Appendix C: Agenda and Workshop output 18 October 2017

The workshop output that follows has been transcribed in exactly the form they were written and captured from the workshops.

Agenda

Review Chair: Margaret Casely-Hayford

Co-Chair: Nick Poole, CILIP CEO

Facilitator: Esuantsiwa Jane Goldsmith, Anona Development Consultancy

Attendees include: authors and illustrators; publishers; literacy organisations; the Awards Working Party and CILIP staff.

Objectives:

- Shared understanding of inclusion, diversity and representation in our children's book awards
- What we are doing well and what are the barriers to inclusivity
- What would success look like, and ideas for making it happen.

Location: Charter Suite, CILIP, 7 Ridgmount St, London, WC1E 7AE (T: 020 7255 0500). Nearest tube stations: Goodge Street or Tottenham Court Road

PROGRAMME
Introductions   **'Diversity and the Awards in the External Context'** - Margaret Casely-Hayford, Review Chair   **'Diversity: Progress and Challenges for CILIP'** Nick Poole, CILIP CEO   **Facilitator's introduction** – Esua Goldsmith
'What do the interlinked terms diversity, inclusion and representation mean to me?'   Participatory exercise
Overview of the Awards: presentation – Cat Cooper
What are we doing well and what are the barriers to inclusivity?   Group work
BREAK
Feedback - Doing well and Barriers to Diversity and inclusivity
What would success look like?   Group work
Ideas for making it happen   Participatory exercise
Summing up and next steps from Margaret and Nick, Chair and CEO
LUNCH and networking

Session 1: What do the interlinked terms diversity, inclusion and representation mean to me?

DIVERSITY

Helps us to acknowledge difference.
Visibility.
Inclusion/diversity don't mean bringing anyone down. They're about lifting everybody up.
Diversity in nature – naturally co-exist + co-dependent + positive!!
Diversity leads to more creativity.
Diversity – description. Plurality.
Frustration that true diversity has yet to be realised.
Can be argued that it treats the powerful minority as 'normal'. BUT it is still useful.
Mix of cultures, sexuality, religion, social class, gender, disability.
Race, gender, age, ability, colour, sexual orientation.
Assured to be: non-white. But it is more diverse than that.
There is no – normal – ordinary – typical.
Diversity feels like something I can never get right and so don't know how to manage.
Differences = Families / Cultures / Ways of thinking and ways of life. Not just individuals, race / religion.
Does the need to think about diversity kill creativity.
Risk of being a shorthand or a buzzword.
"Dirty Word."
Inauthentic.
Buzzword.
Frustrating.
Forced.
Tokenism.
Tick the box.
Minority of one. We all have right to be represented.
Equal playing field. Tick boxing need for justice for people of colour.
Anyone that's not white, CIS, HET, middle class and atheist or Christian.
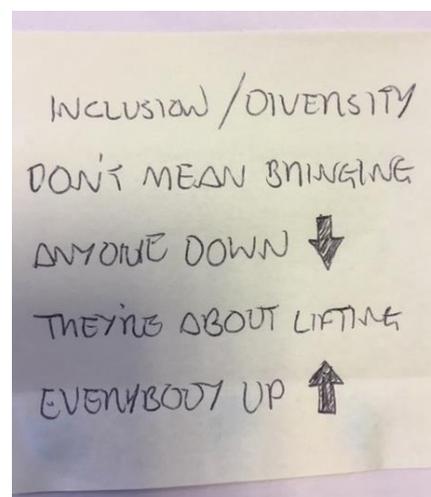From the POV of people in power.
Money talks.
High ideals fine. Money more important.
Diversity committees are annoying.
Meaningless / Lost meaning.
"Diversity" the word can divide rather than include.

INCLUSION / DIVERSITY DON'T MEAN BRINGING ANYONE DOWN ⬇ THEY'RE ABOUT LIFTING EVERYBODY UP ⬆

INCLUSION

Inclusion should mean making everyone feel wanted and accepted no matter who you are.
Not making a separate group to 'include' others. Natural organic acceptance.
About involving people and making them welcome.
Inclusion – implies action, it's verb-like.
Not making assumptions about people. Making sure everyone is represented.
Fear (from white authors) detrimental to inclusion.
Carnegie – obsessed with exotic locations and other people's experiences (elsewhere) and not experiences of modern British life.
Not just ticking boxes / tokenism. Having a deeper understanding of people's backgrounds.
Takes effort and research. Needs to be authentic.
Money talks.
Economic status significant factor.

Is it ever appropriate to mention a person's colour? There is never a case for this.
Bringing people from all walks of life.
Importance of visibility. Incorporation into the mainstream.
Being accepted and welcomed for our differences. Each adding to the hot pot or soup.
Linked to representation.
Mixed race – the lower of the power base is used to give the term e.g. Obama called black marginalises his white parent.
To include you need to think beyond the default.
Don't dose people out as a colour – colour is not a race. White is default, everyone else called by a colour.
Default is usually MALE – white male, Asian male, Black male.
Outsider.
Inclusion model should work for all diversity.
Where does change come from?
We all have to be watchful so that inclusion can be sustained.
Respecting differences, equality – seeing everyone as equal and making sure everyone has a voice.
Inclusion to me means a "commons" – equal right of access and equal responsibility.
Proactive practice of respecting involvement.

REPRESENTATION

Change is so slow
Representation should mean representation for everyone – not just a BAME figurehead
Maybe representation is not very representative. How do you reflect everyone?
Making sure children's rights are respected and valued as much as adults.
Restrictive and tokenistic. Doesn't account for individual experience.
Any one character (in fiction) does not represent their nationality/sexuality/religion.
White should not be the normal – "Black" "South African". Colour / race.
Seeing yourself.
Seeing others.
Identify with character.
Representation to me means "Nothing about me without me."
Personal.
Joy in being introduced to new experiences.
You cannot be what you cannot see.
Validation from own experiences.
Fear from white authors.
Identify the white!
Fear of institutions to represent BAME characters visually.
No black kids on UK covers.
I can't find a book that celebrates birthday in any other ways than western – a bday cake.
Everyone has access to information about others.
I have always been part of privilege. Can empathise but find it hard to understand and act on other's experiences.
Representation
In books
In terms of having a voice, being considered and heard.
Hampered by unconscious bias.

AGENT: ' It's good but we already have an ethnic writer on our books'

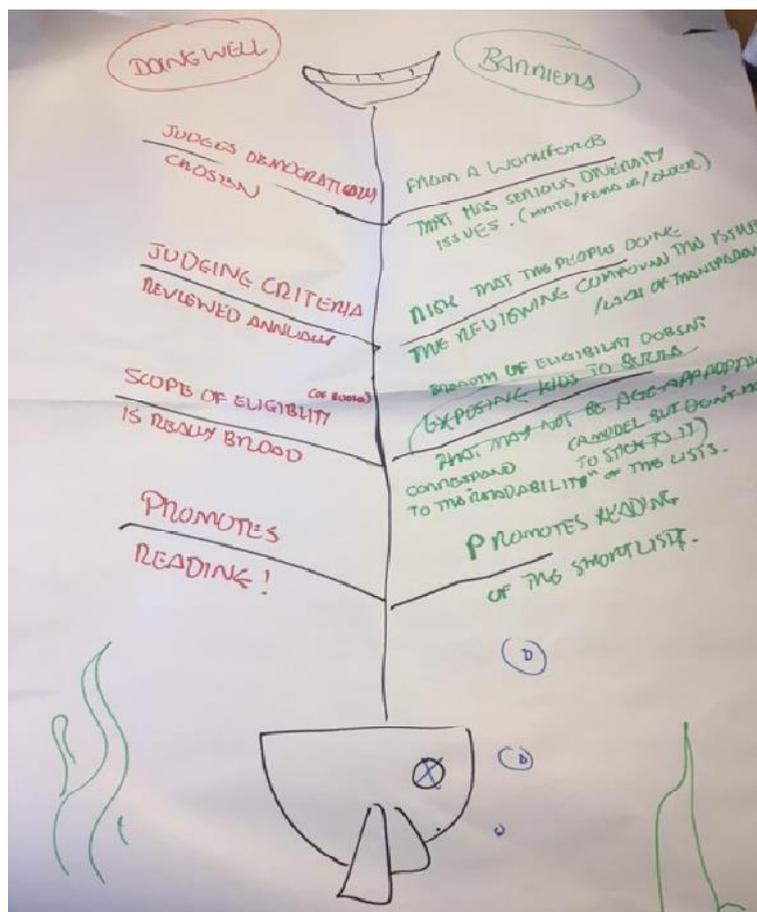PUBLISHER: 'We'd publish more ethnically diverse books, but there just AREN'T ANY!'

JUDGE: 'We can only judge what we get in our libraries!'
IS THIS A PROBLEM?

Post-it note illustration courtesy of workshop participant.	
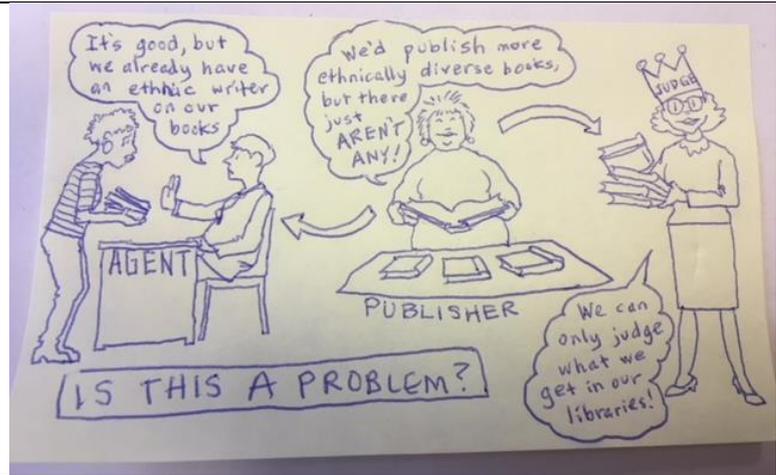
Session 2 - What are we doing well and what are the barriers to inclusivity?

In groups the participants drew a fish tail diagram: on the left they listed what the Awards do well in terms of inclusivity and on the right they listed barriers, as illustrated in the figure below.

Doing well	Barriers
Shadowing scheme Reading for pleasure: gets them reading	No real voice.

	everything.
No commercial interest/benefit.	Librarians can only nominate what they see.
It's the biggest/oldest/most prestigious children's book prize(s).	Judging panels not diverse.
The prize(s) establish levels of excellence for authors and illustrators to aspire to.	Judging is subjective. Unconscious bias?
Doing well	**Barriers**
Reputation.	Popular books ignored. Inertia, too much focus on the legacy.

Adult. Professional. Regional representation (judges) – broad reach nationally.	Lack of:
	   - Workforce diversity
	   - Kids active involvement pre-longlist and throughout the process.

Detailed criteria – aids assessment.	Diversity not represented. No Amnesty equivalent – highlighting importance of diversity.
Shadowing.	Restricted by only focusing on schools (e.g. youth groups etc). How does it address differing needs/abilities? Where are the children? How do we include all the children?
Doing well	**Barriers**
Shadowing	Children's voice ignored? Mismatch? Posh schools. Budget In-built bias.
Librarians choose. Nominations <u>all</u> read by <u>all</u> judges.	Who is judging structural diversity? Unconscious bias.
Diversity better (a bit).	But too much message. Buyer's bias.
Great publicity for shortlisted.	Publisher fee! Small publishers disadvantaged. What is nomination criteria?
Doing well	**Barriers**
Independent.	Who are the book's champions? Do things fall under radar?
Prestige / respect.	High brow? Are light-hearted books more diverse in some ways? Illustration.
Shadowing.	Input from children might broaden the YLG demographic.
Open nominations.	Published, select authors. Submission barriers along the way?
	Who chooses the judges? [Judges are] mostly (all) graduates. Librarians aren't diverse. YLG aren't diverse. Are the shadowers? Who ensures diversity in shadow groups?
Doing well	**Barriers**
Promoting and encouraging excellence in literature.	Publishers focus on commercial/safe/social class/perceived readers.
Expertise of librarians.	CILIP membership (limited nominator pool).
Shadowing.	No popular vote.
Importance of libraries in the community.	Closure of libraries, de-professionalism.
Doing well	**Barriers**

Judges democratically chosen.	From a workforce that has serious diversity issues (white/female/older).
Judging criteria reviewed annually.	Risk that the people doing the reviewing compounds this issue/lack of transparency.
Scope of eligibility (of books) is really broad.	Breadth of eligibility doesn't correspond to the 'readability' in the lists.
Promotes reading.	Promotes reading of the shortlist.

Session 3: What would success look like?

Participants worked in groups to come up with their top 5 ideas for a successful review. The whole group then shared their ideas, sorting common ideas under headings illustrated below.

END OF DIVERSITY WORKSHOPS
We shouldn't be having a discussion like this.
No more diversity meetings! (because we're off doing other good things)
DIVERSE SHORTLISTS
Visibly diverse books on the shortlist and on the promotional material.
A shortlist we can all celebrate (not one we complain about).
Lists of shortlisted books should reflect modern, multicultural Britain (reflected in criteria).
VISIBLE DIVERSITY
Better visibility of the wide range and diversity across the readership.
NEW PRIZES
More prizes e.g. separate younger reader prize, chapter book
The shadowers would have their own award.
DATA

Good data
    -    Understanding 'hidden' diversity
    -    Points in the process to identify problems and opportunities

INVOLVE CHILDREN

More children
    -    Criteria
    -    Process
    -    Voice

Young people on shadowing groups will be able to nominate?
Children central focus. Children as authors.
More active participation from children in the whole organisation.
MORE POPULAR
People going to bookshops/libraries and asking for Carnegie/Kate Greenaway shortlisted/winning books.
Children reading about themselves – shadowing group – reading material Open to public libraries not just schools.
PARTNERSHIPS
CILIP to increase profile of prizes via partnerships (w/BBC, Snapchat etc.)
Everybody along the chain committed to and promoting diversity (no more buck passing).
CILIP to improve liaison with small presses.
Working in partnership to:

- Grow profile - Change perceptions about diversity issues - Drive societal change.
Target inner city schools and public libraries.
Greater freedom of choice for book stock to reflect the local need/demand
CRITERIA
More challenging, more unknown, more popular voices (authors and illustrators) showcased by the awards.
Unlearn and rediscover what constitutes literary excellence.
Bump up diversity criteria for both awards.
STRUCTURAL DIVERSITY AND REPRESENTATION
Representative nominations and shortlists reflecting society truthfully.
Diverse judges (including outside libraries). Unconscious bias training.
More diverse librarians to be recruited.
Greater diversity in the judging panel and greater respect for the role and career of librarian.
CILIP looking at its own diversity policies so it represents society as a whole.
More mainstream, less stereotypes. More diverse - Participation (schools and not just schools) - Workforce (Teachers, Librarians, CILIP) - Content (Titles, characters, publishers, judging criteria)
PRIZES GO TO AUTHORS / ILLUSTRATORS WHO ARE NOT WHITE

Final open discussion: Ideas for making 'success' happen

Idea of good book comes from your own experience – there is always unconscious bias.

Assumptions about what is good.
'Innovation' should be part of the criteria for excellence.

YLG database – a resource to bridge divide between publishers, authors, libraries, school libraries.
Criteria for Kate Greenaway mentions 'new experiences' but Carnegie does not: *How well does the book either offer the reader new experiences, or reflect their pre-existing experiences?*

The word 'empathy' is missing.

Hard to get books into bookshops.

Children not seeing themselves in books. Not seeing themselves as writers / authors.

Issue of 'passing the buck'.

Author visits to schools is so important.

Who is publishing diverse books?

Keep diversity recognition in the mainstream – not separate awards that 'ghettoise' non-white authors.

Some authors in the room talked about feeling they had to disguise their ethnicity in their book proposals.

We need a database that publishers can go to if their list is too white or too conventional and they are looking to diversify.

Ownership has to start with the children.

How are books being bought for libraries?
Supply chain.

Government – opposition.
We should be involving the secretary of state. Senior politicians should be invited to the awards ceremony. Awards are a calling card for political engagement.

Media for children's books needs to increase. We need better PR.
Same attention given to adult books should be focused on children's books.

We need champions – such as the children's laureate.
Can celebrity authors help spear head our cause – raise profile?
Some felt celebrities detract attention from authors.

We must not forget about other diversity / other underrepresented groups – not just racial diversity.

What do we want to target for children's books – are we looking at visible diversity / invisible?