be there. For many children that would be a good story with a happy ending.

The 1991 AIM judges applied the same criteria to picture story books but also looked for a fair match between the quality of the text and the quality of the illustrations, and expected that the book should read aloud well. There were criteria specifically relating to illustration - qualities of draughtmanship were considered along with appropriateness of style to readership, whether or not the illustrations supported and complemented the text rather than dominating or conflicting with it and whether they reflected the text accurately in detail where necessary.

The need to avoid didacticism has been emphasised as the genre of social realism has become more prevalent. Bruce Morris, when judging the Government Printer awards in 1984, commented that in "several of the entries the message has overridden the story to the detriment of the tale" (CLA 1984, 25). Ann de Roo, winner of the 1984 award, has spoken of how it is possible to manipulate book characters and stunt their growth by having a purpose that means more than the story or the characters. "You can't avoid moral issues, you can't avoid being a morally aware adult with opinions of your own which will show if you're being honest with the reader. But neither have you a right...to construct a story in which characters and events are carefully organised to prove your point to a vulnerable and trusting audience" (de Roo 1988,22). Gilderdale (1988, 41) has also spoken of the danger to literature posed by books which feature social problems or 'good' social attitudes and may be "reviewed or selected on whether their contents fit in with current social approval, not on whether the style is succinct, the characterisation believable or the story compelling."

What characterises good illustration or a good picture book for children?- New Zealand artist Chris Gaskin "takes a broad view of the value of good art in children's books, believing that well illustrated books can...expand intellectual development, develop observational skills and descriptive vocabularies and, with their combination of words and artwork, develop an appreciation of language style (CLA Yearbook 1989-90, 31). Author/ illustrator Pamela Allen emphasises the

importance of a good text "and then the illustrations almost come naturally." (Library Life 97,3). Sutherland and Arbuthnot speak of the importance of a truthful interpretation of the text and of pictures being synchronised with the text, children responding to a wide variety of illustrations as long as they help tell the story (Sutherland and Arbuthnot, 114).

The judging process.

One of the main differences between the sponsored book awards and the Library Association awards is that the library awards consider the New Zealand citizenship or residency of the author or illustrator as the criterion for eligibility. This means that books published overseas are eligible whereas New Zealand based publishers submit their own titles for consideration in the sponsored book awards. This has meant that an author such as Margaret Mahy, one of New Zealand's most distinguished writers for children and four times winner of the Esther Glen Medal, was not eligible for the Government Printer award as all her books were first published in the United States and the United Kingdom. The identification of all eligible books published overseas has been a problem for the Library Association as New Zealand publishers or publisher's representatives have not provided complete lists of relevant titles. The co-ordinator for the Esther Glen award in 1990 mentioned the omission of Anthony Holcroft's *Chen Li and the River Spirit*, from their shortlist because it was not identified by the publisher nor recognised by any of the panel as a book by a New Zealand author.

Another major difference between the two award systems has been that the Esther Glen and Russell Clark Awards have been decided by two separate panels with an overall convenor whereas the sponsored awards have always had one panel. Nominations for the convenors and membership of the two committees was called for in *Library Life*, the New Zealand Library Association Newsletter. The notice which appeared in 1985 stated that "Nominations should be accompanied by full details of nominees' experience in the field of children's literature and/or book illustration. The nominees need not be librarians but librarians nominated should be NZLA members." (*Library Life* 1985,7). This was the third year that Dr Noeline Alcorn was invited to judge the Esther Glen award and in 1987 Alan Gilderdale was invited to join the Russell Clark panel to give an artist's point of view. However it appears that the practice of inviting an outside authority to join in the judging was not followed after this date as the names of those participating panelists which I have been able to locate from 1989 onwards have all been librarians.

Up until 1988 I have been unable to identify any shortlisted titles for either of the Library Association awards except for the Russell Clark Award in 1984, 1985 and 1987. In 1984 the first of the popular Hairy Maclary books was commended, and in 1985 the commended title was *A Hat for Sam. A Hat for Paul* a hand printed, hand bound book illustrated with lino-cuts by John and Allison Brebner. (*Library Life*, 1985) Not surprisingly this book is not available in North Shore Libraries.

Alan Gilderdale who was a judge in 1987 recalls that he favoured Gaskin's illustrations for *Legend of the Kea*.

Dr Alcorn who was one of the judges for the Esther Glen from 1983-1985, was an outside authority invited by the Library Association. She recalls that she was one of a panel of three, with two librarians, and that they had no shortlists and there were no books provided for them to read. It was their responsibility to locate suitable books to read or re-read for consideration. These were the years when Margaret Mahy's two Carnegie medal winners also won Esther Glen Medals, and they were considered to be so much better than any other books considered that a shortlist was unnecessary. Caroline Macdonald's first novel, *Elephant Rock*, won in 1984 and was judged an exciting new talent. Alcorn says the listing of criteria was deemed unnecessary when the best books were superbly written, imaginative, compelling reading.

Unfortunately the Library Association's archives for the late 1980s and early 1990s have gone missing with the relocation of their national office and the Office Manager has been unable to provide information about what judging system was in place at this time. From information given to me by Joan Gibbons, who was an Esther Glen judge in 1989 the management of their Children, Young Persons and Schools (CHYPS) committee passed to a different region each year and this region co-ordinated the awards. She was invited by the chairman of the Auckland committee to judge the Esther Glen award in 1990, and co-ordinated the awards the following year when CHYPS management passed to the Waikato. The Russell

Clark awards for the same year (1991) were judged by a team from Christchurch, presumably at the invitation of the co-ordinator in Hamilton.

Since the responsibility of judging the Esther Glen and Russell Clark awards has been given to regional committees the number of judges in a panel has varied according to the number of local people who are interested and competent. This system was criticised by Celia Dunlop who in 1991 wrote of the subjectivity and inconsistency in judging as a result of this system and said that "People with professional training and experience must...take precedence over amateurs, however enthusiastic...Three judges should be chosen for their professional knowledge of, and experience with, children's books." Dunlop's criticisms were aimed at the decisions of the 1991 panel but the co-ordinator of the 1990 panel agrees that the regional system often lead to the inclusion of enthusiastic rather than competent judges and that her panel of six was too many, leading to a very conservative shortlist as anything anyone objected to was eliminated. However Glenda Fulton, who convened the awards for 1991 and 1992, says that she knows of no formal decision that CHYPS had responsibility for the awards apart from donating towards the cost of staging them.

In 1991 the rules by which the Esther Glen Award were administered were revised and various issues which had been raised in previous years were clarified. The original rules made no statement as to whether reprints or new editions were eligible and whether the format of the book should be taken into consideration. The revised rules definitely excluded reprints and new editions and included format

and physical make-up of the book as a consideration for the award. There were no limitations placed on the character of the book "except that it is original work, or, if traditional in design, new to children's literature and the result of original research, the re-telling and interpretation being the writer's own." This means that books for any age group can continue to be considered for their literary merit. The number of judges on the panel for each award was fixed at three and the judges were expected to familiarise themselves with children's opinions of the books. However these rules only effect the last two years of this study- from 1982-90 the award would have been based on the judges perception of literary merit without consideration of children's opinions.

The Russell Clark Award is judged by a separate panel and is intended to be for excellence in illustration in a children's book at any level rather than only for a picture book where words and illustration are considered as a whole. However to date it has never been awarded for anything except a picture book and very few examples of illustrations for older children have ever been shortlisted.

The Government Printer awards, established in 1982, were chosen from books submitted by publishers and were originally judged by a panel including a representative from the Children's Literature Association, a bookseller and a representative from the library association. The same panel judged both children's books and picture books. According to Betty Gilderdale, who was one of the judges in 1982, the criteria for the picture book award were not at first clearly defined but this

award is specifically for a picture book not just for the illustrations and the judges' comments are aimed at both text and pictures. As with the Library Association awards there was no list of shortlisted titles announced for the earliest years of the Government Printer Awards. To give some basis of comparison for the award winners for 1982 and 1983, books by well known new Zealand children's authors and illustrators which were published at this time have been included in the readership survey. They have been chosen for their publication date which would have made them eligible for the awards in the following year and are indicated by an* in the list ranked according to popularity.

In later years the AIM awards have been judged by panels where some of the judges seem to have no connection at all with children's books. There has been criticism of this- Celia Dunlop, writing in 1991, reported complaints from the previous year "particularly within the library profession, about the choice of judges for the AIM awards, none of whom had wide experience or were working full-time with children's books" (Dunlop 1991,56). Dunlop goes on to praise the competence of the AIM judges for 1992 and to criticise the NZLA's award system so it will be of interest to compare the validity of judges choices for the two award systems and to see if there is any change in continued popularity over the ten year period for the books being considered for the sponsored awards.

John Barr, of Booksellers New Zealand has been associated with the AIM and New Zealand Post Awards since 1990 and has outlined the criteria and procedure for the

appointment of judges for these awards. A Management Committee from groups within the publishing industry chooses the judges and looks for people who have high standing with their peers and who understand the broader concepts of children's publishing, not just one aspect such as publishing or writing. They try to have someone on the panel with knowledge of writing and of illustrating, and there is a requirement that if they feel they are not qualified as a team to judge a particular book they must ask for outside assistance from someone with suitable expertise. For example, if there is not a Maori speaker on the panel they must seek qualified help for any books with Maori text. The judging system is constantly under review to make sure that the children's award system is relevant to the book industry and to New Zealand children but Barr states that the judging criteria have remained quite stable over the eight years of his involvement because of the care taken in establishing these criteria in the first place. Barr says there was widespread consultation with organisations throughout the book world and that international awards were originally studied for criteria guidelines. (Booknotes, 1997,4)

Determining children's preferences

One of the most obvious effects of book awards is their effect on subsequent sales of the book and sales of shortlisted titles for the AIM Awards and New Zealand Post Awards have been closely monitored in recent years. These awards are jointly administered by the sponsor, Booksellers New Zealand and Creative New Zealand and obviously the impact of book awards on sales is of particular interest to booksellers. AIM's sponsorship of the awards has meant that there has been extensive publicity

including free catalogues sent directly to schools and available to the public through booksellers and libraries. AIM Children's Book Week has given children's books a much higher profile and there is no doubt that this has resulted in increased sales. In 1991 Graham Beattie, then managing director of Ashton Scholastic was quoted as saying that all three of their shortlisted books had been reprinted in anticipation of expected demand (McNaughton 1991, 24). Diane Hebley reports that *Schmitzel von Krumm's Basketwork* by Lynley Dodd increased its sales by 700% for a couple of months when it was shortlisted in 1994 (Hebley 1997, 13).

However it seems unlikely that our Library Association awards have had any effect on sales except where the same book has received both awards, as happened in 1987 for the picture books and in 1988 and 1990 for the children's novel. In the United States "the Newbery medal and its picture book counterpart, the Caldecott, are widely acknowledged as the most influential prizes in virtually every respect: publishers find that they sell far more books and librarians find that they generate far more requests than any other award." (Meeker 1989, 32). In contrast, Hebley, when discussing the importance of sponsorship to New Zealand children's literature, comments on the Esther Glen and Russell Clark Medals "which came trailing prestige and valuable encouragement for the recipients but no money and no general publicity" (Hebley 1997, 12). Wayne Mills also comments that the NZLA awards have prestige rather than money because of their lack of commercial sponsorship (Mills 1993, 15). This has been a matter for concern over the years- In 1984 The Auckland Branch of the library association made recommendations on how the awards might be better

promoted and presumably the stickers advertised in *Library Life* in 1985 for supply to booksellers, to promote the award winners to the book-buying public, are a result of these recommendations (*Library Life* 1985,7). In 1986 a teddy bear mobile designed by Gwenda Turner and featuring information about the Esther Glen and Russell Clark awards was sent to all public and school libraries which were NZLA members. (*Library Life* 1986,5). Whether the stickers were used and succeeded in raising public awareness of the NZLA awards is not possible to tell more than ten years later but I have yet to find a book on the library shelves bearing one of these stickers. Stickers announcing that the title is by a New Zealand author or is an AIM finalist can still be found on some books from the same period which suggests that the NZLA stickers were not widely used.

One way of measuring children's opinion of award winning books would be their performance on Scholastic's Book Clubs which have now been operating in New Zealand schools for over thirty years. While not all award winning books would have been offered, a number would have made their appearance in paperback because their inclusion in a Book Club offer justified the print run. However there is no Book Club sales information available for the 1980s and Oxford, who published many of the award winners and shortlisted titles during this decade are also unable to provide sales information. Booksellers New Zealand, although they now monitor sales of shortlisted titles, did not record this information for the first years of the AIM Awards which are under consideration here. As an employee of Ashton Scholastic who was responsible for compiling lists of best sellers for each Book Club offer until 1984, and relying on

memory, those books which were regarded as "good" children's books were very rarely best-selling titles unless there was a media tie-in, such as the Newbery Award winner *Mrs Frisby and the Rats of NIMH* being offered in conjunction with the release of the film. The best sellers were often non-fiction titles on topics such as dinosaurs and sharks, books of jokes and riddles, or practical titles such as *The Lettering Book*.

As it is not possible to get an accurate picture of a book's performance from a sales point of view I have taken library readership as a measure of popularity and have looked at the records of books held by North Shore Libraries. The North Shore has six public libraries which hold multiple copies of all New Zealand award winning and shortlisted titles for the period under consideration. Their computer records date back to 1988 which means that books published between 1981 and 1988 have records covering the same period of time. The performance of books published for the last three or four years of the study is based on a progressively shorter period of time. To compensate for this the readership figure for books from 1989 onwards has been averaged by the number of years for which data exists and then multiplied by 11, as there is 11 years of data, from 1988 to 1998, for the earlier publications.

Another factor to be considered was the varying numbers of copies of each book. For example there are 25 copies each of Tessa Duder's *Alex* and *Alex in Winter*, 30 copies of *Alessandra: Alex in Rome* and 15 copies each of the books in Maurice Gee's *Halfmen of O* trilogy. However there were 6 only of a number of other books- one for each branch and in some cases fewer than 6. To allow for this the highest six borrowing figures were totalled and it was this figure which was averaged for the books published after 1988. If there were fewer than six titles held the available figures

were adjusted to give the equivalent of six copies e.g. borrowing figures for three books were multiplied by two.

Adding together the borrowing figures for all copies of each book and ranking them gave a list with the top ten titles heavily dominated by Duder's first three Alex titles, *Jellybean*, and Gee's trilogy in places 1-7, but with Margaret Mahy's *Blood and Thunder Adventure on Hurricane Peak*, Sherryl Jordan's *Wednesday Wizard* and Joy Cowley's *Bow Down Shadrach* in places 8-10.

Adjusting the figures to allow for the variation in numbers of copies produced a very similar list, seven out of ten of the same titles with Duder still in first place with *Jellybean* instead of *Alex* and featuring the same five authors even where titles changed. Mahy was still number eight with *The Haunting* and Cowley's *The Silent One*, the first Children's Book of the Year was in tenth place.

However, compensating the figures for the more recently published titles allowed *The Wednesday Wizard*, already in the top ten for total readership, despite being the most recently published, and with fewer copies available than the Duder and Gee titles, to take first place. The top ten titles still include the same five authors- Cowley, Duder, Gee, Jordan and Mahy, but there are now three Jordan titles. With the exception of William Taylor's *Agnes the Sheep*, in place eleven, and Gaelyn Gordon's *Several Things are Alive and Well and Living in Alfred Brown's Head* (thirteenth), these authors account for the first nineteen most read titles.

1992 seems to have been a good year for New Zealand children's books as four out of the first five titles on the list were 1992 contenders for AIM and two for the Esther Glen award. It is interesting to note that the two Jordan titles, which were shortlisted, outrank *Bow Down Shadrach*, the Aim Children's Book of the Year for 1992.

The same procedure was followed for picture books but these seemed to have a higher mortality rate than the novels when it came to being lost or withdrawn. In the cases where it was not possible to obtain data for six copies of the book which had all been in the library for the same number of years it was necessary to combine figures from more than six copies. This was the case with *Hairy Maclary from Donaldson's Dairy* by Lynley Dodd, where only five copies were already in the library in 1988 and two of these were either lost or withdrawn. Ten copies were purchased in 1996 and another ten were added at various dates either earlier or later than this so the final total was derived from figures for nine different copies. A similar process was followed for *A Lion in the Night* by Pamela Allen and for several other picture books. Dodd and Allen occupy nine out of the ten top places so it seems unlikely that compensatory measures taken for some titles will make a major difference to the overall findings.

Another factor which affected the picture books was their placement in the library according to the Dewey Classification system which meant that any traditional folk tales, myths, poems, alphabet books or books dealing with non-fiction subjects were not found in the same place as the other picture books. The difference this could make was clearly illustrated by *The Magpies*, a poem by Dennis Glover in picture book format, illustrated by Dick Frizzell. This book won the Russell Clark Medal in 1988

and one copy can be found in the picture book section the other three in poetry in different branches. The picture book has been borrowed 145 times, the others fewer than 40 times each over the same time. Using these figures and adjusting them to give the equivalent of six copies gives *The Magpies* a fairly low ranking but if all the copies had been classified as picture books it would probably be considerably higher.

Tangaroa's Gift, *One Lonely Kakapo* and *The Legend of the Seven Whales of Ngai Tahu Matawhaiti* are all classified as legends and have not been extensively borrowed but all sold as well as the picture books when offered by Lucky Book Club in the early 1990s. The information I have is simply a rounded sales total for Lucky Book Club sales between 1990 and 1993. Factors such as price compared with other books on the same offer would affect sales but there is a significant difference in the sales figures of the aforementioned titles compared with sales for award winning picture books in the same period. The sales for titles classified as legends are: *Tangaroa's Gift*- 1400, *One Lonely Kakapo*- 2,500, *Legend of the Seven Whales*...-1500 .

Sales for picture books over the same period are: *Annie and Moon*- 630, *Baby Floats*- 500, *Daniel's Dinosaurs*- 8,500, *David's Dad*- 700, *Grandpa's Slippers*- 2000, *My Aunt Mary*...-1000, *My Cat Maisie*- 900, *Slinky Malinki*- 600.

These books were not all on offer at the same time but there is sufficient difference in the sales figures for legends, which sold more than all except two of the picture books, compared with their rank according to borrowing figures to indicate that their Dewey classification has affected their accessibility to children.

Gavin Bishop had five titles shortlisted between 1982 and 1992, two of them winning awards in 1982 and 1983 but, as *Mr Fox* and *Chicken Licken* are classified as folktales, *A Apple Pie* as an alphabet book and *Katarina* as a biography, *Mrs McGinty* and *the Bizarre Plant* is the only one to be found on the picture book shelves.

Which genres are the most popular?

The children's novels have been divided into four main categories: Fantasy/Science Fiction, Historical, Realism- everyday life, and Social Issues. These last two could perhaps be considered as different aspects of the same genre and combined in the same way as Fantasy and Science Fiction but as there are a significant number which have problems in relationships as their main focus they have been separately categorised. The largest number, considering both shortlisted and award winning books, is Fantasy (nineteen titles) with a small number classifiable as Science Fiction (five titles) and the second largest category is Realism- books dealing with everyday life (thirteen titles). Four of these also fit into the category of Social Issues as well as the seven titles which belong best in this category. Some of the Mahy titles listed as fantasy could also be said to deal with social problems as their central characters are dealing with the trauma of divorced parents (*The Changeover*) or the loss of both parents and the adjustment to living with relatives (*Dangerous Spaces*).

The winning books for the Government Printer and AIM awards are spread fairly evenly over the different genres. There are three fantasies- *The Silent One*, 1982, *The Halfmen of O*, 1983, and *Rocco*, 1991, two science fiction titles- *Visitors*, 1985, and *The Keeper*, 1987, two historical novels- *Jacky Nobody*, 1983, and *The Guardian of*

the Land, 1986, and three realistic novels. The other everyday life titles are *Alex*, 1988, *Alex in Winter*, 1990, and *Bow Down Shadrach*, 1992.

The Esther Glen Medal has gone to three fantasies- Mahy's two Carnegie Medal winners, *The Haunting*, 1983, and *The Changeover*, 1985 and Gee's *The Motherstone*, 1986. Jack Lazenby's *Mangrove Summer*, 1989, is historical in its portrayal of life in New Zealand in World War II but also fits the realism category. The other titles all portray everyday life in various parts of New Zealand- *The Year of the Yelvertons*, 1982, *Alex*, *Alex in Winter* and *Bow Down Shadrach*, 1992, with *Elephant Rock*, 1984, in the Social Problems Category as it portrays a child dealing with the imminent loss of her mother. The second Alex title also crosses over into this category as Alex comes to terms with the death of her boyfriend.

The ranking of titles in order of popularity shows that the least popular category is Historical with *Jacky Nobody*, Ann de Roo's portrayal of life in Northland, when Hone Heke chopped down the flagstaff, almost at the bottom of the list. Apart from *The Year of the Yelvertons*, a pleasant but unremarkable story of life on a farm at the bottom of the South Island, the five least read titles are historical. At the other end of the list the top ten places are almost equally divided between fantasy and reality.

There was one collection of short stories shortlisted for the Esther Glen in 1989- Mahy's *Door in the Air*, which would be classed as fantasy but there were no copies of this held in North Shore libraries so it has not been included in the ranked titles.

Looking at the major equivalent overseas awards- the Carnegie Medal, the Newbery Medal and the Australian Children's Book of the Year for Older Readers, for the same eleven year period, the situation is not as clear cut either in terms of author popularity or most read categories.

Mahy's two Carnegie Medals account for two of the top ten titles (out of thirty books) after John Marsden's *So Much To Tell You* and are in the first twenty overall.

Apart from the top four titles already mentioned the most popular overseas books were *Goggle Eyes*, Anne Fine (Carnegie 1989), *Ramona Quimby Age 8*, Beverley Cleary (Newbery Honor Book 1982), *Dear Nobody*, Berlie Doherty (Carnegie 1991), *Storm*, Kevin Crossley, (Carnegie 1985), *Dear Mr Henshaw*, Beverly Cleary (Newbery 1984), *Dacey's Song*, Cynthia Voight (Newbery 1983), and *Came Back to Show You I Could Fly*, Robin Klein (Australian 1990). With the exception of *Storm* and *Ramona...* all these books deal with stressed family relationships, several of them depicting children coping with loss of a parent through death or divorce.

Berlie Doherty and Anne Fine each won two Carnegie Medals during this time. Fine's books both give a humorous slant to life for children in single parent families but Doherty's *Granny Was a Buffer Girl* (Carnegie 1986), has an historical aspect to it as well as dealing with a number of social problems including the death of a sibling. Whether or not its historical content has influenced its readership, it has not been popular, with a very similar readership to Orwin's *Guardian of the Land* (AIM 1986). There are two collections of poetry and one non-fiction title in the Newbery winners from 1982-92 but North Shore Libraries hold no stock of Nancy Willard's poetry- A

Visit to William Blake's Inn (Newbery 1982) or Russell Freedman's *Lincoln: A Photobiography* (Newbery 1988) except in their awards collection. In each case one of the Newbery Honor Books for the same year has been substituted for the unavailable award winning title. The poetry title that is available for borrowing- Paul Fleischman's *Joyful Noise: Poems for Two Voices* (Newbery 1989) ranks in the bottom five of all titles surveyed. Geraldine McCaughrean's *A Pack of Lies* (Carnegie 1988) is a collection of short stories presented in the framework of a novel. It has not been popular but there are no other story collections so it is not possible to draw any conclusions from this. It is still in print so must have sold better than its popularity in the library indicates.

The lower popularity of titles classified as non-fiction in the Russell Clark and Picture Book of the Year awards has already been discussed. The ten lowest ranked titles and sixteen out of the lowest twenty picture book titles all have a non-fiction Dewey classification. These include alphabet books, counting books, folk tales, legends, poems, and two science titles both illustrated by Chris Gaskin - *A Walk to the Beach* and *Story of the Kakapo*. Gaskin's Russell Clark winner *Joseph's Boat* has considerably more text than most picture books and is to be found shelved with junior fiction rather than picture books, and *Escape from Zarcay*, a science-fiction story is classified as a young adult picture book. All these factors make it more difficult to judge whether these books are really less popular or simply less accessible.

Overall the picture books are less easily categorised than the children's novels but Lynley Dodd and Pamela Allen emerge as firm favourites with their books occupying

ten out of the first eleven places. *Daniel's Dinosaurs* illustrated by Martin Baynton was in second place. Books about dinosaurs are always in demand and the title may explain its popularity. Allen's *I Wish I Had a Pirate Suit*, shortlisted for both New Zealand awards and the Australian Children's Picture Book of the Year award in 1990, was the favourite title, and Dodd's ever popular character Hairy Maclary took places four to six. Dodd is also in places eight and nine with *The Smallest Turtle*, (published in 1982 and included for comparison only as it was not an official shortlisted title) and *Wake Up Bear*, 1987. These titles obviously sell well as they are both still in print along with all the Hairy Maclary titles whereas *The Apple Tree*, 1982, another title included for comparison, and about halfway down the list for library borrowing is now out of print.

Overseas titles fare the same as our own award winners in that books with a non-fiction classification are found near the bottom of the list. Errol le Cain's illustrations of *Hiawatha's Childhood* (Kate Greenaway, 1984) had the lowest readership of all illustrated titles surveyed but other overseas award winners with low readership included Marcia Brown's *Shadow* (Caldecott, 1983) classified as an African folktale, *Glorious Flight: Across the Channel with Louis Bleriot*, (Caldecott, 1984), *Lon Po Po: A Red Riding Hood Story from China*, (Caldecott, 1990), *Sir Gawain and the Loathly Lady*, (Kate Greenaway, 1985), and *War Boy*, (Kate Greenaway, 1989) Michael Foreman's biographical account of life in Britain during the World War II.

Whether a book has a rhyming text or prose does not appear to be a major factor in determining popularity as, looking at the ten most popular titles, *I Wish I had a Pirate Suit* is rhymed but the rest of Allen's texts are not, the Hairy Maclary titles all rhyme but the other two Dodd titles in the first ten are in prose. Other books with a rhyming text- *One Lonely Kakapo*, *A is for Albatross* and *ABC Letters from New Zealand* are near the bottom of the list but are probably affected by their non-fiction classification.

Year by Year.

Although some of the information in this section can be seen in Appendix ii it is repeated here along with contemporary reviews or judges comments and where the popularity of each book can be compared directly with other books of the same year.

Those books which have been included for the years where no officially shortlisted titles have been identified are discussed under the heading Also Published.

1982

Esther Glen Award: Kathleen O'Brien, *The Year of the Yelvertons*.

This title was said by the judges to exemplify many of the features the Association wanted to encourage through the award and it was praised for its high quality writing, pleasing format and the way the text and illustrations complemented each other.

Rank: 48. Out of print.

For a comparison with contemporary titles see under Storybook of the Year.

Russell Clark Award. Gavin Bishop, *Mrs McGinty and the Bizarre Plant*. was describes as being full of the kind of detail which interested children. It was praised for

its design with the storyline and illustrations forming a harmonious whole. Rank: 38.

Out of print.

The Kuia and the Spider was commended- see below.

Also published in 1981. (Surveyed in lieu of officially shortlisted titles). Kingi Ihaka, illustrations Dick Frizzell. *Pukeko in a Ponga Tree*. Mills cites this in a list of titles which have been bestsellers for their publishers and it has obviously survived the test of time as it is still available. Rank:56. In print.

Diane and Gary Hebley, *A is for Albatross*. Rank:54. Out of print.

Children's Book of the Year: Joy Cowley, *The Silent One*. A review at this time described it as a strong adventure story, intricately plotted and beautifully written (White, 1984). Cowley herself describes it as multi-layered- not only but also a children's book which demonstrates that man, in the making of myth, can come "within touching distance of that ultimate reality which is often called God." (CLA 1986, 53). Rank:20. In print.

Also published: Maurice Gee, *World Around the Corner*. Rank:12. Out of print.

William Taylor, *Pack Up, Pick Up and Off*. Rank: 55. Out of print.

The judges were Betty Gilderdale of the Children's Literature Association,(Auckland), Janet Allen, Library Association,(Napier) and Mary Hutton, bookseller (Wellington). No judges comments are available but Gilderdale remembers that *The Silent One* stood out as the obvious winner amongst the story books. There were twenty seven nominations for the two categories. (Children's Literature Association , 1982).

Picture Story Book of the Year:

Patricia Grace, illustrations Robyn Kahukiwa. *The Kuia and the Spider*.

Printed in both English and Maori but only the English version was included in this survey. There are no judges comments available but a review commented on the way the illustrations provide ample material for discussion by storyteller and audience, and the rhythmic nature of the text. (Dewes, Hohepa, 1984) Rank: 28. In Print.

Shortlist: *Mrs McGinty*... See Russell Clark Award above.

George Griffiths, illustrations Annie Baird, *ABC Letters from Dunedin*. Two copies only held by North Shore libraries which possibly indicates an initial lack of popularity. It was the least popular of all the alphabet books surveyed. Rank: 57. Out of print.

1983

Esther Glen Award: Margaret Mahy, *The Haunting*.

As previously discussed Dr Noeline Alcorn was one of the judges for 1983-85, along with two from the Library Association, and Margaret Mahy's *The Haunting* was the uncontested winner. White (1995) describes it as a totally convincing ghost story combined with a psychological thriller. Rank 16=. In print.

Russell Clark Award: Not presented in 1983.

Children's Book of the Year: Maurice Gee, *The Halfmen of O*. This was one of the few children's books to feature on the weekly bestsellers list compiled by Whitcoulls and G.H. Bennett, in the monthly *New Zealand Bookseller and Publisher* (June, 1982). In 1998 it was still the most popular New Zealand children's book, in twenty-first

place on the *Kiwi Kids Top100*, compiled by Whitcoulls as the result of a nation-wide survey. Rank:6. In print.

Runner Up: Tessa Duder, *Night Race to Kawaii*. Rank:10. In print.

Also published: Beverley Dunlop, *Dolphin Boy*. Rank: 18=. Out of print.

Jo Noble represented the CLA on the judges panel for the Government Printer Awards but I have been unable to find out who the others were. There are no judges comments available for this year.

Picture Story Book of the Year: Gavin Bishop, *Mr Fox*. Rank:39. Out of print.

This book was the Grand Prix winner of the 1984 Noma Concours in Japan.

Also Published: Joy Cowley, illustrations Rodney McCrae. *The Terrible Taniwha of Timberditch*. Rank: 35. Out of print.

Lynley Dodd, *The Smallest Turtle*. Rank: 8. In print.

Lynley Dodd, *The Apple Tree*. Rank: 26. Out of print.

Bob Kerr and Stephen Ballantyne, *Terry and the Gunrunners*. This is a comic book which was later televised and featured on the *NZ Bookseller and Publisher* Bestsellers List in May 1982. Rank: 16. Out of print.

Lyn Kriegler, *Legend of the Kiwi*. Rank: 43. In print.

1984

Esther Glen Award: Caroline Macdonald, *Elephant Rock*. This was reviewed as a moving and memorable study of grief and loss, Macdonald being described as a young writer of some promise not necessarily for children (White, 1984).

Rank: 37. Out of print.

Russell Clark Award: Gwenda Turner, *The Tree Witches*. This story shows the importance of make-believe to children and the tree house depicted has been described as a symbol of a blissful childhood (Fitzgibbon 1993, 151). There are only two copies available to North Shore children for borrowing, one copy having been withdrawn for the Awards Collection. Rank: 29. Out of print.

Commended: *Hairy Maclary from Donaldson's Dairy*. See below.

Children's Book of the Year: Ann de Roo, *Jacky Nobody*. Judges comments were that it was excellently constructed, with convincing characterisation, pace, dramatic interest and humour. It was suggested that it would read aloud so well that children would be motivated to continue on their own. Rank: 50. Out of print.

Shortlist: Eve Sutton, *Surgeon's Boy*. Translated into Danish and German as well as being sold to the U.K. (Mallinson, 1997). Rank: 47. Out of print.

Elephant Rock- See Esther Glen.

The judges were Judy Kestra (CLA, Auckland), Bruce Morris (bookseller, Wellington) and Nancy Hill. Overall they found a "vast chasm between the best and the rest" of thirteen books submitted. (CLA, 1984) They commented on the high number of books set in the past, almost half of the books entered.

Picture story Book of the Year:

Lynley Dodd, *Hairy Maclary from Donaldson's Dairy*. There were only five entries, two of which were considered of a high enough standard to be considered. The judges commented on the recognisably New Zealand character of the background in *Hairy Maclary...*, the cheerful repetitive text and the high standard of production.

Rank: 18=. In print.

Shortlist: Christine Ross, illustrations Davis Armitage, *Kimi and the Watermelon*. A review commented on how this story highlights various aspects of Maori life particularly relationships in the Maori concept of family (Dewes 1984,101).

Rank: 36. In print.

1985

Esther Glen Award: Margaret Mahy, *The Changeover*. Sub-titled as a supernatural romance. White(1985) feels that it doesn't carry the same conviction as *The Haunting*, partly because teen-age novels as a genre are not well established. The judges' comment that "the story is very original, the changes from realistic family life to the strange world of the supernatural are cleverly executed, and the interesting age range of characters brilliantly developed." (*Library Life* 1985,6). Rank: 21. In print.

Russell Clark Award: Joy Cowley, illustrations Robyn Belton. *The Duck in the Gun*. The judges comments were that the size and layout of the book combined with text and illustration to provide a satisfying totality (*Library Life* 1985,7).

Rank:33.Out of print.

Children's Book of the Year: Caroline Macdonald, *Visitors*. Rank: 31. Out of print.

Shortlist: Maurice Gee, *Priests of Ferris*. Rank: 15. In print.

Joanna Orwin, *Ihaka and the Prophecy*. The least read of all novels surveyed.

Rank: 51. In print.

There are no judges comments available for this year but Dorothy Neal White reviewed Gee and Orwin's titles describing *Priests of Ferris* as a study in allegiance which makes compulsive reading. She felt that "not only children but many adults will find Orwin's narrative satisfying in its portrayal of a prehistoric community unified in a complex undertaking." (White 1984,70).

Picture Story Book of the Year: Ron Bacon, illustrations Robert Jahnke, *Fish of our Fathers*. According to Mills (1993) this was a bestseller for Waiatarua. Being a legend it is classified in the library as non-fiction. Rank: 55. In print.

Shortlist: Gavin Bishop, *Chicken Licken*.

White praises the way the classic tale is transposed to New Zealand "with the Southern Alps in the background as Rhine or North Italian landscapes are glimpsed in the background of sixteenth century portraits," and describes Bishop as one of our most witty and stylish children's illustrators. Whether or not children appreciate aspects of his wit such as parallels with European art, and whether this makes his work any more appealing in an area which is crowded with different interpretations of the same folk tales is doubtful. Rank: 40. Out of print.

1986

Esther Glen Award: Maurice Gee, *The Motherstone*. Judges' description- extremely well-written with all the elements necessary in a thriller. Rank:8. In print.

Russell Clark Award: Pamela Allen *A Lion in the Night*. Judges' description- "A joyful, unpretentious romp, that on analysis reveals a careful planning and design of illustrations executed with imaginative skill."(*Library Life* 1986,1).

Rank: 27. Out of print.

Children's Book of the Year: Joanna Orwin, *Guardian of the Land*.

The judges found this to be to be one of the best New Zealand time slip books yet written, with finely drawn characters and a story which flows easily and naturally. It would read aloud well and gives an excellent insight into periods of history which are not particularly well documented for children. (CLA 1986,28). Rank: 45. In print.

Shortlist: Tessa Duder, *Jellybean*. Rank: 3. In print.

Picture Story Book of the Year: Lynley Dodd, *Scattercat*. The judges commented on the superb language and rhythm of the text, and the lively illustrations.

Rank: 21. In print.

Shortlist: Joan de Hamel, illustrations Christine Ross. *Hemi's Pet*. Hebley describes this as a well-shaped story and comments on the warmth of the relationship between Hemi and Rata but is uneasy about the animal connotation implied by putting Rata on the same level as the animals in the pet show. Rank: 24. In print.

Gwenda Turner, *New Zealand A B C*. Rank: 34. Out of print.

1987

Esther Glen Award: Not presented in 1987.

Russell Clark Award: Robyn Kahukiwa, *Taniwha*. Rank: 31. In print.

Shortlist: Philip Temple, illustrations Chris Gaskin. *Legend of the Kea*.

Alan Gilderdale who was the artist on the judges panel this year recalls that he felt *Legend of the Kea* was the better book artistically speaking but that his judgment was overridden by the NZLA judges who were anxious that the award should go to a Maori book. Rank: 50. Out of print.

Storybook of the Year: Barry Faville, *The Keeper*. Rank: 42. Out of print.

Shortlist: Margaret Beames, *The Parkhurst Boys*. Rank: 49. Out of print.

William Taylor, *Shooting Though*. Rank: 43. Out of print.

The Children's Literature Association Yearbook reports that there were ten storybooks and seventeen picture books entered for the Government Printer awards this year. The judges report commented that authors and illustrators are turning out "well-made, enticing and readable stories and picture books specifically (yet not exclusively) designed for our own young people." (CLA 1987,49) While they felt that the high points of achievement were comparable with the world's best it was noted that some writers (unidentified) did not give children the "originality, integrity, good taste and fine writing" that they deserve. (Ibid) In fact the low readership of the 1987 books tends to vindicate the Library Association's decision not to award the Esther Glen this year. However two of these books have sold overseas *Parkhurst Boys* having been translated into Danish, and *The Keeper* into Danish and Dutch.

Picture Story Book of the Year: Robyn Kahukiwa, *Taniwha*. See Russell Clark.

Shortlist: Lynley Dodd, *Wake Up Bear*. Rank: 9. In print.

Glenda Turner, *New Zealand 1 2 3*. Rank: 41. Out of print.

1988

Esther Glen Award: Tessa Duder, *Alex*. This has been Penguin New Zealand's biggest selling children's book of all time (Mills 1993,19). It has sold in the U. S. and South Africa as well as being translated into Spanish and Swedish. Rank: 9. In print.

Runner Up: Steve Dickinson, *City Night*. This not on the same level as the other books considered for this award.

Rank: 38. In print.

Shortlist: Margaret Mahy, *Memory*. Winner of the Observer Teenage Fiction Award,1987, and Highly Commended for the Carnegie Medal, 1987. Rank: 27.

Renee, *Finding Ruth*. Rank: 46. Out of print.

William Taylor, *Possum Perkins*. Rank: 24. In print.

City Night and *Possum Perkins* are both listed by Mills (1993) as titles which have been big sellers for their publishers but it is difficult to see what the judges could see in *City Night* to place it above *Memory*. As distinguished writing is supposed to be the main criterion for the Esther Glen, *Memory* stands out amongst the finalists, even against the ever popular *Alex*.

Russell Clark Award: Dennis Glover, illustrated by Dick Frizzell. The split page format was thought to be the most appropriate way of generating the action implicit in the poem (Library Life 1988,1). Rank: 44. Out of print.

Shortlist: Gavin Bishop, *A Apple Pie*. Rank: 51. Out of print.

Tui Simpson, illustrator Clare Bowes, *Captain Clancy the Flying Clothesline*.

Rank: 25. Out of print.

Lynley Dodd, *Hairy Maclary's Caterwaul Caper*. Rank: 18=. In print.

Pamela Allen, *Mr McGee*. Rank: 7. Out of print.

Allan Trussell-Cullen, illustrated Kelvin Hawley. *The Taniwha's Afternoon Snooze*

Rank: 30. Out of print.

Jenny Hessel, illustrated Mandy Williams, *What's Wrong with Bottoms?* A sensitively written book on the subject of child abuse. Rank: 52. Out of print.

Children's Book of the Year: Tessa Duder, *Alex*. See Esther Glen.

The Government Printer judges conceded that *Alex* was by far the best of the shortlist, commenting that an award winning book must not only be well written but well-liked by the audience it is intended for.

Shortlist: Barry Faville, *The Return*. Translated into Dutch. Rank: 41. Out of print.

Joanna Orwin, *Watcher in the Forest*. Rank: 44. Out of print.

Picture Story Book of the Year:

Lynley Dodd, *Hairy Maclary's Caterwaul Caper*.

This award was the third for Dodd and Hairy Maclary. One judge's comment was that she had been keen to find another new picture book to highlight and promote, given that the Hairy Maclary titles had already achieved international success but had to concede that it had all the ingredients of a successful picture book (CLA 1988,52). See Russell Clark.

Shortlist: Caroline Macdonald, illustrated Chris Gaskin, *Joseph's Boat*. Rank: 37.

Out of print.

What's Wrong with Bottoms- See Russell Clark.

1989

Esther Glen Award: Jack Lasenby, *The Mangrove Summer*. This is one of the few books telling of childhood in New Zealand in World War Two.

Rank: 23=. Out of print.

Shortlist: Caroline Macdonald, *Lake at the End of the World*. Shortlisted for the Australian Book of the Year for Older Readers Award, 1989, runner up for the Guardian Award and winner of the Alan Marshall Prize for Children's Literature (Victoria), 1989. Rank: 25. Out of print.

Judy Corbalis, *Oskar and the Ice Pick*. Rank: 32. Out of print.

Beverley Dunlop, *Spirits of the Lake*. Rank: 28. Out of print.

Russell Clark Award: Caroline Macdonald, illustrated Chris Gaskin, *Joseph's Boat*.

See shortlist Children's Book of the Year 1988.

Shortlist: Pamela Allen, *Fancy That*. Rank: 10. Out of print.

Miriam Smith, illustrated Lesley Moyes, *Annie and Moon*. Rank: 20. Out of print.

Mere Whaanga-Schollum, *The Seven Whales of Nga Tahu Matawhaiti*.

Rank: 49. In print.

There were no other awards in 1989.

Note: The timing of the two different awards for 1988-1990 affects which year some titles are eligible and there are several instances of books appearing on the AIM and Library Association shortlists in different years over this period.

1990

Esther Glen Award: Tessa Duder, *Alex in Winter*. Rank: 16=. In print.

Shortlist: Margaret Mahy, *The Blood and Thunder Adventure on Hurricane Peak*.

This is the only one of Mahy's rather zany and humorous novels, written for a younger age group than the other Mahy titles mentioned, to be shortlisted for the Esther Glen and it ranks ahead of almost all her other award winning and shortlisted titles. Rank: 14. Out of print.

Barry Faville, *Stanley's Aquarium*. Rank: 40. Out of print.

Russell Clark Award: Chris Gaskin, *A Walk to the Beach*. Like *Joseph's Boat* this is a book for older children and is a factual presentation of plants and wildlife to be found in farmland and bush on the way to the beach. Rank: 53. Out of print.

Shortlist: Pamela Allen, *I wish I Had a Pirate Suit*. A humorously presented story of sibling rivalry and imaginative play. Rank: 1. Out of print.

Louis Johnson, *Dragons N' Things*, illustrated Clare Bowes. This is a collection of stories and poems and is classified as non-fiction. Rank: 58. Out of print.

AIM Book of the Year

This was the first year of the AIM Awards and Michael Gifkins (1990), noted that there were almost sixty entries in the two categories.

The AIM Awards introduced second and third places in each category as well as shortlisted titles.

1. Tessa Duder, *Alex in Winter*. The judges describe this as “an absorbing story of a personal struggle which handles the turbulence of complex psychological conflict in a gripping and believable way” (Dunlop 1990:112). See Esther Glen Award.
2. Maurice Gee, *The Champion*. This is a story of racial prejudice set in a small New Zealand town during the second World War and has not been nearly as popular as Gee’s fantasy titles. Rank: 38. In print.
3. Caroline Macdonald, *Lake at the End of the World*. The judges felt the story worked powerfully at a symbolic level as well as a convincing study of a relationship beginning in suspicion and ending in trust. See 1989 E.G. shortlist.

Shortlist: Jack Lasenby, *The Mangrove Summer*. See E.G. Award 1989.

Phyllis Johnstone, *And Then There Were Nine*. This has been the most popular of all the historical novels. Johnstone’s novels are based on personal reminiscences of family members and tell the story of her own forebears and perhaps this personal touch has made the difference to the appeal of her book. Rank: 33. Out of print.

The judges for the 1990 AIM awards were Margaret Palmer, remedial reading teacher and psychotherapist, Michael Keith, publishing consultant, and Keri Kaa. Their criterion for the Storybook of the Year was the quality of the story telling- “the conviction with which the author conjured up a world with words and drew the reader into it.” (Dunlop 1990, 112). When the finalists were announced the judges made the comment that “we are no longer self-conscious about developing stories about New

Zealanders for New Zealanders and the rest of the world” but Bruce Morris, *Dominion Children's* book reviewer criticised the inclusion of *Lake at the End of the World* and *I Wish I had a Pirate Suit* as they were both originally published in Australia.

AIM Picture Book of the Year:

1. Miriam Smith, *Annie and Moon* illustrated Lesley Moyes, described by the judges as beautifully drawn and succeeding both symbolically and as a simple story, (Dunlop 1990,) See Russell Clark Shortlist 1989.

2. Philip Temple, illustrated Chris Gaskin. *The Story of the Kakapo*. Praised for the integration of text and illustration. Rank: 47. Out of print.

3. Lynley Dodd, *Hairy Maclary's Rumpus at the Vet*. Rank: 6. In print.

Shortlist: Pamela Allen, *I Wish I had a Pirate Suit*. See Russell Clark Shortlist 1990.

Joy Watson, illustrated Wendy Hodder, *Grandpa's Slippers*. This was the least popular of all the picture story books in this survey but was ranked 66 in the *Kiwi Kids Top 100*. Rank: 48. Out of print.

Overall the judges looked at whether the story held its impetus then at whether the illustrations complemented and enhanced the story.

1991

Esther Glen Award: William Taylor, *Agnes the Sheep*. This choice was criticised by Dunlop in the *Listener* (1991), as being fun reading but not a top Taylor book. It is clear from its readership that children prefer fun to the more serious themes of Taylor's shortlisted titles from previous years. Winner of the 1998 Primo Andersen Award from Italy. Rank: 11. In print.

Shortlist: Ruth Corrin, *Secrets*. This young adult novel on the subject of incest was considered by Dunlop to be the best of the Esther Glen shortlist.

Rank: 22. Out of print.

Diana Noonan, *The Silent People*. Rank: 35=. Out of print.

Russell Clark Award: Pauline Cartwright, illustrated Davis Elliot, *Arthur and the Dragon*. This choice was also criticised by Dunlop who felt that Elliot's illustrations showed potential but lacked the assurance and character of Belton's illustrations for *David's Dad*. See below. Rank: 22. In print.

Shortlist: Jennifer Beck, illustrated Robyn Belton. *David's Dad*. In Dunlop's opinion this was the best of the shortlisted titles. Rank: 13. In print.

Gavin Bishop, *Katarina*. A biographical title suitable for eight or nine plus and found in the non-fiction shelves. Rank: 86. Out of print.

Pauline Cartwright, illustrated Caroline Campbell. *Escape from Zarcay*. A science fiction story for older children. Rank: 46. In print.

Mere Whaanga-Schollum, *Tangaroa's Gift*. The legend of the paua and how it came by its beautiful inner shell. Rank: 32. In print.

AIM Book of the Year:

1. Sherryl Jordan, *Rocco*. A popular fantasy which Dunlop criticised the NZLA for omitting from their shortlist. Rank: 7. In print.
2. Ruth Corrin, *Secrets*. See Esther Glen shortlist.
3. Caroline Macdonald, *Speaking to Miranda*. Rank: 35=. Out of print.

Shortlist:

Alan Bunn, *Water in the Blood*. An outdoor adventure story. Rank: 26. In print.

Gaelyn Gordon, *Several Things are Alive and Well and Living in Alfred Brown's Head*. A science-fiction story with elements of slapstick comedy and a believable picture of sibling rivalry. Rank: 13. Out of print.

The AIM judges for 1991 were Michael Keith, Hirini Melbourne (Waikato University) and Elizabeth Jones (National Library). There were thirty picture books and fourteen story books entered. Michael Keith commented on the lack of entries from Price Milburn, particularly from their Highgate Collection, one of which won the Russell Clark Award.

AIM Picture Book of the Year:

1. Pamela Allen, *My Cat Maisie*. Rank : 11. Out of print.
2. Christine Ross, *Lily and the Present*. This title was republished and won the AIM Award in 1993. Rank: 12. Out of print.
3. Lynley Dodd, *Slinky Malinki*. Rank: 4. In print.

Shortlist: Mary Carmine, illustrated Martin Baynton, *Daniel's Dinosaurs*. Rank: 2. In print.

Mere Whaanga-Schollum, *Tangaroa's Gift*. See Russell Clark Shortlist.

1992

Esther Glen Award: Tessa Duder, *Alessandra: Alex in Rome*. Rank: 18=. In print.

Shortlist: Paula Boock, *Out Walked Mel*. This title also won a new AIM category of Best First Book. Rank: 30. Out of print.

Sherryl Jordan, *The Juniper Game*. Rank: 2. In print.

Sherryl Jordan, *The Wednesday Wizard*. Rank: 1. In print.

The Esther Glen judging panel was convened by Glenda Fulton (National Library). Comment was made that the Esther Glen shortlist was bound to be controversial in its omission of some titles (du Fresne 1992), but these titles are not named.

Russell Clark Award: Sandra Morris, *One Lonely Kakapo*. Rank: 42. Out of print.

Shortlist: Martin Baynton, *Baby Floats*. Rank: 23. In print.

Lynley Dodd, *Hairy Maclary's Showbusiness*. Rank: 3. In print.

Peti Nohotima, illustrated Elspeth Williamson, *Parera Parera*. Rank: 45. In print.

The judges panel was convened by Jan Bierman (Auckland College of Education Library), and considered the illustrator's interpretation of the author's mood and intention, originality and appeal to New Zealand children (du Fresne 1992).

AIM Book of the Year:

1. Joy Cowley, *Bow Down Shadrach*. Rank: 4. In print.
2. Sherryl Jordan, *The Juniper Game*. See E. G. Shortlist.
3. Tessa Duder, *Alessandra: Alex in Rome*. See E.G. Award.

Special Mention: Margaret Mahy, *Dangerous Spaces*. Rank: 5. In print.

Shortlist: Gaelyn Gordon, *Prudence M. Muggeridge Damp Rat*. Rank:34.Out of print.

Sherryl Jordan, *The Wednesday Wizard*. See Esther Glen.

The judges were Elizabeth Jones (National Library), Jack Shallcrass (educationalist) and Hepora Young (writer and editor). There was a record number of entries this year with double the 1991 number for the Book of the Year category. The judges were looking for qualities that contribute to a lasting reading experience and that will enrich and extend young readers (du Fresne 1992, 52). Jordan's shortlisted titles are written for different age groups, *Wednesday Wizard* appealing to eight to eleven year olds and *Juniper Game* more suitable for eleven and up and it seems likely that Jordan would have collected at least one more award had the new AIM categories of AIM Junior Fiction and AIM Senior Fiction been introduced one year earlier.

AIM Picture Book of the Year:

1. Lynley Dodd, *Hairy Maclary's Showbusiness*. Rank:3. In print.
 2. Roger Hall, illustrated Trevor Pye, *My Aunt Mary Went Shopping*. Rank: 17.
- In print.

1. Lynley Dodd, *Hairy Maclary's Showbusiness*. Rank:3. In print.
2. Roger Hall, illustrated Trevor Pye, *My Aunt Mary Went Shopping*. Rank: 17.
In print.
3. John Parker, illustrated Penny Newman, *The One That Got Away*. Rank: 15.
In print.

Shortlist:

Margaret Albert, illustrated Judy Lambert, *Gone Fishing*. Rank:14. Out of print.

In the Picture Book category the judges found fewer entries that captured the imagination and left a lasting impression compared with 1991 and they commented on a lack of integration between text and illustrations in many cases.

Overview

It is difficult to say whether the preponderance of 1992 titles at the top of the novels list (four out of the top five) is affected by publicity for the AIM awards creating an initial demand for new books. This must have had some influence on the borrowing figures for all the books acquired after 1988 whereas books published between 1981 and 1986 had already been available for varying lengths of time when the library database was computerised. There is no way of telling how much variation there is over several years of borrowing as the only information available is the acquisition date, the most recent date of issue and the number of times each copy has been issued. This being so, those figures up until 1986 can be taken as an accurate representation of a book's long term popularity and anything after this has possibly been skewed by the initial popularity of new books, particularly if they received

intensive publicity. As there are other 1992 titles well down the list and several titles from the early 1980s near the top of the list it seems unlikely that the initial high demand would make a major difference to the position of any given book. As was explained, in the section on determining children's preferences, *Bow Down Shadrach* and *Wednesday Wizard* were in the top ten titles using the actual figure for seven years borrowing and moved higher when the figures were adjusted to the equivalent of eleven years data. If it were possible to calculate how to adjust the figures to allow for initial popularity it is unlikely that these books would move out of the top ten titles, unless the adjustment was more than the equivalent of three years of borrowing.

Are our judges choosing the books which children like? In the case of the story books or novels it can be seen in Appendix ii that the first three titles on the list (*Wednesday Wizard*, *Juniper Game* and *Jellybean*) are shortlisted rather than award winning titles but five out of the first ten titles are award winners. As *Alex* won both awards this increases to six awards out of ten titles, two Library Association awards and four sponsored- AIM or Government Printer. There are fourteen winners in the first twenty-five New Zealand titles, almost seventy-five percent of the award winners surveyed. However, looking at the picture books, there is only one award winner in the first ten titles, and seven in the first twenty-five (New Zealand titles only). Ten of the picture book awards are found between places twenty-six to forty-two indicating that adults are better at judging what makes a good children's novel than they are at choosing picture books which appeal to young children. The non-fiction classification

of some books does not appear to be a major factor here as only two of this group of ten picture book awards come into this category.

There were three occasions, (1984,5 and 6) when the Government Printer Award for Storybook of the Year went to a book which has proved less popular than one or more shortlisted titles. The most notable was 1986 when *Guardian of the Land* was the winner but the two shortlisted titles, *Jellybean* and *Motherstone* are both in the top ten titles for popularity. The 1992 AIM Awards have already been discussed, when there were a number of strong contenders which have almost all ranked highly but *Wednesday Wizard*, shortlisted but not placed in the first three, has proved most popular. There are fewer shortlists available for the Esther Glen but for the years that shortlists were announced the winning title has been the most popular except for 1992.

Conclusion

Perhaps it was predictable that the answer to whether our award winning books are also our best loved books is "only some of the time". There has been a huge expansion in New Zealand publishing for children since 1982, in part encouraged by the introduction of sponsored book awards, the Children's Publication Fund, and the Choyse Bursaries for children's writers and later for illustrators. Some of the books published have not met the standards of good children's literature, which is one of the drawbacks of sponsorship pointed out by Hebley (1997) and commented on by the Government Printer judges in 1988- "it is an unfortunate fact of life that some

publishers, in their haste to satisfy the public's demand for New Zealand books,...release material that hardly qualifies for consideration in a contest such as this." (CLA Yearbook 1988, 52) These books are not identified and presumably have not survived the test of time but it is heartening to see a number of award winning or shortlisted books from the early 1980s featuring near the top ten of the list of books in order of borrower frequency. Whether this has anything to do with the books being award winners is difficult to say. The fact that Gee's *World around the Corner*, and Dunlop's *Dolphin Boy* are also in the top twenty and were not considered for awards suggests that it is not a crucial factor. These books are both fantasies as are the majority of the most popular books, thirteen of the first twenty-one New Zealand titles falling into this category. Given the dominance of Cowley, Duder, Gee, Jordan and Mahy at the top of the list it appears that author and genre are important factors. There are no historical books, no titles dealing primarily with social issues and only one science-fiction title in the top twenty-one titles and very little fantasy in the rest of the list. It might be argued that *The Wednesday Wizard* is a historical title because of its medieval background (although most of the action takes place in the twentieth century). However I think it more appropriate to classify it as a 'period' novel to distinguish it from those historical novels such as *Jacky Nobody* and *Surgeon's Boy* which are set firmly in a specified time and place and are based on events which actually happened.

The most popular books apart from the fantasies fall into the Realism category and Duder accounts for five out of seven- all her output for the period covered. In

considering what makes a good children's book universal themes were cited including the desire to achieve. It was also stated that preferred children's books featured an optimistic tone and the complete resolution of the story. Duder's books all feature believable heroines who achieve goals which New Zealand readers can identify with and perhaps *Jellybean* is so popular because her achievement is at school level rather than in national and international swimming as with *Alex*. Hebley, reviewing *Jellybean* in 1985, felt that its appeal was special rather than general because of the musical theme, but as she says "At the level of a school performance [Geraldine's] achievement is credible, moving and triumphant." *Night Race to Kowau* is also described as an intense story of achievement, added interest lying in family relationships frayed by danger and exhaustion (Hebley 1985,65). The children in Cowley's *Bow Down Shadrach* also succeed in saving their old horse from the dogfood factory and demonstrate their power to overcome a decision made by adults. Several of the fantasies also feature this achievement against all odds-Susan in *The Halfmen of O* series succeeds in saving a whole world and undergoes adventures of epic quality, Rocco finally perceives how he can save this world and Laura in *The Changeover* succeeds in saving her little brother's life by magical means where medical science is baffled.

There have been books by Pamela Allen and/or Lynley Dodd in the picture book/illustration awards every year since 1984 and they have generally been the most popular with North Shore children regardless of whether or not they won the award.

Both author/illustrators write humorous, lively books which usually involve animals and they both have a style more akin to caricature which appears to appeal to children

more than detailed realism. It is unfortunate that so many of Allen's books are now out of print while almost all of Dodd's are still available for children to own.

This study clearly shows the reduced accessibility to children of picture books classified according to the Dewey Decimal System. As a variety of non-fiction titles have been popular when presented alongside fiction titles, for example when offered through Scholastic Book Clubs, the library classification has made it difficult to assess the true popularity of folktales, legends and factual titles. It has also been difficult to assess the true popularity of Gavin Bishop, another well regarded author/illustrator

called a children's classic is Tolkien's *The Hobbit*. Jordan's *Winter of Fire*, David Hill's *See Ya Simon* and Alan and Betty Gilderdale's *Little Yellow Digger* which were shortlisted for awards in 1993 and 1994 are featured, New Zealand children indicating clearly that in these cases the judges choice was not the title that most appealed. The Hairy Maclary books have been treated as a series and are the third most popular series behind the formula fiction series *Goosebumps* and *Babysitters' Club*. As these are for a different age group than picture books it can be said that Hairy Maclary books are the most popular New Zealand picture books. In Greenlees' study of children's reading of series books cited earlier it was suggested that children like to repeat an enjoyable reading experience and this is borne out by the popularity of Hairy Maclary, the *Halfmen of O* trilogy and the Alex books. While it would not be desirable to see our best children's authors writing series in response to popular demand it can be seen that the sequels to popular award winning books are almost as successful as the initial books.

While it is restrictive to assign books to particular age groups too rigidly, and different children come to certain books at different times, most of the books which have won the Children's Book of the Year, Storybook of the Year and the Esther Glen award have been books for older children, eleven upwards. Looking at developmental stages this corresponds with Erikson's stage of adolescence where the focal point is a search for identity linked to the mastery of skills. (Sutherland and Arbuthnot 1991,25) Stories for this age tend to have more depth of characterisation,

more complex plots and more scope for what might be considered as distinguished children's writing.

The books for a younger age group may appear to lack depth to adult readers. *The Wednesday Wizard*, *Bow Down Shadrach*, *Agnes the Sheep*, *Several Things are Alive and Well and Living in Alfred Brown's Head* and *The Blood and Thunder Adventure on Hurricane Peak* all fall into this category and the difference in the intended readership is possibly the reason why the choice of *Agnes the Sheep* was criticised when it won the Esther Glen. These books also tend to be more lighthearted than the books for teenagers. There is very little humour in the eighty one examples of what adults perceive as distinguished writing (including overseas awards), but most of the titles mentioned above contain humorous episodes, the humour having elements of slapstick comedy in *Agnes the Sheep* and ...*Alfred Brown*... William Taylor has written a number of light-hearted, humorous stories such as *The Porter Brothers* and *The Worst Soccer Team Ever* none of which have been shortlisted for awards but *The Porter Brothers* is fifty-ninth on the Kiwi Kids List. Earlier Mahy titles such as *The Pirates' Mixed up Voyage* and *The Downhill Crocodile Whizz*, which would have been eligible for the Esther Glen, have not been considered but the popularity of *The Wednesday Wizard* shows that fantasy plus humour is a winning combination.

Looking at the award winners from overseas there is almost no fantasy for this period, except for Mahy's two Carnegie/Esther Glen winners, Kelleher's *Master of the Grove* from Australia and McKinley's *Hero and the Crown* (Newbery 1984). There are numerous books in the social realism category some of which overlap the

everyday life and social problems categories, and seven historical novels as discussed in the section on genres. It is necessary to refer back to the 1960s and 1970s to find fantasy featuring frequently in the Award lists and Honour Book lists for the Newbery and Carnegie medals. New Zealand has been later following this trend as can be seen in Appendix ii, comparing the genres for New Zealand and overseas books but except for Sherryl Jordan and Gaelyn Gordon there has been little fantasy featuring on the awards shortlists since 1992.

There doesn't seem much to choose between the judging of our two different book awards when it comes to selecting books which children like. Government Printer Award judges in the 1980s, chosen from those with expertise in the field of children's literature, and Library Association judges, have given awards to books which have not proved popular and have given good reasons for their decisions. Perhaps what this shows is that children need to be introduced to some titles by adults as stated by American teachers and librarians already quoted. The AIM judges in the early 1990s have had well determined criteria to guide them and have been praised for their competence. Certainly their choices of award winning books have proved popular and there has been less controversy over their shortlists than there has with the Library Association awards. Perhaps both awards could consider the overall quality of the books submitted in any given year and consider whether the award should always be given. No award was made in 1983 for the Russell Clark and none in 1987 for the Esther Glen but the sponsored book awards have always been given.

The sponsored awards have given New Zealand children's literature a much raised profile and the fact that a number of books have been nominated for, or won overseas awards, and been translated into other languages, demonstrates that several of our writers can compete with overseas authors on an equal footing. However the fact remains that the shortlist is stronger some years than others (as in 1992) and that in other years less worthy books may receive awards as the best of a not very strong field. Julie Eberley in her Children's Literature course for Victoria University suggests that New Zealand children's literature needs to be critiqued more honestly by reviewers and award-givers in comparison with overseas literature. She suggests that any country in the process of developing its own literary voice is inclined to overlook any limitations in local literature and that New Zealand is at this stage (Eberley 1997,516).

It should also be remembered that judging panels are composed of individuals with their own likes and dislikes whose choice of winners and of the books which make it to the shortlist can never be entirely objective. Heins states that the number of book awards available in the U.S. is indicative of "our faith in human ability to choose the *best*...out of an abundance of the good"(Heins 1982, 367). Most of the New Zealand books which have won awards could be described as 'good' in some way but they are not all examples of distinguished writing and as far as our North Shore library borrowers are concerned many of them are not the best of what was available in a given year. If a book does not appeal to children can it be judged a distinguished piece of writing in terms of children's literature? Gilderdale, in defining good

children's literature, suggests that it has more in common with poetry or parable than with other literary forms as it can be understood at different levels (1982, 4). This is part of Hunt's threefold meaning of 'good' (P.6)- a good book can be returned to and something more can be gained from it, depending on the age of the reader, but it must have the initial appeal to its intended audience of children. Most of the fantasies in the most popular twenty-one novels have this enduring quality- they are archetypal stories where the protagonist overcomes all difficulties to emerge triumphant and achieve the necessary happy ending. Duder's realistic novels also have this quality of endurance - the achievements may be in this world but the reader can respond to the feeling of heroism at their triumphant conclusion.

Another question that may also be asked is whether a country the size of New Zealand can sustain two different children's book awards. The AIM and New Zealand Post awards have become very well known to the New Zealand public because sponsorship has ensured them publicity. The Library Association awards although less well known outside the book world are still claimed to be more prestigious (at least by those who give the awards) but have received very little promotion even from within their own ranks. In 1984 the *Listener* published a list of books recommended for Christmas by the Children's Department at Canterbury Public Library.(Canterbury Public Library 1984) It identified several Carnegie Medal winners including Margaret Mahy's *The Haunting*, also an Esther Glen winner although this was not mentioned. Other authors' Newbery Medals were cited but not Eve Sutton's Esther Glen Award for *My Cat Likes to Hide in Boxes* .

Clearly our earlier award winners have had to be judged entirely on their merits without the effect of any award winning glory.

LIANZA is now realising that they can no longer rely on their status of seniority to give prestige to their awards but that there must also be publicity and public knowledge of their existence. A recent report on LIANZA book awards advocates the adoption of a judging system very similar to that already described for the sponsored awards where one member of the judging panel carries on to the following year and where there is only one judging panel for all awards. Panel membership will not be limited by geographic area. It also recommends artistic expertise to judge the Russell Clark be contracted and that candidates for Convenor and panel membership should have to apply to the National Council, providing documentation of their expertise. Children's and Young Adults librarians will still be invited to nominate titles for consideration but publishers will be invited to submit what they consider to be the best of the year in relation to eligibility and criteria. These recommendations seem to be a tacit agreement with criticisms made of the Library Association awards in the past and formulate a very similar judging system to that already in place for New Zealand Post. The main differences are that the Esther Glen and Russell Clark awards retain their current eligibility, with fiction published in a form of less than fourteen pages (e.g. school readers) being eligible for the Esther Glen, and the Russell Clark being open to all illustration and not confined to a picture book format. As the report says, these criteria are what distinguish these awards from the commercially sponsored awards but the Esther Glen has not been awarded to a book written for younger children since the 1970s and the Russell Clark has always been awarded to a

picture book rather than solely for illustration. There would need to be a strong emphasis on these differing criteria for these awards to appear anything more than a duplication of the sponsored awards to the world at large. LIANZA has admitted their awards cannot survive without sponsorship and are actively seeking this. In a competitive world it may be that the awards that are already established in the public eye are the awards that survive. Whatever happens the important thing is that our awards continue to be judged competently by people who are knowledgeable about child development and the needs of children. LIANZA is moving towards ensuring this happens as they have been criticised for a lack of expertise in the past. The Booksellers Association say the AIM and New Zealand Post judges have been chosen for a broad knowledge of the issues involved but there has been no commitment to involving organisations such as the Children's Literature Association, the Children's Book Foundation, the International Reading Association and the Library Association on a regular basis and while the judges chosen since 1990 appear to be doing a competent job some of them have no obvious connection with children's books. On the other hand we have people whose knowledge of children's books has received international recognition, such as Dorothy Butler, who have never been invited to judge an award. Others with considerable depth of knowledge about children's books who would surely make effective judges include Graham Beattie, now retired from Scholastic, Betty Gilderdale and Diane Hebley, both longstanding children's book reviewers and authors of books about New Zealand children's writers, and Jo Noble, editor of Allsorts Magazine.

The books surveyed show that certain types of books are popular whether they win awards or not and we have the basis of our New Zealand modern children's classics with Esther Glen winners *A Lion in the Meadow*, Mahy 1970, *My Cat Likes to Hide in Boxes*, Sutton/Dodd 1975 and *The Lighthouse Keeper's Lunch*, Armitage/Armitage 1978. These are all still in print, along with titles by Cowley, Dodd, Duder and Gee from the 1980s and show that the judges choice does correspond with children's preferences at least some of the time. It is too early to tell how all of our most popular recent award winners or nominees from the 1990s will fare in future but some titles from 1991 and 1992 are already out of print. Stewig (1980, 10) suggests that as the question of what is good can depend on current tastes and what is acclaimed today may be ignored or criticised in later years one solution is to wait until a book has stood the test of time before declaring it good. It seems appropriate to note that here that the Children's Book Foundation have recently announced a new award- The Gaelyn Gordon Award for a Much Loved Book. This is intended to recognise a book which has not received any previous award but has proved popular over a long time. The first award has been to Elsie Locke's *The Runaway Settlers* which has been constantly in print since 1965. This is a historical novel and has obviously proved popular while other books of the same genre published twenty years later are long out of print. Fitzgibbon (1993) speaks of its vigour and liveliness as well as its fine characterisation and authentic detail . To have survived so long it must possess qualities which later books lack and which were unrecognised at the time of publication (as it didn't receive an Esther Glen Medal).

For our award winners to become our children's classics our judges need to be aware of what children like and to remember that they are applying their own experience of reading to books which are not intended primarily for them (Fisher 1964, 11). If children's taste for fantasy and for books in which the protagonists succeed against all odds, as demonstrated by this study, are representative of wider tastes these will be the books which are still being read in fifteen years time whether they are award winners or not.

Note: As the change of name for the Library Association from NZLA to LIANZA is of recent date and had not taken place in the period covered by this essay, the name LIANZA is only used when discussing the recent report on the future of Book Awards.

Appendix i

New Zealand Children's Book Awards

Page 1: Government Printer Awards, 1982-1988.

Page 2: AIM Awards, 1990-1992.

Page 3: Esther Glen Awards.

Page 4: Russell Clark Award for illustration.

NZ Children's Book Awards

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NZ Children's Book Awards

AIM Awards			
1990	Children's Book 1	<i>Alex in Winter</i> , Tessa Duder	Oxford
	2	<i>The Champion</i> , Maurice Gee	Penguin
	3	<i>The Lake at the End of the World</i> Caroline Macdonald	Hodder and Stoughton
	Shortlisted	<i>The Mangrove Summer</i> , Jack Lasenby	Oxford
		<i>... Then There Were Nine</i> , Phyllis Johnston	Moana
	Picture Book 1	<i>Annie and Moon</i> , Miriam Smith illustrated by Lesley Moyes	Mallinson Rendel
	2	<i>The Story of the Kakapo</i> , Phillip Temple illustrated by Chris Gaskin	Hodder and Stoughton
	3	<i>Hairy Maclary's Rumpus at the Vet</i> Lynley Dodd	Mallinson Rendel
	Shortlisted	<i>Grandpa's Slippers</i> , Joy Watson illustrated by Wendy Hodder	Ashton Scholastic
		<i>I Wish I had a Pirate Suit</i> , Pamela Allen	Hodder and Stoughton
1991	Children's Book 1	<i>Rocco</i> , Sherryl Jordan	Ashton Scholastic
	2	<i>Secrets</i> , Ruth Corrin	Oxford
	3	<i>Speaking to Miranda</i> , Caroline Macdonald	Hodder and Stoughton
	Shortlisted	<i>Several Things are Alive and Well and Living in</i> <i>Alfred Brown's Head</i> , Gaelyn Gordon	Collins
		<i>Water in the Blood</i> , Alan Bunn	Heinemann Ed.
	Picture Book 1	<i>My Cat Maisie</i> , Pamela Allen	Hodder and Stoughton
	2	<i>Lily and the Present</i> , Christine Ross	Heinemann Reed
	3	<i>Slinky Malinki</i> , Lynley Dodd	Mallinson Rendel
	Shortlisted	<i>Daniel's Dinosaurs</i> , Mary Carmine illustrated by Martin Baynton	Ashton Scholastic
		<i>Tangaroa's Gift</i> , Mere Whaanga-Schollum	Ashton Scholastic
1992	Children's Book 1	<i>Bow Down Shadrach</i> , Joy Cowley	Hodder and Stoughton
	2	<i>The Juniper Game</i> , Sherryl Jordan	Ashton Scholastic
	3	<i>Alessandra- Alex in Rome</i> , Tessa Duder	Oxford
	Special Mention	<i>Dangerous Spaces</i> , Margaret Mahy	Penguin
	Shortlisted	<i>Prudence M. Muggeridge Damp Rat</i> Gaelyn Gordon	Harper Collins
		<i>The Wednesday Wizard</i> , Sherryl Jordan	Ashton Scholastic
	Picture Book 1	<i>Hairy Maclary's Showbusiness</i> , Lynley Dodd	Mallinson Rendel
	2	<i>My Aunt Mary went Shopping</i> , Roger Hall illustrated by Trevor Pye	Ashton Scholastic
	3	<i>The One That Got Away</i> , John Parker illustrated by Penny Newman	Nelson Price Milburn
	Shortlisted	<i>Gone Fishing</i> , Margaret Albert illustrated by Judy Lambert	Ashton Scholastic

NZ Children's Book Awards

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NZ Children's Book Awards

		Russell Clark Award for illustration	
1982		<i>Mrs McGinty and the Bizarre Plant</i> , Gavin Bishop	Oxford
1983		No Award	
1984	Award	<i>The Tree Witches</i> , Gwenda Turner	Kestrel
	Commended	<i>Hairy Maclary from Donaldson's Dairy</i> , Lynley Dodd	Mallinson Rendel
1985	Award	<i>The Duck in the Gun</i> , Joy Cowley, illus. Robyn Belton	Shortland
	Commended	<i>A Hat for Sam. A Hat for Paul</i> , John & Allison Brebner	Homeprint
1986	Award	<i>A Lion in the Night</i> , Pamela Allen	Hodder and Stoughton
1987	Award	<i>Taniwha</i> , Robyn Kahukiwa	Viking Kestrel
	Shortlisted	<i>Legend of the Kea</i> , Philip Temple, illus. Chris Gaskin	Hodder and Stoughton
1988	Award	<i>The Magpies</i> , Dennis Glover, illus. Dick Frizzell	Century Hutchinson
	Shortlisted	<i>A Apple Pie</i> , Gavin Bishop	Oxford
		<i>Captain Clancy the Flying Clothesline</i> , Tui Simpson, illus. Clare Bowes	Mallinson Rendel
		<i>Hairy Maclary's Caterwaul Caper</i> , Lynley Dodd	Mallinson Rendel
		<i>Mr McGee</i> , Pamela Allen	Hodder and Stoughton
		<i>The Taniwa's Afternoon Snooze</i> , Allan Trussell-Cullen, illus. Kelvin Hawley	Century Hutchinson
		<i>What's Wrong with Bottoms?</i> Jenny Hessel, illus. Mandy Nelson	Century Hutchinson
1989	Award	<i>Joseph's Boat</i> , Caroline Macdonald, il. Chris Gaskin	Hodder and Stoughton
	Shortlisted	<i>Fancy That!</i> Pamela Allen	Hodder and Stoughton
1989	Award	<i>Annie and Moon</i> , Miriam Smith, illus. Lesley Moyes	Hodder and Stoughton
	Shortlisted	<i>Legend of the Seven Whales of Nga Tahu Matawhaiti</i> Mere Whaanga-Schollum	Ashton Scholastic
1990	Award	<i>A Walk to the Beach</i> , Chris Gaskin	Heinemann Reed
	Shortlisted	<i>I Wish I had a Pirate Suit</i> , Pamela Allen	Hodder and Stoughton
		<i>Dragons N' Things</i> , Louis Johnson, illus. Clare Bowes	Mallinson Rendel
1991	Award	<i>Arthur and the Dragon</i> , Pauline Cartwright, illus. David Elliot	Nelson Price Milburn
	Shortlisted	<i>David's Dad</i> , Jennifer Beck, illus. Robyn Belton	Random Century
		<i>Katarina</i> , Gavin Bishop	Black Cat
		<i>Escape from Zarcay</i> , Pauline Cartwright, illus. Caroline Campbell	Nelson Price Milburn
		<i>Tangaroa's Gift</i> , Mere Whaanga- Schollum	Ashton Scholastic
1992	Award	<i>One Lonely Kakapo</i> , Sandra Morris	Hodder and Stoughton
	Shortlisted	<i>Baby Floats</i> , Martin Baynton	Ashton Scholastic
		<i>Hairy Maclary's Showbusiness</i> , Lynley Dodd	Mallinson Rendel
		<i>Parera Parera</i> , Peti Nohotima, illus. Elspeth Williamson	NZ Natural Heritage Foun

Appendix ii.

Award Winning and Shortlisted Children's Books 1982-1992

in order of popularity (based on library records).

Pages 1-3: Novels.

Pages 4-6: Picture books.

Note: The rank on the left hand side relates to New Zealand titles only. The readership of overseas award winning books is shown in order, as a comparison with New Zealand books but they have not been ranked.

The columns entitled In Print, Genre and No. of Times Borrowed are common to both New Zealand and overseas books.

In Print status (indicated by Y) has been determined from *New Zealand Books in Print* 1998, and *Global Books in Print*.

Key to Genres :

F = Fantasy **H** = Historical **R** = Realism **SF** = Science Fiction **SI** = Social Issues.

NF = Non-fiction classification (Picture books).

Key to Awards:

New Zealand- **AIM** = AIM Children's Book Awards. *AIM* = shortlisted

EG = Esther Glen Award *EG* = shortlisted

GP = Government Printer Awards *GP* = shortlisted

RC = Russell Clark Award. *RC* = shortlisted

***** = Included for comparison. Not shortlisted.

Overseas Awards- **A** = Australian Book of the Year for Older Children or Picture Book.

C = Carnegie Medal

KG = Kate Greenaway Medal

N = Newbery Medal

Ct = Caldecott Medal

Award Winning and Shortlisted Children's Books 1982 -1992 in order of popularity (based on library records).

Novels (NZ)					Novels (Overseas Awards)		
Government Printer, AIM, Esther Glen			In		Carnegie, Newbery, Australian		
Rank	Author & Title	Year & Award	Print	Genre	No. of Times Borrowed	Author & Title	Year & Award
1	Jordan, <i>Wednesday Wizard</i>	1992, AIM, EG,	Y	F	903		
2	Jordan, <i>Juniper Game</i>	1992, AIM, EG,	Y	F	826		
3	Duder, <i>Jellybean</i>	1986, GP	Y	R	796		
4	Cowley, <i>Bow Down Shadrach</i>	1992, AIM	Y	R	737		
5	Mahy, <i>Dangerous Spaces</i>	1992, AIM	Y	F	735		
6	Gee, <i>Halfmen of O</i>	1983, GP	Y	F	728		
7	Jordan, <i>Rocco</i>	1991, AIM	Y	F	697		
8	Gee, <i>Motherstone</i>	1986, EG	Y	F	679		
9	Duder, <i>Alex</i>	1988, GP, EG	Y	R	676		
10	Duder, <i>Night Race to Kawai</i>	1983, GP	Y	R	630		
11	Taylor, <i>Agnes the Sheep</i>	1991, EG	Y	R	618		
12	Gee, <i>World Around the Corner</i>	1982 *		F	607		
13	Gordon, <i>Several Things are Alive and Well and Living in Alfred Brown's Head</i>	1991, AIM		SF	600		
			Y	R	599	Marsden, <i>So Much to Tell You</i>	1988, A
14	Mahy, <i>Blood & Thunder Adventure...</i>	1990, EG		F	590		
15	Gee, <i>Priests of Ferris</i>	1985, GP		F	582		
16=	Mahy, <i>The Haunting</i>	1983, EG	Y	F	578		1982, C
	Duder, <i>Alex in Winter</i>	1990, AIM, EG	Y	R	578		
18=	Duder, <i>Alessandra: Alex in Rome</i>	1992, AIM, EG,	Y	R	548		
	Dunlop, <i>Dolphin Boy</i>	1983 *		F	548		
			Y	R/H	539	Lowry, <i>Number the Stars</i>	1990, N
20	Cowley, <i>The Silent One</i>	1982, GP	Y	F	538		
21	Mahy, <i>The Changeover</i>	1985, EG	Y	F	537		1984, C
			Y	R/SI	529	Fine, <i>Goggle Eyes</i>	1989, C
				R	529	Cleary, <i>Ramona Quimby Age 8</i>	1982, N
22	Corrin, <i>Secrets</i>	1991, AIM, EG		SI	512		
				SI	502	Doherty, <i>Dear Nobody</i>	1991, C
23	Lasenby, <i>Mangrove Summer</i>	1989, EG		R/H	502		
				F	502	Crossley, <i>Storm</i>	1985, C
				R/SI	487	Cleary, <i>Dear Mr Henshaw</i>	1984, N

Award Winning and Shortlisted Children's Books 1982 -1992 in order of popularity (based on library records).

				R/SI	470	Voight, <i>Dacey's Song</i>	1983,N
24	Taylor, <i>Possum Perkins</i>	1988, EG	Y	SI	462		
25	Macdonald, <i>Lake at the End of the World</i>	1990, AIM		SF	458		1989, A
			Y	SI	448	Klein, <i>Came back to Show You I Could Fly</i>	1990,A
26	Bunn, <i>Water in the Blood</i>	1991, AIM	Y	SI	433		
27	Mahy, <i>Memory</i>	1988, EG		R/SI	424		1987,C
28	Dunlop, <i>Spirits of the Lake</i>	1989, EG		F	415		
29	Gee, <i>The Champion</i>	1990, AIM	Y	R/H	411		
				R/SI	396	Naylor, <i>Shiloh</i>	1992, N
30	Boock, <i>Out Walked Mel</i>	1992, EG		SI	383		
				SF	361	Rubenstein, <i>Beyond the Labyrinth</i>	1989, A
31	Macdonald, <i>Visitors</i>	1985, GP		SF	359		
32	Corbalis, <i>Oskar and the Icepick</i>	1989, EG		F	355		
			Y	SI	332	Fine, <i>Flour Babies</i>	1992, C
			Y	SI	331	Cross, <i>Wolf</i>	1990, C
			Y	H	330	Crew, <i>Strange Objects</i>	1991, A
33	Johnston, <i>Then There Were Nine</i>	1990, AIM		H	315		
34	Gordon, <i>Prudence Muggeridge, Damp Rat</i>	1992, AIM		F	312		
			Y	F	308	Spinelli, <i>Maniac Magee</i>	1991, N
35=	Noonan, <i>Silent People</i>	1991, EG		R	301		
	Macdonald, <i>Speaking to Miranda</i>	1991, AIM		R	301		
				R/SI	297	Nilsson, <i>House Guest</i>	1992, A
37	Macdonald, <i>Elephant Rock</i>	1984, EG		R/SI	296		
38	Dickinson, <i>City Night</i>	1988, EG	Y	R/SI	278		
39	Taylor, <i>Pack Up, Pick Up and Off</i>	1982 *		R/SI	274		
			Y	F	264	Kelleher, <i>Master of the Grove</i>	1982, A
				H	264	MacLachlan, <i>Sarah Plain and Tall</i>	1986, N
				R/SI	260	Mazer, <i>After the Rain</i>	1988, N
40	Faville, <i>Stanley's Aquarium</i>	1990, EG		F	259		
41	Faville, <i>The Return</i>	1988, GP		SF	242		
			Y	F	237	Fleischman, <i>The Whipping Boy</i>	1987, N
42	Faville, <i>The Keeper</i>	1987, GP		SF	235		
43	Taylor, <i>Shooting Through</i>	1987, GP		R/SI	228		
			Y	R	226	French, <i>All We Know</i>	1987, A
			Y	F	195	Price, <i>Ghost Drum</i>	1987, C
44	Orwin, <i>Watcher in the Forest</i>	1988, GP	Y	F	189		

Award Winning and Shortlisted Children's Books 1982 -1992 in order of popularity (based on library records).

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Award Winning and Shortlisted Children's Books 1982 -1992 in order of popularity (based on library records).

Picturebooks (NZ)					Picturebooks (Overseas)	
Government Printer, AIM, Russell Clark			In		Kate Greenaway, Caldecott, Australian	
Rank	Author/Illustrator & Title	Year & Award	Print	No. Of Times Borrowed	Author/Illustrator & Title	Year & Award
1	Allen, <i>I Wish I had a Pirate Suit</i>	1990, AIM, RC		1171		
2	Baynton/Carmine, <i>Daniel's Dinosaurs</i>	1991, AIM	Y	1138		
3	Dodd, <i>Hairy Maclary's Showbusiness</i>	1992, AIM	Y	1107		
4	Dodd, <i>Slinky Malinki</i>	1991, AIM	Y	1082		
5	Dodd, <i>Hairy Maclary's Bone</i>	1985, AIM	Y	1059		
6	Dodd, <i>Hairy Maclary's Rumpus at the Vet</i>	1990, AIM	Y	1047		
7	Allen, <i>Mr McGee</i>	1988, RC		1015		
8	Dodd, <i>Smallest Turtle</i>	1983 *	Y	1009		
9	Dodd, <i>Wake Up Bear</i>	1987, AIM	Y	995		
10	Allen, <i>Fancy That!</i>	1990, RC		986		
			Y	964	Blythe/Sheldon, <i>Whales' Song</i>	1990, KG
11	Allen, <i>My Cat Maisie</i>	1991, AIM		963		
12	Ross, <i>Lily and the Present</i>	1991, AIM		947		
13	Belton/Beck, <i>David's Dad</i>	1991, RC	Y	937		
14	Lambert/Albert, <i>Gone Fishing</i>	1992, AIM		936		
				931	Browne, <i>Zoo</i>	
			Y	929	Firth/Waddell, <i>Can't You Sleep Little Bear?</i>	1988, KG
15	Newman/Parker, <i>The One That Got Away</i>	1992, AIM		922		
16	Kerr, <i>Terry and the Gunrunners</i>	1983*		920		
17	Pye/Hall, <i>My Aunt Mary Went Shopping</i>	1992, AIM	Y	919		
18=	Dodd, <i>Hairy Maclary from Donaldson's D.</i>	1984, GP, RC	Y	917		
	Dodd, <i>Hairy Maclary's Caterwaul Caper</i>	1988, GP, EG	Y	917		
				917	Vivas, <i>The Very Best of Friends</i>	1990, A
20	Moyes/Smith, <i>Annie and Moon</i>	1989, EG				
		1990, AIM	Y	910		
21	Dodd, <i>Hairy Maclary's Scattercat</i>	1986, GP	Y	908		
			Y	891	Allen, <i>Who Sank the Boat?</i>	1983, A
22	Elliot/Cartwright, <i>Arthur and the Dragon</i>	1991, RC	Y	871		
23	Baynton, <i>Baby Floats</i>	1992, RC	Y	865		
			Y	850	Graham, <i>Crusher is Coming</i>	1988, A
24	de Hamel/ Ross, <i>Hemi's Pet</i>	1986, GP	Y	845		
25	Bowes <i>Captain Clancy the Flying C.</i>	1988, RC		812		

Award Winning and Shortlisted Children's Books 1982 -1992 in order of popularity (based on library records).

					797	Allen, <i>Bertie and the Bear</i>	1984, A
			Y		785	Base, <i>The Eleventh Hour</i>	1989, A=
26	Dodd, <i>The Apple Tree</i>	1983*			781		
					768	Tanner/Baillie, <i>Drac and the Gremlin</i>	1989, A=
			Y		758	Browne, <i>Gorilla</i>	1983, KG
27	Allen, <i>A Lion in the Night</i>	1986, RC			745		
			Y		723	Schoenherr/Yolen, <i>Owl Moon</i>	1988, Ct
					715	Ormerod, <i>Sunshine</i>	1982, A
28	Kahukiwa/Grace, <i>The Kuia and the Spider</i>	1982, GP	Y		699		
			Y		697	Kennaway, <i>Crafty Chameleon</i>	1987, KG
					682	van Alsborg, <i>The Polar Express</i>	1986, Ct
29	Turner, <i>The Tree Witches</i>	1984, RC			676		
30	Hawley/Trussel-Cullen, <i>Taniwha's Afternoon Snooze</i>	1988, RC			676	Egielski/Yorinks, <i>Hey Al</i>	1987, Ct
31	Kahukiwa, <i>Taniwha</i>	1987, AIM,RC	Y		671		
32	Whaanga-Schollum, <i>Tangaroa's Gift</i>	1991, AIM,RC	Y	NF	657		
33	Belton/Cowley, <i>Duck in the Gun</i>	1985, RC			638		
34	Turner, <i>New Zealand ABC</i>	1986, AIM		NF	630	Denton, <i>Felix and Alexander</i>	1986, A
			Y		628	van Alsborg, <i>Jumanji</i>	1982, Ct
					628	Wiesner, <i>Tuesday</i>	1992, Ct
			Y		615	Graham, <i>Greetings from Sandy Beach</i>	1991, A
35	McRae/Cowley, <i>Terrible Taniwha of Timberditch</i>	1983*			614		
					609	French, <i>Snow White in New York</i>	1986, KG
36	Armitage/Smith, <i>Kimi & the Watermelon</i>	1984, GP	Y		591		
					562	Baker, <i>Window</i>	1992, A
37	Gaskin/Macdonald, <i>Joseph's Boat</i>	1989, RC			538		
		1990, AIM			537	Foreman, <i>Long Neck and Thunder Foot</i>	1982, KG
38	Bishop, <i>Mrs McGinty & the Bizarre Plant</i>	1982, RC, GP			525		
39	Bishop, <i>Mr Fox</i>	1983, GP		NF	507		
				NF	464	Morimoto, <i>Kojuro and the Bears</i>	1987, A
40	Bishop, <i>Chicken Licken</i>	1985, GP		NF	459		
41	Turner, <i>New Zealand 1 2 3</i>	1987, GP		NF	456		
				NF	438	Hyman/Hodges, <i>Saint George and the Dragon</i>	1985, Ct
42	Morris, <i>One Lonely Kakapo</i>	1992, RC		NF	431		
43	Kriegler, <i>Legend of the Kiwi</i>	1983*	Y	NF	415		

Award Winning and Shortlisted Children's Books 1982 -1992 in order of popularity (based on library records).

44	Frizzell/Glover, <i>The Magpies</i>	1988, RC		NF	408		
45	Nohotima <i>Parera Parera</i>	1992, RC			399		
46	Cartwright/ <i>Escape from Zarcay</i>	1991, RC	Y		390		
47	Gaskin/Temple, <i>Story of the Kakapo</i>	1990, AIM		NF	387		
48	Hodder/Watson, <i>Grandpa's Slippers</i>	1990, AIM			385		
49	Whaanga-Schollum, <i>Legend of the Seven</i>						
	<i>Whales of Ngai Tahu Matawhaiti</i>	1989, RC	Y	NF	383		
50	Gaskin /Temple, <i>Legend of the Kea</i>	1987, RC		NF	373		
51	Bishop, <i>A Apple Pie</i>	1988, RC		NF	369		
			Y	NF	353	Foreman, <i>War Boy</i>	1989, KG
					334	Wijngaard/ Hastings, <i>Sir Gawain & the Loathly Lady</i>	1985, KG
				NF			
52	Nelson/Hessell, <i>What's Wrong with</i>						
	<i>Bottoms?</i>	1988, AIM	Y	NF	330		
53	Gaskin, <i>A Walk to the Beach</i>	1990, RC		NF	327		
			Y	NF	317	Young, <i>Lon Po Po</i>	1990, Ct
				NF	295	Provenson, <i>The Glorious Flight</i>	1984, Ct
54	Hebley, <i>A is for Albatross</i>	1982*		NF	273		
55	Jahnke/Bacon, <i>Fish of our Fathers</i>	1985, GP	Y	NF	235		
56	Frizzell/Ihaka, <i>Pukeko in a Ponga Tree</i>	1982*	Y	NF	191		
57	Baird/Griffiths, <i>ABC Letters from Dunedin</i>	1982, GP		NF	180	Brown, <i>Shadow</i>	1983, Ct
					152	Macauley, <i>Black and White</i>	1991, Ct
58	Bowes/Johnson, <i>Dragons n' Things</i>	1990, RC		NF	141		
59	Bishop, <i>Katarina</i>	1991, RC		NF	132		
				NF	108	le Cain/Longfellow, <i>Hiawatha's Childhood</i>	19 KG

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