There Is a TRIBE of KIDS

LANE SMITH
80 Years of the Best Children's Books
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Amnesty CILIP Honour Awards
The Bone Sparrow: Zoe Fraillon [Orion Children’s Books 978-1510101555]
The Journey: Francesca Sanna [Flying Eye 978-1909263994 ]

CILIP Carnegie and Kate Greenaway Awards
Salt to the sea : Ruth Sepetys [Puffin 978-0141347400,]
There is a Tribe of Kids: Lane Smith [Two Hoots 978-1509814008]
Tricia Adams, Chair of Judges 2017

I’m a reader, I’m addicted to reading, the day anyone finds me without a book on the go – you know I am really ill! Quickly, lead me to a library!

And because of this, I want to help every child in the UK to become a reader too – hence my career and my passion. So, it is great that I live here, we have an amazing publishing industry especially in relation to children’s publishing – there is so much variety, and publishers are willing to take chances on what they publish to give young people a wonderful choice.

Youth librarians are an amazing bunch too – they have a missionary zeal in finding the next biggest thing, the book that will fit that awkward child, the book that says to the misfit ‘look you’re not alone’, the book that will help the world go away for a while, or the book to reflect a child’s life. The right book for the right child at the right time has been a theme for us for a long time – and with our publishing partners – long may it remain our battle cry!

Meanwhile, I do want to say a huge thank you to the youth librarians who have spent their own time judging these prestigious awards, using their professional skills and their knowledge of their customers in finding new titles to add to the many classic children’s titles we now celebrate. All the nominated books in 2017 – 207 in total – were chosen by professional librarians to be considered for the awards, and therefore made it an especially difficult job for the judges! We were blown away by the talent on display and the phenomenal children’s publishing industry that we have in the UK - bringing us books from around the world to enjoy.

In this special celebration year, it is particularly awe inspiring to look back at the amazing titles that have won or been shortlisted in the past and to add this year’s shortlisted titles to those – what a fantastic history - and a great future to look forward to. Take some time to look at these wonderful books – and introduce a child or young person you know to at least one of them very soon! I’d just like to add a personal thank you to all those past and present authors and illustrators and say thank you – you helped make me into who I am today – and I know you will influence so many more people, now and into the future. To remind yourself about some of these great books have a look at Jake Hope’s amazing blog last year – he lists and reviews at least a title a day for every day of the year - http://www.carnegiegreenaway.org.uk/anniversary-blog.php

But, the important people here are the children and young people these books are for – and the librarians who introduce these books to them. Without librarians with the vision and foresight to use the awards to shadow it shadowing could be a less fulfilling process – they are introducing new authors, new illustrators, new subjects and new issues to their young people. A million thanks to librarian leaders and shadowers for their enthusiasm and commitment in reading and commenting alongside the judges. Please keep on promoting this love of reading – it is vital for all sorts of reasons, but mostly for helping to create engaged, creative citizens for the future.
Speech by Ruta Sepetys • 2017 CILIP Carnegie Medal winner with Salt to the Sea (Puffin)

Thank you for this tremendous honour. I’m grateful to the CILIP Carnegie judging panel, my editors: Liza Kaplan with Philomel and Alexandra Antscherl with Puffin, my agent Steven Malk, everyone at Penguin and all of my foreign publishers and translators. The shortlisted books are all superb. Meg and the late Mal, Lauren, Zana, Bonnie-Sue, Frank, Glenda and Philip—thank you for your wonderful novels that represent stories of young people who struggled, loved, laughed, and maybe felt that the world had forgotten them. My heartfelt thanks to all of the teachers, schools and—most of all—the librarians, shadowing groups, and readers.

I’m also grateful to CILIP for their recent announcement of a diversity initiative. What a meaningful way to commemorate an important anniversary, with a commitment to inclusivity, diversity, and advocating to address issues that divide our societies. We must constantly challenge ourselves to do better, to be gentle with one another, and be willing to look through another’s eyes and consider their heart.

As a writer, I am drawn to under-represented stories and history in hiding. I spend a lot of time pondering the question—why do some parts of history penetrate our collective consciousness while others remain hidden?

Salt to the Sea tells the story of the refugee evacuation through East Prussia and the enormous sea disaster—the sinking of MV Wilhelm Gustloff. At the end of World War II, a former cruise ship, the Wilhelm Gustloff, was used during an evacuation. Capacity of the ship was approximately 1,400. When the Wilhelm Gustloff sailed, it’s estimated that it was carrying over ten thousand people. Eight thousand were refugees.

Amidst a snowstorm on the Baltic Sea, the ship was torpedoed by a Soviet submarine. Three torpedoes. Sixty minutes to sink. It’s reported that over nine thousand people lost their lives—including five thousand innocent children. It’s the single largest maritime disaster in history, larger than the Titanic and the Lusitania combined yet most people have never heard of it.

I’m the daughter of a refugee. As a child, my father fled from Lithuania and spent nine years in refugee camps. The narrative of displaced people has always interested me. What would it be like to leave everything you’ve ever known and loved behind? How frightening for the children, innocent victims of war and vengeful regimes. It was the plight of the young people—the children—that inspired me to write Salt to the Sea.

I spent years researching and writing the novel. I travelled to six countries tracking down stories. I consulted historians, academics, journalists, divers, survivors, and families of survivors and victims. I’m so grateful to the people who helped me with my research.

When I began work on the novel years ago, I had no way of knowing that when it was published, we would be amidst a refugee crisis. Then and now, my thoughts return to the children.

Who is that child running for his life? Who is that child who has lost family, country, home? When Pope Francis addressed the refugee crisis he stated that to truly understand, “We need to see their faces. We need to hear their stories.”

See their faces. How can we see their faces?

Through books, stories and characters come alive. We see their faces. For three hundred pages, we walk beside them, feeling their fear. It doesn’t matter if it’s 1945 or present day, suddenly—through story—a statistic becomes a human being. It is in that moment of connection that our heart is opened. We begin to care for someone we’ve never met.

I’m determined to share those moments of historical connection with an important group of readers—young readers. Young readers have a tremendous sense of justice. Young people ask difficult and sincere questions and demand honest answers. They deserve them.

Young readers point out the flaws, the inequities, and they quickly see through façade. Teens have a profound sense of emotional truth. If a teenager tells you that they are in love or that they are angry, believe them. A teen once shared this quote with me, “Love is giving someone the power to destroy you, but trusting them not to.”

Truth, justice, love, trust. The young generation will be the ones to preserve and carry our fading stories into the future. So, to the young readers and Carnegie shadowers, I’d like to say: I am honoured to write for you and I am honoured to work with you. You are the future eyes of the past. You are the generation who sees the true faces. We need you in this conversation. You will be affected by our decisions.
History allows us to examine decisions. Yes, history can be full of sadness and pain but it also shines light on hope, freedom, courage and the miraculous nature of the human spirit. History divided us, but through reading we are united in study and remembrance. That is the power of books.

In that regard, everyone here—you play a role in this. You are not just readers, you are lamplighters of compassion, knowledge and change. By sharing stories and discussing difficult history together, we are extending one of the most powerful gifts we have as human beings—empathy. Empathy, to tell someone: I know your story, I feel for you. The world has not forgotten you.

*Salt to the Sea* — I wrote the book but it’s not my story. History wrote this story and it belongs to the true witnesses. When the true witnesses are gone, it will be the young readers who carry the stories forward in their gentle hands and caring hearts.

Millions of people experience war, occupation, and displacement. Each one has a story. We know the villains’ names because we teach the villains’ names. But we don’t always know the victims’ names. What could we learn from their stories? How can we give them a voice?

Thank you for this honour, for inspiring me to recognize those who have struggled and those who are struggling. Progress is possible. Compassion has no borders. Let’s learn, grow, and create hope for a more just future together. Thank you.

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**Speech by Lane Smith • 2017 CILIP Carnegie Medal winner with There is a Tribe of Kids**

Years ago, when graduating from art school, I was told that my work was too stylised-looking for the kids’ book market in the States and I would probably have to move to London where they took a more enlightened view of quirky artworks.

I told my instructor that he was wrong, and that there were many wonderful books being published in the States, and showed him my books by Wildsmith, Blake, Browne, Steadman, Cousins, Oxenbury, Foreman and Burningham. And my instructor politely informed me that those were all British artists. To be acknowledged from the land of many of my favourite illustrators is an enormous honour.
NOTES ON MY FAMILY
EMILY CRITCHLEY

‘A warm, witty and moving look at one complicated family and the girl at the heart of it. Full of sincerity, intelligence and hope.’
– Anna James, A Case for Books

‘A compelling story, brilliantly observed.’
– Julia Bell, author of The Dark Light

‘An outstanding book about the nature of identity.’
– Linda's Bookbag

‘A charmingly witty yet poignant novel about coming of age, belonging, and families ... Critchley is a talent to watch.’
– Sunny Singh, author of Hotel Arcadia, Single in the City

Enter the world of Louise Coulson through her notes on her family, school and friends. Lou is thirteen years old, a perceptive and observant outsider, somewhere on the autism spectrum. She takes notes as if she were holding a film camera silently fixed on a world that tends to ignore her. Meet her dad who is in a relationship with a sixth former, Sarah her moody sister, Mickey her gay brother, her mum who tries to burn her past in a saucepan and has a ‘brief psychotic episode’, her nan who goes to séances, her friend Faith who has six ‘parents’ (all gay) and Lou's family (and dog) in her alternative universe. Told in the present tense so that you feel that you are right there and sprinkled with Lou's inimitable asides.

‘Boyfriend didn't seem the right word for someone who is fast approaching forty-seven and who owns socks that are older than I am.’

- Young adult and adult.
- Told by a narrator who is on the autistic spectrum.
- Vivid, larger than life characters that many readers will recognize from ‘ordinary families.’
- Sharp and humorous.
- Present tense narrative.

Emily Critchley grew up in Essex. She left school at sixteen and worked in various shops and call centres where she jotted down ideas for short stories on scraps of till roll. She moved to Brighton in 2012 then to London in 2013, where she studied Creative Writing at London Metropolitan University. She graduated with a first class honours degree. Her short stories and poetry have been published in both online and printed magazines.

£8.99
Published November 2017
198mmx129mm
Paperback
Amnesty CILIP Honour Awards

Kate Allen Director of Amnesty International UK:

Why do we at Amnesty think children’s books are so important?

It’s because great stories and picture books have the power to make us care. They explore human rights values like equality and truth with sensitivity and passion. They develop children’s empathy, broaden their horizons and give them confidence. Their impact can last a lifetime. And let’s face it, we really need children and young people with the empathy, knowledge and confidence to stand up and shape a better world.

Children have human rights. They also have a right to know their rights, but if you are nine years old, how do you find this out? As adults we have the responsibility to teach them, but there is no denying that books and stories are some of the very best ways to open up the world for children and young people.

So we are proud to work with CILIP. We share core values on intellectual freedoms – especially the rights to access information, education and freedom of expression. At Amnesty we know just how important libraries are for children and the future of this country.

I want to thank Arts Council England for their invaluable funding support for the Amnesty CILIP Honour Award.

I also want to thank all the Amnesty CILIP Honour judges for their expertise and hard work. Their job wasn’t easy. They had to choose one book from the Carnegie shortlist and one book from the Kate Greenaway shortlist that they believe best illuminates or celebrates at least one of our human rights.

First to the Amnesty CILIP Honour in the Kate Greenaway category. Our judges narrowed it down to a final shortlist of three books, which were:

- **The Marvels**, by Brian Selznick, for celebrating our right to freedom of expression and upholding LGBTI rights,
- **There is a Tribe of Kids**, by Lane Smith for joyously celebrating children’s right to play and express themselves,
- **The Journey**, by Francesca Sanna for illuminating the refugee experience with great beauty and sensitivity.

But there could only be one winner and ultimately the judges chose an extraordinary book that shines a light on an issue of global concern.

Amnesty CILIP Honour goes to... **The Journey** by Francesca Sanna, published by Flying Eye Books

Now to the Amnesty CILIP Honour in the Carnegie category. This was an extremely difficult choice and our judges debated hotly to the very last minute. Again, they narrowed it down to a final three, which were:

- **Sputnik’s Guide to Life on Earth** by Frank Cottrell Boyce – for sensitively exploring the right to truth of a child in care, and for brilliantly illuminating both children’s rights and adults’ responsibilities to children.
- **The Bone Sparrow** by Zana Fraillon, for upholding refugee rights with a beautifully written and humane depiction of life in an Australian detention centre.

and

- **Railhead** by Philip Reeve– whose brilliant evocation of another world encourages critical thinking about human rights and what they could be, while also touching on gender and sexual identity in a seemingly effortless way.

Ultimately the judges felt it imperative to give the Amnesty CILIP Honour to the book that creates great emotional engagement with one of the most important issues of our time.

So the winner is... **The Bone Sparrow**, by Zana Fraillon, published by Orion Children’s Books

http://www.carnegiegreenaway.org.uk/stream.php
**Zoe Fraillon, winner of the Amnesty CILIP Award for a novel**

I remember when a representative of Amnesty International came to our school and explained how all us ten year olds and eleven year olds had great power to really change the world.

In a world where there are more displaced children than the populations of Australia, New Zealand and Singapore combined, when governments talk of withdrawing from human rights conventions or talk of an Australian solution when referring to immigration policies which deliberately and calculatedly dehumanise, degrade, torture and strip people of hope, when this is seen as a solution rather than an abomination, then organisations like Amnesty International are needed now more than ever.

I did not set out to write a story with a message. I set out to write a story which wasn’t being told, because when all we see are statistics and policies it is very hard to refuse to turn away and refuse to forget. So I wanted to create a space where the voices and the people and the stories behind these numbers and behind the policies could really be heard.

What I try to do with my writing is what Amnesty International does every single day. They shine a light in all the dark places and they make us aware, so that we can choose to turn away or to stand up for what we believe in. They empower ordinary people to make extraordinary change, they give a voice to those who have been silenced, they give us hope and the promise of a different tomorrow.

**The Bone Sparrow** is the result of a huge team effort and I am so proud and privileged to be working with the team I am working with - Claire, Helen, Susannah and Hannah and all the wonderful people at Hachette, Orion, Lothian, Hyperion and RCW. You guys saw from very early on what The Bone Sparrow could become and you showed me how to make it what it is now. And to have our book supported in this way by librarians who are the heart and soul of the book community and by Amnesty International, it means more to me than I can express. Thank you.

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**Francesca Sanna, winner of the Amnesty CILIP Award for an illustrated book**

Thank you so much. I am completely overwhelmed and nervous. I want to thank the jury for this incredible honour.

I began to work on this book because I am from Italy as you can tell and in Italy the issue of the refugee crisis and migration in general has been in the media for a significant part of my life. I always found the discussion around this topic to be lacking in empathy. And I think that empathy is of great importance especially in dealing with such human tragedies. In more recent years, as my focus shifted to other parts of Europe and the world, this topic became dramatically more relevant.

It was not difficult for me to see this deficiency, this lack of empathy was not at all an exclusively Italian prerogative. In the discussion around the topic of the refugee crisis, I think people keep forgetting that the right to have a safe place to live in is a basic human right, and as a human right it is everyone’s right. It is not the right of only a certain group of people from certain countries. I believe empathy can truly help us to understand this; it can help to emphasise the human dimension in the plight of refugees.

Since the book came out in the last year, I have had the honour of being involved in discussions and workshops with children. I have had the pleasure of meeting this incredible community of librarians, teachers, students, publishers, other authors, booksellers, readers or simply book lovers who care about this discussion and who value the role of empathy. I found the work they were doing to help children have a truly empathetic approach to this topic truly amazing.

I would like to thank all these incredible people - Librarians, CILIP, Amnesty and last but not least my publishers, Flying Eye, who believed in the project from the very beginning and have done fantastic work with this journey.
Mearns Community Library: partnership in practice

Aberdeen is a large rural area in the north east of Scotland. Aberdeenshire Libraries is an integrated service supporting both schools and communities across the local authority.

Services are provided through 17 Academy Libraries, 36 public library branches and 4 mobile libraries. There are 5 integrated school and public libraries called Community Libraries. Operational services are managed by a team of Network Librarians who have responsibility for the school and public libraries in their area, as well as supporting the provision of library services in local Primary Schools. Network Librarians are supported by a central team of staff at Library Headquarters, including Early Years and Young People’s Services Librarians.

I manage one of the Community Libraries in Laurencekirk, in the south of Aberdeenshire. Laurencekirk and the surrounding areas have a population of 3,000 and the school role is 656.

Mearns Community Library, sits within Mearns Community Campus, which is made up of the School, Community Learning Development and Sport and Leisure facilities. Opened in August 2014 and I joined the team in December of that year.

The beauty of an integrated library is the fact that you can have an impact on your community from birth to 100 without losing the teenagers.

It is an amazing tool for transition. We know the babies from birth when they come to rhyme and song sessions, when they come to the library with their playgroup and nursery for stories and to choose books. Through outreach to and visits from primary schools, that relationship is strengthened. When, at 11 they start at the academy they know their library is a safe, familiar place with staff they know and trust. During the next 6 years they borrow books for enjoyment, for information, spend their free time in the library, are taught library skills and study as senior pupils.

As they leave school as young adults we hope that it is with a long instilled library habit and that all their book and information needs are met in a library, whatever path they take.

What attracted me to the job is the many ways in which a Community Library can be used for inter-generational work.

Our code club for P6/7 pupils is held after school in the library. This club is run by the academy computing teacher and S6 pupil volunteers. The primary age pupils love being taught by an academy teacher and building a relationship with a senior pupil.

Last year I trained one of the S6 pupils to deliver song and rhyme sessions for under 5s. We covered topics such as; The Science and Structure of Session, Choosing Songs, Choosing Books and Using Props and Resources. Just before Christmas she was called into action to deliver the whole session herself due to staff illness – she saved the day! Being thrown into the deep end, after just observing for a few months, has really helped her confidence, and I know the children will miss her when she leaves for university at the end of the school year.
At the start of S1, I trained pupils in the art of reading aloud. They choose books from the library and did a day of storytelling with the P2 in the local primary school. Seeing the new S1s go back to their old school as senior school pupils and seeing them work so well as storytellers was fantastic. The P2 pupils idolised them, especially the boys, who did so well answering their questions about the stories, plus life at “the big school”.

Aberdeenshire Libraries, in partnership with Aberdeen University holds discussion forums around a topic, this is called The Philosophy Café. Hosted by a lecturer, members of the community and senior pupils from the school take part. This is a great opportunity to allow everyone to have their voice in a safe setting. Examples of this year’s topics are:

- Is social media good for your career/mental health?
- The ethics of policing
- Are Teachers Fair? Unconscious Bias in the Classroom and Beyond
- Should Women Play Football with Men?
- Creation, Geocentrism and Biblical Literalism

As you can see, a varied and interesting programme that will ensure great discussion between young and old.

Future projects I would like to develop are inviting the academy pupils to speak to, perform or take part in the activities with the dementia group that visit the library once a month. I would also like to train pupils to help members of the community with their IT devices. This year I am working with pupils with low confidence in reading to read aloud to a therapy dog – although this is less inter-generational and more inter-species!

Not long after I started at Mearns Community Library I was standing at the issue desk surveying the scene in front of me. In one corner was a nursery group sharing stories, senior pupils were studying, a gentleman was reading the paper whilst his wife chose books, and a group of students were being taught in the classroom area. It was beautiful, I feel very privileged to be part of it.

By Jill Reid
Jill Reid is a network librarian who works for Aberdeenshire Libraries. Member of YLG Scotland, huge audiobook fan and Potter geek!
Curl up with a magical story from
ANDERSEN PRESS

For more information, please contact:
andersenpublicity@penguinrandomhouse.co.uk
Caerphilly Library is fortunate to have a passionate teenage reading group, and every month they meet to discuss and debate a new title.

The teens confidently and enthusiastically tell me whether they love or hate the chosen title, which makes for some very lively and enjoyable sessions. The selection of our monthly title is done democratically: one month the teens choose a title (which tends to be from the fantasy or crime genres), and the following month I choose the title, trying to introduce a broader range of genres: historical fiction, contemporary, the classics, and so on. Unsurprisingly, the group tend to adore all of their choices, whereas mine vary in success.

In October 2017, fate decided our monthly read for us. One of our Community Librarians, Alexandra Ball, was approached by Jo Reid of Simon & Schuster and asked to review Peternelle van Arsdale’s, *The Beast is an Animal*. Jo explained that Peternelle, an American author, ‘has always been fascinated by Wales’ and consequently Welsh influences appear in her novel. Under the circumstances, Jo felt Caerphilly Library would be interested in reviewing the book. The teens were genuinely excited to read the book, and the novel did not disappoint. Every member of the group loved the book (myself and Alex included). ‘The first line had me hooked’ and ‘I have never really read anything quite like this before’ were a few things said.

*The Beast is an Animal* is beautiful; the writing style flows effortlessly and is easily readable; the plot is captivating and thought provoking, and the characters range from realistic to haunting. Bearing in mind Peternelle’s role as an editor, it was felt that a four line review of *The Beast is an Animal* would not be sufficient, so an in-depth review form was constructed. Whilst the teenagers alluded to the fact that these review forms were reminiscent of their GCSE English Literature papers, they happily filled them in.

The completed review forms (did I mention they were three pages long!) were sent off to the publishers and a brief selection of the teenagers’ comments were posted on twitter, with Peternelle tagged in the post. We received a lovely reply from Peternelle thanking us for our ‘wonderful post’, and she also wrote to Simon & Schuster stating that the comments from ‘the teenagers absolutely made my day!’ In fact, Peternelle was so grateful for the work put in by our teenagers that she sent us some freebies and offered to undertake a Skype session with the group. The prospect of this Skype session was an unbelievably exciting opportunity for both the teenagers and the library alike. Despite the usual everyday panics of ‘will the technology work on the day’ (which it thankfully did!), the session was a huge success! Peternelle was charming, engaging, humorous, and enthusiastic – and the fact that she really is quite fascinated with Wales makes her even more endearing. She happily chatted to the group, answering questions with honesty and interest. The teenagers themselves, appearing quieter than usual (which I genuinely think was because they were in total awe of her), asked some fantastic questions ranging from Peternelle’s inspiration for certain characters, to advice for aspiring writers. Once the Skype call had ended, the previously calm teenagers came alive and the room erupted into cries of “that was amazing!” and “she was so lovely!” They were completely thrilled that an author whose book they had absolutely loved had taken the time to speak to them.

The Caerphilly Library teenage reading group has had an exciting couple of months thanks to Peternelle and the wonderful *The Beast is an Animal*, so how exactly do you follow up such a successful reading group experience? Well, I will try my best to continue expanding their reading horizons, and take any small successes along the way.

By Maria Dykes – Library Assistant, Caerphilly Library, South Wales
Reading hack members: Isobel, Rhiannon, Saffron and Seren
Founded in 1927, the International Federation of Library Associations and Institutions (IFLA) is the leading international body representing the interests of library and information services and their users. It is the global voice of the library and information profession.

IFLA is an independent, international, non-governmental, not-for-profit organization whose aims are to: promote high standards of provision and delivery of library and information services; encourage widespread understanding of the value of good library & information services and represent the interests of its members throughout the world.

The main focus of IFLA’s work during 2017/18 was the ongoing development of the IFLA Global Vision. During the year 31,000 participants from 190 UN Member states across all seven continents, fed their views into this with 9,291 people taking part in one of the 185 workshops and 21,772 taking part in the online voting to help shape the #iflaglobalvision priorities. A summary of the Global Vision Report has been published and was launched in Barcelona in March 2018 (https://www.ifla.org/node/11905) and the key findings and next steps outlined in the report are detailed below:

Key Findings

- **We are united globally in our goals and values**
  Overwhelmingly, the most important finding is that across all regions, library types and lengths of library experience, we share a deep commitment to the enduring value and role of libraries.

- **We must connect global and local actions effectively**
  Acknowledging regional characteristics and requirements will be essential in our future efforts to unite the library field in addressing common challenges.

Alongside the key findings are the top 10 highlights and opportunities that now shape the second phase of the IFLA Global Vision discussion, which asks the library field to build a vibrant ‘ideas store’ and explore how we can turn ideas into actions.

The Global Vision discussion highlights show libraries are:

- Dedicated to providing equal and free access to information and knowledge
- Deeply committed to core roles in supporting literacy, learning and reading
- Focused on serving our communities
- Embracing digital innovation
- Strong advocates for libraries at national and regional leader level
- Aware that funding is our biggest challenge
- Eager to work more collaboratively and develop strong partnerships
- Desiring to be less bureaucratic and resistant to change
- Proud to be guardians of the memory of the world
- Attracting young professionals who are deeply committed and eager to lead

Supporting the Global Vision highlights are ten opportunities for action which will get the global library world thinking and acting creatively. These are:

- We must be champions of intellectual freedoms
- We must update our traditional roles in the digital age
- We need to understand community needs better and design services for impact
- We must keep up with ongoing technological changes
- We need more and better advocates at all levels
- We need to ensure stakeholders understand our value and impact
- We need to develop a spirit of collaboration
- We need to challenge current structures and behaviours
- We need to maximise access to the world’s documentary heritage
- We must give young professionals effective opportunities to learn, develop and lead

The full report will be launched in August at the IFLA Congress in Kuala Lumpur. This is a really exciting time for the global future of library services, all ideas, input and activities are encouraged and welcomed. Watch this space!

By Annie Everall OBE - IFLA Literacy and Reading Section Committee
Most librarians must already know of ClearVision’s postal lending library for vision-impaired young readers, because the number of loans has risen by an astounding 66% over the past four years. There are now over 14,000 books in the catalogue, with more constantly added to suit borrowers’ needs, based on topic, age, braille level or even a specific title or author. Last year the library dealt with nearly 9000 loans.

Currently nearly a thousand family members use the postal library free of charge, while 338 schools, Vision Impairment Services and libraries are organisational members for just £50 a year.

It’s a tremendous resource, and so valuable to vision impaired readers and their families. Take a look at the spanking new website: www.clearvisionproject.org, the result of a complete redesign. It’s clear and easy to navigate for all visitors, especially those using assistive technology, and includes a new online membership application form, making it quicker and easier for new borrowers to join the library. This has proved a great success, with a considerable increase in membership applications, particularly from schools.

It’s been unbelievably cheering that the Ulverscroft Foundation also found themselves bowled over by the My Home Library project and will be supporting it into the coming months (and hopefully years!). Those of you old enough to remember back when I was the second Children’s Laureate may recall that I found out from the amazing Marion Ripley, of ClearVision, that all she needed was a big injection of funds and she could send four classic interleaved brailled (or moon) picture books to every registered blind child who applied for the gift.

The entire thrust of my Laureateship had been to encourage more books in every home. So I leaped at the challenge, and begged the four richest authors I knew - Jacqueline Wilson, Terry Pratchett, Philip Pullman and J K Rowling - to join me in offering enough money to set up the system. Their generosity did the trick. I visited two of our high security prisons, to meet the men who would be doing the brailling. (Transparent brailled pages go into the picture books between the usual pages, and these contain the text that can now be shared between sighted parents and vision impaired children, or blind parents and sighted children.) I even helped to judge a competition of ‘tactile books’, made by so many skilled and inventive entrants, including from many Women’s Institutes, all of which were also donated to furnish the library and give pleasure to those children who could not yet, or ever, manage braille.

It was a privilege to help Marion Ripley and everyone at ClearVision get things a little further on their way.

What a success it has all been. The My Home Library Project has gone from strength to strength. Here is a typical response from a parent.

“I don’t know where to start. I was amazed at how quickly Edward’s first six books arrived. He loves them and they have already been read over and over again. But I can only say I was astounded to receive the beautiful books this week for Edward to keep – Jack and the Beanstalk is just beautiful and a complete hit. Edward adores being read to and this interactive book simply adds to his enjoyment.

It’s fair to say my family and I have had a difficult two years since Edward’s diagnosis, and acts of kindness such as this have come as something of a surprise. Edward really is a book worm, he couldn’t ask for anything better. This is a wonderful way to introduce him to the idea of braille and I want you to know just how grateful we are to ClearVision already. We look forward to borrowing many more books over the coming years. A truly heartfelt thank you.”

It has been lovely to think that these more challenged young readers have continued to benefit from the opportunities offered to me during my time as Laureate to beg, cajole, and persuade. After all, sighted children continue to benefit from the treasures on the basic www.myhomelibrary.org website I set up during the same period of office.

(Not that I’d ever want to be the laureate again!)
Paul Jennings is the multi-award winning author of numerous collections of much-loved stories. A passionate advocate of reading, he wrote *The Reading Bug...And How You Can Help Your Child to Catch it*. He was also the creator of the popular children’s television programme *Round the Twist*. It was a pleasure to talk with Paul about his new novella for children *A Different Dog* published by Old Barn Books.

(Q1) How important are stories and what are they able to contribute to the lives of children and young people?

(A) As well as being beautiful and amazing, life can be puzzling and scary. It is less scary and puzzling when we are able to see that there are others who face the same challenges. One of the nicest letters I ever received was from a young reader. It simply said, ‘Dear Paul Jennings, how come you know what it is like to be me?’

Knowing that you are understood and that there is someone else like you makes the world a less lonely place. Reading about a character who suffers what you suffer is incredibly helpful to children.

(Q2) Was the aim of not naming the boy to create a fable-like quality in *A Different Dog*?

(A) I definitely wanted this story to have a fable-like quality. If I was writing it again I would remove the reference to a mobile phone and the SUV car so that it also became timeless.

The other reason I did not name the boy was because I wanted the reader to put their own name in there and ‘become him’ and feel his pain and his joy.

(Q3) Language is important in the story, what are the consequences of not being able to adequately find expression?

(A) In the world today there is a great emphasis on obtaining a profile and being noticed. But only a few can sit at the top of this pyramid and they are not necessarily the wisest or most worthy. I want to let all the others know that they are not alone when they feel that they have no voice. I want them to know that their ideas, ideals and solutions have value. That the quiet people can still be heroes and heroines.

While I have never really felt myself to be a powerful person I have always known that words are powerful. I am an introvert until given the stage or the pen. When I have an audience, I can put a case or tell a joke or a story. I have a voice and people listen. But I do know what it is like to be an outsider and an observer and to feel marginalised. The use of euphemisms and metaphors could possibly be viewed as manipulative but I see them as ways of helping the reader ‘feel’ what I feel instead of being ‘told’ what I feel. Discovery is much more interesting than instruction. Not everybody likes a sermon.

My experiences as a speech pathologist did inform this story but I deliberately did not give a name to the speech problem suffered by the boy nor did I give him a complete ‘cure’.

(Q4) The boy says to Chase, ‘You’re heavy but you’re not a burden’. This carries a weight of emotion, cleverly echoes experiences in the boy’s own life and forms a literary allusion to John Bunyan’s *A Pilgrim’s Progress*, was the latter conscious and what does the statement reveal about the boy’s relationship both to his mother and to Chase?

(A) It is fifty years since I read *A Pilgrim’s Progress* but I am more than happy to entertain the idea that this particular sentence has drifted up from my unconscious mind having been put there by John Bunyan centuries after his time in the dungeon.

In regard to, ‘not being a burden’, I feel very strongly that children should not think that they are causing their parents pain. The boy is telling the dog the same thing that his mother had told him. The hidden message is, ‘I am doing this because I love you.’ A child does not need to be told the price that the parent might be paying for that love.

(Q5) Are there particular needs or uses for short fiction?

(A) One of the great advantages of short fiction for children is that they receive a quick reward. This is particularly important for those who don’t like to read.

I want the reader to be glued to the story and don’t want to lose them. My editor of thirty years, Julie Watts, is always telling me that I can slow it down and add more detail. But I am terrified of losing the struggling readers.

‘A Different Dog’ is a novella which is a legitimate form in its own right and not a compromise between a short story and a novel. I have always wanted to write one but have been aware that publishers don’t like them. My own view is that a novella can deliver a story
which offers insights and ambiguities but still works well as a page-turner for developing readers.

(Q6) Do you feel short fiction receives sufficient focus and what more might be done to achieve this?

(A) I find this a difficult question to answer. I am inclined to think that the absence of short stories in schools and libraries might be because many authors who write for children don’t want to write them. Coming up with an original concept is incredibly difficult. I fight and struggle for them. I groan at the problems involved in creating a new little world.

In my collections of nine short stories are nine new ideas. When I have finished one I often think to myself, ‘Anyone with any sense would have got a novel out of each story.’

(Q7) For a short novel, A Different Dog packs considerable punch, carrying big ideas around deprivation, death and depression. What kind of approaches or sensitivities are needed in presenting these?

(A) Some writers for children say that they never think of the readers when they write. They say they are just doing what comes and it is of no consequence how people react or what they think.

I do care. Although I would love to attract adult readers to, ‘A Different Dog’ I knew that the book was going to be promoted to young teenagers and I deliberately wrote it for them.

I wanted strong themes. I wanted maximum sympathy for my main characters. I wanted the reader to grow and discover something new. I wanted ideas they could argue about. I was aware of the Jungian shadows. I was addressing death but not terror. I was telling it like it is without using profanities or presenting nihilistic views. I was trying to provoke without offending. I was aware that a child with a speech problem might be sitting at the back of the classroom when the story (about a boy with one) is discussed. I considered the implications of every word. So did both my editor and my publisher.

(Q8) In your 2003 book, The Reading Bug, you wrote a passionate, easy to digest guide advocating the key influence parents can play in children’s learning. In the UK, there have been unprecedented closures in both school and public libraries, against that context, how do you feel reading can be placed at the top of the agenda?

(A) I can’t comment on the situation in UK schools but I suspect that it is not much different to what is happening in Australia. Closure of libraries, increased loads on teachers, government schools underfunded. Despite this, you won’t find anyone saying that reading is not important. What you will find is politicians defending simplistic models justified by attainment testing which has no relevance to creating a love of books or indeed to the teaching of reading.

When I was training student teachers I visited hundreds of classrooms. I never came across a supervising teacher who couldn’t tell you what sort of book was needed for every child in their class within the first week of meeting them. Teachers and librarians know how to find and present beautiful stories for their students. We should forget about attainment testing and give them the necessary resources and let them get on with it.

(Q9) You talk about some of the books that have influenced you and that throughout your life you have returned to - Huckleberry Finn, The Snow Goose, The Old Man and the Sea - do you find yourself discovering more on re-readings? Is re-reading an important part of our reading diet do you feel?

(A) Yes, re-reading is great. There is always something new to discover. The three books you mentioned were favourites of mine when I was around thirteen. The stories were so moving. They still are, but on reading them again I am also fascinated by the skill and techniques of the authors.

(Q10) Describing writing the story you state ‘As the wrapping paper came off, something else revealed itself and the story changed completely’ how much do you plot your stories and do you often find this changes during writing? Readers of your collections of short stories will be very familiar with how surprising they often are and I wonder whether the twists and turns are sometimes unexpected for you too?

(A) In the past I have usually worked out the trick endings before I started writing. But these days I more and more start without knowing what will happen. I let the story grow, knowing that a connection will suddenly occur to me.

Sometimes I am amazed that a surprise ending has fallen into my lap. Once I even dreamed a surprise ending for a story I had almost finished. I sat up in the middle of the night and yelled out, ‘Yes.’ I hurried off to my office and wrote the dream down before I forgot it.

In my story a boy had to cross a river to take dozens of stuffed toy chickens as gifts for some disabled children in a far-off town. One of the chickens was so big that the boy would not be able to carry any of the others at the same time. I couldn’t take the big chicken out of the story because it was wanted by one particular child. That night I had the following dream.

I have arrived at the airport with a number of different sized suitcases which are all gifts for some blind children. I have been told that I can take only one suitcase on the plane. I am downcast but then I suddenly realise that I can put all the smaller suitcases inside the bigger one like Russian dolls inside each other.

I woke up and knew straight away that the boy in my story could pull all the stuffing from the giant chicken and fill it with all the other toys.

When I started writing, ‘A Different Dog.’ I didn’t have any strong direction in my mind. At some point along the way I decided that the dog should react to words which were leading it to perform circus routines. I had to go back to the beginning and start seeding this effect into the story. I was delighted with this narrative technique. As I progressed further with the writing I became aware that the dog’s problem was a metaphor for the boy’s problem. He had no voice. The boy and the dog are acting out unconscious wounds.

So am I when I write.
Does YA have a duty to tackle tough topics?

Picture a typical Young Adult (YA) novel. What did you first think of? The common perception of YA centres on love-triangles and overblown romances – not topics to take particularly seriously. Even the murderous dystopian trilogy *The Hunger Games* was marketed as a love-triangle, urging readers to choose between ‘Team Peeta’ or ‘Team Gale’. Perhaps this stereotype is why articles are regularly published arguing that adults should feel embarrassed to read YA. In this climate it’s no wonder many readers are nervous to admit they enjoy the genre. Yet this flawed perception plays into clichéd notions of YA.

YA literature has recently undergone huge growth: in 2014, sales of children’s and YA novels enjoyed a 22.4% increase from the previous year, a pattern that seemed to have continued, with the Bookseller reporting that the children’s print book market grew nearly 12% in 2016 despite the fact that the market had already doubled between 2002 and 2012 [1]. Similarly the *Bookseller*’s launch of the YA Book Prize in 2014 demonstrates the increasing literary value placed on YA that accompanied this boom in the market, while Malorie Blackman (Children’s Laureate 2013-2015) was instrumental in raising the profile of YA through launching the hugely successful Young Adult Literature Convention.

Blackman openly campaigned for diversity in children’s and YA literature – notable in her own *Noughts and Crosses* series discussing racism. She used her time as Laureate to emphasise the need for all children to garner a sense of belonging from books. Online campaigns, including We Need Diverse Books [2] and the #ownvoices hashtag, also signal increasing demand for children to be able to recognise their experiences in literature and also learn about the lives of others. It is in this climate that Stripes is publishing a YA anthology wholly written by new BAME writers.

Alex Wheatle – winner of the 2016 Guardian Children’s Fiction Prize and shortlisted for the 2017 YA Book Prize – argues “what is special about YA fiction in the UK and Ireland is that authors are prepared to tackle any tough issues” [3]. This chimes with the work of authors like Carnegie winners Patrick Ness and Kevin Brooks, for whom darkness and despair are nothing to be shied away from in YA. This is nothing new – Melvin Burgess’ leap to fame with *Junk* in 1998 shows that ‘tough topics’ have long been popular in YA – but now a new raft of writers are putting a contemporary spin on challenging issues. For instance, Sarah Crossan’s *One*, the story in verse of conjoined twins, won both the YA Book Prize and the Carnegie Medal; her latest novel is about two brothers, one on death row. From the 2017 Carnegie winner Ruta Sepetys’ WWII novel to 2015 winner Tanya Landman’s tale of slavery and war, many YA authors now see it as their duty to portray ‘difficult’ subjects in a way that can engage YA readers without speaking down to them.

This resurgence in YA has ignited a controversial public debate – primarily between adults – about whether tough topics are ‘appropriate’ for an adolescent audience. Melvin Burgess’ *Junk* and Kevin Brooks’ *Bunker Diary*, which revolve around drug addiction and kidnapping respectively, have been referred to as dangerous novels, with one *Telegraph* headline asking “Why wish this book on a child?” [5] after Brooks won the Carnegie medal.

Yet teenagers have responded with enthusiasm to controversial topics in YA. As Kevin Brooks argues, “it’s only the older people who have problems with ‘difficult/controversial’ stuff. Teenagers don’t have any problems with it at all.” [6]. Two of the earliest YA novels, *The Outsiders* by SE Hinton and JD Salinger’s *The Catcher in the Rye*, variously explore gang culture and mental illness. Much of their commercial popularity arose from filling the gap that used to exist in the market for books directly addressing the sensitive issues teenagers grapple with. It’s only right that teenage readers see the hard issues they face reflected in fiction: perhaps this is why many find such literature so engrossing.
YA can also help readers develop a complex understanding of difficulties they have not personally encountered. For instance, Steve Tasane’s depiction of child abuse in *Nobody Saw No-One* is careful not to patronise its young audience by shying away from the reality of child sexual exploitation. Equally, Angie Thomas, author of the recent YA bestseller *The Hate U Give*, has spoken of her eagerness to provide a mirror and a window through her novel, both reflecting the lives of victims of racism and raising awareness in readers who have no personal insight into this form of discrimination. Thomas’ portrayal of Starr, the only witness to her friend’s death in a police shooting, educates readers about the Black Lives Matter movement, fostering compassion while remaining deeply funny and engaging. In a similar vein, Lisa Williamson’s *The Art of Being Normal* features a transgender narrator, the protagonist in Rachel Lucas’ *The State of Grace* has Aspergers, and Louise O’Neill’s *Asking for It* discusses sexual assault.

YA novels are a useful educational aid for starting challenging discussions at school. Patrice Lawrence, winner of the 2017 YA Book Prize for *Orangeboy*, notes that young readers felt her novel “validated their own voices … you don’t get that in school in terms of the official curriculum, do you? I think that’s important.” [7]. With its recognisably modern settings and characters, contemporary YA can provide a more relatable way to discuss teenage concerns than older works from the literary canon, which dominates school reading lists. For example, teachers may find Melinda’s painful social exile in Laurie Halse Anderson’s *Speak* teaches students not to judge others more than Hester Prynne’s public humiliation on the scaffold; while *The Scarlet Letter*’s exploration of 17th Century Puritanism is a locked door for most teenagers, all will have had some experience with being a social outcast.

Adolescents’ deeper connection to YA’s familiar situations and emotional narratives means the texts are more directly applicable to their own lives, benefitting their emotional and social development – especially when these books cover tough topics in a sensitive but honest way. Today’s teenage readers of YA will grow up to shape society. The literature they consume must help them become the compassionate citizens of tomorrow.

References:
2.  https://diversebooks.org/

Hannah researched, conceptualised, wrote and redrafted this article as part of her first year internship with YA Shot (www.yashot.co.uk), with detailed advice, input and two stages of in-depth edits from her second-year peer-mentor, Georgina Williams.

By Hannah Wilson
Hull, May 2017, mid-way through a National Poetry Day festival in primary schools. I’m about to enter a classroom in one of those schools when a nine-year old boy rockets out, almost knocking me over, and tears off down the corridor shouting, at the top of his voice: “I’m gonna be a poet!” That NPD festival comprised workshops with poets, poetry reading and writing, and culminated in a huge public event at which pupils from different schools performed in front of friends and family.

But it is the raucous enthusiasm of that young boy which really sums up not just our Hull festival but what poetry can do for children: because poetry, above all other forms of creative writing, allows children to connect with their own emotions and personal experiences, to set free their imaginations, and gives them a chance to play with language. Ask any of the National Poetry Day ambassadors – poets who work with young people throughout the year – about its effects and they will tell you about students (particularly those ‘who never put pen to paper’) transformed by encounters with poetry, inspired to write, and then stand up and read out their work.

Poetry even has the power to surprise the Premier League who launched a competition on National Poetry Day asking children to write a poem on the theme of resilience. Hoping to receive around 4,000 entries, no less than 25,000 poems arrived at their offices – 25,000! The best are now featured in a book, Try Try Again, alongside poems by footballers, journalists and other fans of the beautiful game, because adults too find voices they didn’t know they had when given the chance to write poetry.

National Poetry Day this year will be celebrated on 4th October and the theme is CHANGE, our slogan Poetry for a Change. It’s particularly apt because it really does feel as though poetry is changing, that it is reaching more people than ever, of all ages, and in more and more places, whether in the pages of books and pamphlets, via live performances or digitally, via phones, YouTube, Instagram (for more on that visit the National Poetry Library if you can, - you will find exciting initiatives such as the recent exhibition of Instagram poetry, a world first. There were over 1,000 submissions for this). No wonder then that 3.1% of the adult population of England wrote poetry in the year 2015 – 2016, according to the Taking Part survey – that’s almost 1 and a half million people – or five times as many as those who regularly play cricket.

If you want to bring more poetry into your library or school, you’ll find suggestions, recommendations, news and free resources on the National Poetry Day website nationalpoetryday.co.uk. Look out too for our forthcoming anthology Poetry for a Change (978-1910959503, £6.99), which will be published by Otter-Barry Books in September. Illustrated by the 2018 NPD illustrator Chie Hosaka, it features new poems by today’s best poets for children including Rachel Rooney, Joseph Coelho, Jan Dean and Kate Wakeling, as well as poems by wonderful new poets, making it a brilliant introduction to current children’s poetry.

Sign up for the National Poetry Day newsletters to be kept up to date on all that’s happening for National Poetry Day this year, and let poetry work its changes.
Reading the Future
It all begins with
Enid Blyton
The Youth Libraries Group Conference
An exploration and celebration of reading in the 21st century
21st – 23rd September 2018
The Mercure Hotel, Manchester Piccadilly

Anyhow - READ! Books, papers, magazines, everything. Fill your mind with all kinds of interesting things - the more you have in it, the more will come out of it'

Enid Blyton
‘The Story of My Life’
### YLG Conference – Reading the Future

**Mercure Manchester Piccadilly Hotel, Portland Street, Manchester, M1 4PH**

**Publisher's Exhibition** 12.00 Friday - 18.00 Saturday or 12.00 Sunday

**Bookshop run by Norfolk Children’s Bookshop** 12.00 Friday - 13.00 Sunday

#### Friday 21 September

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<tr>
<th>Time</th>
<th>Activity</th>
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<tr>
<td>10.30-11.30am</td>
<td><strong>Optional Tour of Manchester library</strong> - please book in advance</td>
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<tr>
<td>11.00</td>
<td><strong>Registration</strong> opens</td>
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<tr>
<td>12.00-13.00</td>
<td>Lunch</td>
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<td>13.00-13.20</td>
<td><strong>Conference opening with Enid Blyton Entertainment</strong></td>
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<td>13.20-14.10</td>
<td><strong>The Case for Everyone a Reader</strong></td>
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<td>The National Justice Museum will present a mock trial showcasing how museums and libraries can work together to enrich children’s learning. Defences will be made by <strong>Theresa Breslin</strong>, illustrators talking about Visual Literacy and authors of high interest, low ability texts.</td>
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<td>14.10-14.50</td>
<td><strong>Writing the Future</strong></td>
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<td>How writers think and feel about the future with <strong>Teri Terry, Sif Sigmarsdóttir and Robert Muchamore</strong></td>
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<td>14.50-15.20</td>
<td><strong>The Legend of Kevin</strong> Tea Break – (sponsored by OUP) introduced by <strong>Philip Reeve and Sarah McIntyre</strong>.</td>
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<td>15.20-16.00</td>
<td><strong>Poetry Please – a discussion on the impact of poetry on reading</strong></td>
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<td>Research findings from National Literacy Trust’s <strong>Susannah Herbert</strong> and <strong>Christina Clark</strong> with <strong>Andrea Reece</strong> from Forward Arts Foundation.</td>
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<td>16.00-16.40</td>
<td><strong>Poetry Platform – Joseph Coelho, Rachel Rooney and Zaro Weil</strong></td>
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<td>An introduction to the works and influences of three poets.</td>
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<td>16.40-17.45</td>
<td><strong>Publisher Roadshow</strong></td>
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<td>Showcase for publishers to present forthcoming and notable titles.</td>
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<tr>
<td>18.45-19.15</td>
<td><strong>Cherry Blossom Cocktail Reception</strong> [sponsored by Bonnier Zaffre]</td>
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<td></td>
<td>Celebrating <strong>The Distance Between Me and the Cherry Tree</strong> by <strong>Paola Peretti</strong></td>
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<tr>
<td>19.15-20.30</td>
<td><strong>Story Supper</strong> Celebrating authors and illustrators from Manchester, UNESCO City of Literature [Joe Delaney, M A Griffin, Jarvis, Paul Magrs]</td>
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<tr>
<td>20.45-21.45</td>
<td>Evening Entertainment: Riding a donkey backwards</td>
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<td>Storyteller <strong>Sean Taylor</strong> and Khayaal Theatre’s <strong>Eleanor Martin</strong> will present a quick-fire story-stand-up routine of Mulla Nasruddin tales (supported by Otter-Barry Books).</td>
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<td>21.45-late</td>
<td>Bar open</td>
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#### Saturday 22 September

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<th>Time</th>
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<tr>
<td>07.00</td>
<td>Breakfast</td>
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<tr>
<td>08.00-08.45</td>
<td><strong>Registration</strong> for day delegates</td>
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<tr>
<td>08.00-08.40</td>
<td>Breakfast Session TBC</td>
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<tr>
<td>08.50-09.00</td>
<td>Welcome to the Day – <strong>Matt Goodman</strong> (Stockport based poet)</td>
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<td>Continuing profile of poetry, Matt will introduce poems</td>
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<td>09.00-09.40</td>
<td><strong>BookTrust Reading Segregation Research</strong></td>
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<td><strong>Jennie Albone</strong> will present key findings, pose probing questions and explore implications for practice.</td>
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<td>09.40-10.40</td>
<td>Breakout session 1</td>
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<td>10.40-11.10</td>
<td><strong>Equalithea break</strong> with <strong>David Roberts</strong> (sponsored by Macmillan)</td>
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<td>Celebrating <strong>Suffragette – The Battle for Equality</strong></td>
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<tr>
<td>11.10-12.00</td>
<td><strong>Philip Pullman</strong></td>
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<td>Philip Pullman winner of Carnegie Medal with Northern Lights and of 70th Anniversary Carnegie of Carnegies will give the conference's key note speech.</td>
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<tr>
<td>12.00-13.00</td>
<td>Lunch</td>
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<tr>
<td>13.20-14.20</td>
<td>Breakout Session 2</td>
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<tr>
<td>14.20-15.10</td>
<td><strong>Laureate League</strong></td>
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<td>BookTrust’s <strong>Emily Drabble</strong> will be in conversation with <strong>Malorie Blackman, Anne Fine</strong> [and TBC Lauren Child] in lead up to 20th anniversary of initiative. This will be the first Laureate Anniversary Event.</td>
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<tr>
<td>15.10-15.40</td>
<td>A Monster Tea Break with Sharon Dogar (sponsored by Andersen Press)</td>
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<td>Celebrating Monsters, a reimagining of Mary Shelley’s young adulthood</td>
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<td>15.40-16.20</td>
<td>Books and Beyond - the BBC</td>
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<td>Cheryl Taylor, CBBC Head of Content, will discuss their commitment</td>
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<td>to Children's literature and approaches to adaptations.</td>
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<td>16.20-17.00</td>
<td>Comic Capers</td>
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<td>Tom Fickling will talk about The Phoenix and findings on</td>
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<td>contributions of comics to reading with illustrator Jamie Smart</td>
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<td>17.00-17.40</td>
<td>Women’s Rights and Representation: Sally Nicholls, Sharon Dogar,</td>
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<td>Juno Dawson, Melvin Burgess – David Roberts live drawing</td>
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<td>A panel discussion led by Amnesty International to mark the</td>
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<td>100th Anniversary of the Representation of the People act. This will</td>
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<td>also be tied to 200th Anniversary of Frankenstein.</td>
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<tr>
<td>18.30-18.40</td>
<td>Drink Reception with Enid Blyton Ginger Beer cocktails</td>
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<td>18.40-19.10</td>
<td>CILIP Carnegie and Kate Greenaway and Amnesty CILIP Honours</td>
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<td>Presentation</td>
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<td>19.10-20.40</td>
<td>Gala Dinner - Enid Blyton themed tables</td>
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<td>20.40-21.00</td>
<td>After Dinner Speaker Andrew Zurcher author of Twelve Nights</td>
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<td>21.00-21.20</td>
<td>YLG Honorary Membership and YLG Public Librarian Award</td>
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<td>Alongside the naming of the YLG Honorary Membership, a presentation</td>
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<td>of the inaugural award for a public librarian working with children</td>
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<td>and young people.</td>
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<td>21.30 – late</td>
<td>Bar open</td>
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<tr>
<td>23.00pm</td>
<td>Enid Blyton Midnight Feast</td>
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<td>Attend YLG Conference’s first midnight feast, come in pyjamas and be</td>
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<td>delighted by our special storytellers.</td>
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**Breakout Sessions: Delegates will choose 1 of 5 options for each session**

1. **Worlds of Wonder (a.m.)**
   Explorer, **Simon Chapman**, will talk about his new series of Explorer Diaries. He will be joined by **M G Leonard**, author of Beetle Boy and they will be discussing wonders of the natural world and ways to promote and engage via library settings.

2. **Read Manchester (a.m.)**
   A session with **Ben Reed** from Wild in Art, discussing Book Benches and **Kaye Tew** from Manchester Children’s Book Festival discussing the ways they have engaged with disadvantaged schools and communities creating a culture of reading.

3. **Rights and Readers (a.m.)**
   Amnesty International will lead a workshop looking at their Words that Burn initiative and the Amnesty CILIP Honour showcasing how reading can explore Human Rights issues.

4. **Cultural Appropriation, Unconscious bias and Colonial Aspects of Collections (a.m.)**
   This session will explore issues around collection development and ways structures of thinking might influence selection and appraisal techniques. It will be particularly useful for Carnegie and Kate Greenaway Judges and those hoping to apply for future positions. Author **Candy Gourlay** will be joined by **Miriam Halahmy** [illustrator Nazli Tahvili]

5. **Exhibition (a.m.)**

6. **Enid Blyton’s Secret Seven (p.m.)**
   Pamela Butchart author of Secret Seven and the Mystery of the Skull will talk about the challenge of creating a new title in one of Enid Blyton’s best loved series.

7. **Life Online (p.m.)**
   CILIP Information Literacy Group together with **Nicola Morgan**, author of The Teenage Guide to Life Online will present activities and information on Information Literacy.

8. **Books and Beyond (p.m.)**
   A session with **Jamie Anderson** who will talk about managing his father Gerry Anderson’s estate and reveal exciting book news! This session will also explore apps and their relationship to books, further participants TBC.

9. **On the Same Page – Exploring Empathy and Reading (p.m.)**
   **Sarah Mears** from The Empathy Lab will be joined by, among others, **Lisa Williamson**, author of The Art of Being Normal to discuss ways books can unlock conversations and understanding around empathy

10. **Exhibition (p.m.)**
Sunday 23 September

07.00-09.00 Breakfast

08.00-08.40 Breakfast Session
Anna James and Tilly and the Bookwanderers
Don’t miss the chance to hear ex-school Librarian and journalist Anna James talking about her debut novel set in a bookshop where you can actually enter the world and meet your favourite characters.

08.30-09.00 Day delegate registration

09.00-09.15 YLG AGM

09.15 – 09.20 Welcome

09.20 – 10.10 The Robert Westall Memorial Lecture: Kim Reynolds & Paula Wride
This will be the inaugural lecture. Robert Westall was twice winner of the Carnegie Medal, his books were commended for the award numerous times. This session will explore his ongoing impact and relevance

10.10-10.50 Follow the Funny with David Solomon, Pete Johnson and Dave Skelton
Looking at humour and comedy as a means for reading engagement

10.50 -11.10 Bookwanderers Teabreak with Anna James (supported by HarperCollins)
Celebrating Tilly and the Bookwanderers

11.10-11.50 Staged Stories: Philip Ridley
Award winning children’s author, film maker and playwright will discuss the role of theatre and drama in reading, exploring his innovative Storytellers sequence of plays.

11.50-12.30 The Blyton Phenomenon: Anne Fine, Seven Stories and Enid Blyton Entertainment will explore the impact of her work 50 years following her death.

12.30-13.10 The Lost Words: Jackie Morris
Jackie Morris, will talk about The Lost Words, a subject that explores language, communication, expression.

13.10-13.20 The last words

13.15- 14.15 Lunch

For more programme details as they are released please check YLG webpages

Attendance and fees

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Optional extras below

| Thursday Bed & Breakfast | 115 | 23 | 138 |
| Sunday Bed & Breakfast | 95 | 19 | 114 |

Closing date for Residential Bookings 1/08/2018
Earlybird discounts apply to bookings received before 29/06/2018
To book visit: http://www.cilip.org.uk/event/YLG-Conference
In IBBY UK, we think that one of our key roles is to promote the UK children’s book world abroad and the international world of children’s books in the UK. In these times it feels more important than ever to keep a focus on this international profile. And we are really pleased that there is a growing interest in the international book market and a number of very successful projects to promote more children’s literature in translation.

This past year we have had an intensive programme with the Baltic States in preparation for the London Book Fair where they were this year’s country focus. A number of us have visited as part of various delegations and the autumn issue of our IBBYlink journal focuses on work there. The three separate countries of Lithuania, Latvia and Estonia each have flourishing literature promotion organisations and extensive translation grants. We are delighted that from no translated children’s literature from the Baltics in 2017 we have moved to eight books published or in process and more under discussion. This is the strength of the LBF market focus. Do look out for the books – you have a treat in store. They have a wealth of talented illustrators and you can see some of their work on display at the present exhibition, it’s always tea time, at the Story Museum in Oxford. This has been curated by the Estonian Children’s Literature Centre and includes the work of 72 illustrators from around the world.

Back in the UK, we have been involved with the biennial round of nominations for the IBBY Disability List and have found an increasing number of books suggested by publishers for inclusion. The committee members involved in the selection have been very impressed by much that has been put forward. This is an important list and to celebrate it we organised a joint seminar with Inclusive Minds at the London Book Fair, with Sarah Crossan and Peter Kalu. The process of consulting and selecting for the various international UK and international awards for which we are the nominating body is both exciting and time-consuming, so we are always keen to have help from members. We will be talking about this at our forthcoming AGM on Wednesday 20 June, to which non-members are welcome. It will be held, rather appropriately given the political fall out about Windrush, at the Black Cultural Archives in Brixton and there will be chance to visit the collection as well as hear the famous writer and archivist Steve Martin.

We are looking forward to the 2018 IBBY Congress in Athens at the end of August and once again have been able to award two bursaries, to Susan Appleby a librarian from Scotland and Alice Penrose who works at the National Literacy Trust.

**Baltic States books**

**Estonia**
- *The Ear: Piret Raud* [Thames and Hudson nyp]
- *Everyone’s the wisest: Contra illusUlla Saar trans Kätлина Kaldmaa and Charlotte Geater [Emma Press nyp]*

**Latvia**
- *Dog Town: Luīze Pastore illus Reīnis Pētersens trans Žanete Vēvere Pasqualini [Firefly Press 978-1910080726]*
- *Queen of Seagulls: Šīta Briede trans Elīna Brasīlina [Emma Press 978-1910139134]*
- *One House for All: Inese Zandere illus Jūzis Petraskevics [Book Island 978-1-911496-06-9]*
- *The noisy classroom: Ieva Flamingo, illus Vivianna Maria Stanislavskaja, trans Žanete Vēvere Pasqualini, Sara Smith and Richard O’Brien [The Emma Press 978-1910139820]*

**Lithuania**
- *The fox on the swing: Evelina Daciute illus Ausra Kiudilaite [Thames and Hudson 9780500651568]*

By Pam Dix, Chair IBBY UK
In 2018 the Federation of Children’s Book groups is 50 years old. The celebrations started with our annual conference at Queenswood School aptly titled A Golden Treasury: Hidden Gems, Bright Futures and, like all good conferences, it began with cake at special tea attended by 16 past Chairs.

Next came a first for FCBG, publisher presentations which were proving very popular until they were interrupted by a fire alarm. There was a look of delight on some faces when they realised that their colleagues would have to present the next day instead.

After dinner we were treated to two fascinating sessions. First Patrice Lawrence and M. G. Leonard explained what inspired them to write their stories for Make More Noise, Nosy Crow’s anthology published to celebrate the 100th anniversary of women’s suffrage. This was followed by a drawing masterclass from Lydia Monks who spoke of her dismay at the problems facing children wanting to study the Arts in schools. The evening ended with drinks in the bar with Macmillan who are celebrating 175 years in publishing this year.

Saturday followed a similar pattern with inspiring talks and lots of cake. Delegates were introduced to Gaspard the Fox by Zeb Soanes and James Mayhew, learned what goes into producing books for pre-school children with Heather Crossley and Mehrdokht Amini discuss the problems that can arise with stories from different cultures when trying to appeal to a broad market whilst ensuring authenticity. The morning closed with the brilliant Jacqueline Wilson speaking about her writing journey. More than one person was struck dumb in her presence. After lunch there was a choice of seminars and a last chance to visit the publishers’ exhibition before more cake with Usborne.

Saturday evening was a highlight of conference when Michael Morpurgo followed Sarah Crossan, reading a delightful story about his appearance as the Owl in the school play. Everyone received a proof copy of In the Mouth of the Wolf, Michael’s stunning collaboration with Barroux, signed by the great man himself. Michael was also presented with the Children’s Book Award trophy which he won for a record fourth time last June.

Sunday started with James Mayhew again, but this time with Jackie Morris talking about Mrs Noah’s Pockets, followed by Robin Stevens and Katherine Woodfine discussing crime and murder mysteries. A special guest joined us for morning coffee to celebrate the 50th anniversary of The Tiger Who Came to Tea before Lizzy Stewart and Meg McLaren showed us their sketches and talked about their inspirations. Then Kaye Umansky closed conference with a masterclass on how to read aloud. She kept the audience in stitches and sent everyone home on a real high.

There are still lots of celebrations planned for the rest of the year. Golden National Share a Story Month is next, with the announcement of the Golden Children’s Book Award winner in June, then Golden National Non Fiction November and our big celebration with the Jean Russell Storyteller and three past Children’s Laureates in Birmingham in November.

By Jane Etheridge, Treasurer Federation of Children’s Book Groups
How does a librarian with limited time and a small budget get to see a wide range of books, both new titles and titles from the past? Or a busy parent keen to direct their eager – or not-so eager reader – find recommendations that are accessible and can be trusted? What happens if you are not in the UK but still want to keep in touch? Will you be committed to spending – or can you just click and browse with direction? Sounds like Utopia? No – it is BooksforKeeps.

Since 1980 BooksforKeeps has been reviewing books for all ages (yes, even for adults if appropriate), interviewing, and reporting on all aspects of the children’s books world. The archive, which covers every edition of BooksforKeeps since its birth, is a rich seam to mine. It is fascinating to see how book cover design changes over the decades. You can meet authors at the beginning of their careers and be reminded of others who may now be less well known but whose work is still valuable. There are articles that still resonate and interviews to fascinate – meet David Attenborough in an interview with Pat Triggs in 1981, trace the rise of Teen Fiction – and the questions around the books aimed at this emerging audience; Adele Geras reflects on this in the January Issue in 1990. There have been articles on the Harry Potter phenomenon, storytelling, visual literacy with articles by such luminaries as Piet Grobler and Martin Salisbury, and judging illustration – read Joanna Carey on this in the May Issue 1994. Poetry has always been welcomed and reviewed - though in 2001 Richard Hill comments on the limited choice being offered to young readers. Topics are diverse - in November 2000 Margaret Meek looks at the subject of Adults reading children’s books while in March 2014, Carl Miller talks about adapting Emil and the Detectives for the stage.

What about the immediate past year? BooksforKeeps has been as lively as ever. I have had the pleasure of interviewing such diverse authors as Irfan Masters and A. F. Harrold as well as representatives from the Swedish Embassy in the enchanting Children’s Room on display in the Royal Festival Hall, Southbank. There have been interviews with Philip Pullman, David MacKintosh, Judith Kerr and Sarah Crossan to mention only a few. Charlotte Hacking introduced us to the CLippa, how it is judged, and the importance of this award in driving the publishing of new, diverse poets writing for children and Joseph Coelho guided us in how to write a poem. Windows on Illustration has introduced us to artists such as Ehsan Abdollahi and Matt Carr. Authographs allowed us to hear what a wide range of writers - Guy Bass, Sally Nichols or Chris Priestly for example - have to say. Then there are the young readers themselves. In every issue we try to hear from them as they offer their suggestions for a Good Read (and they really are their suggestions). So, thanks to all those school librarians who have supported this – and thank you young readers. Neatly tying up the whole package is the inimitable Brian Alderson with his Classics in Short; remember The Children of the New Forest? Or The King of the Golden River? Here you can learn about them and, I hope, be inspired to read them.

That is what BooksforKeeps aims to do – inform and inspire readers to read more, read widely and explore. All you have to do to start the journey is click on the website – www.booksforkeeps.co.uk

By Ferlith Hordon, Editor Books for Keeps
On 7th November 1969 an Inaugural meeting of the British Branch of the Friends of the Osborne and Lillian H. Smith Collections was held at the Royal Overseas League. The Children’s Books History Society, as it later became known in 1974, was founded by Brian Alderson following a visit to London in 1967 by Judith St John, then Librarian of the Osborne Collection of Early Children’s Books at Toronto Public Library.

Edgar Osborne, country librarian of Derbyshire had assembled his impressive collection of early children’s books with his first wife and, one her death, had offered it to libraries over here but none would meet the conditions that it would be properly housed and described in a published catalogue. Toronto signed to these conditions and Judith St John published the first catalogues in 1958 with a second volume in 1975. With a British branch established the aim was to stimulate and foster other activities connected with the history of children’s literature and the formation of collections. By January 1970 there were 32 members, including the Opies, Mrs Renier, Mrs Moon, Miss M. Weedon, Peter Stockham, Judy Taylor, Pat Garrett and Lance Salway. Support continues for the Osborne Collection together with other children’s books collections which have become increasingly vulnerable in the present economic climate.

Brian Alderson is a respected author, editor, critic and scholar, who has curated many exhibitions and is a former children’s books editor of The Times (1967 - 1996). With Pat Garrett, he edits the CBHS newsletter which is produced three times a year and contains reports of meetings, exhibitions, book reviews, articles, forthcoming events, auctions and other matters.

In 1990 CBHS established the biennial Harvey Darton Award for a book published in English, which extends our knowledge of some aspect of British Children’s Literature of the past. This year the award was given to Jenny Uglow for Mr Lear: A Life of Art and Nonsense Faber 2017.

Nowadays there are many opportunities to study Children’s Literature in universities and much has been published on the topic. The society members include academics, post-graduates, writers, illustrators, librarians, collectors, curators, book sellers, and many who simply appreciate and enjoy sharing their knowledge and discoveries. Every year there is a Study Day. The topics are diverse. In 2016 the subject was The Contemporaries of Peter Rabbit with speakers such as Andrew Nash, Lesley Delaney Susan Bailes and Denis Butts among others introducing us to topics such as The printing and publishing scene round about 1900 as well as authors and illustrators such as Leslie Brooke, Florence Upton and Kipling.

2017 saw Nursery Rhymes as the focus with Morag Styles, Elizabeth Hammill and Ian Beck among the speakers on topics such as the role of nursery rhymes in the canon of children’s poetry, creating an anthology such as “Over the Hills and Far Away” and illustrating nursery rhymes/. While Brian Alderson spoke on The Opies and their legacy.

In addition the society publishes Occasional Papers. Our work continues and Brian Alderson recently donated his extraordinary collection of children’s books to Newcastle University and Seven Stories, the National Centre for Children’s Books. Believed to be the largest privately-owned children’s literature collection in the UK, it is made up of more than 20,000 books, dating from the 17th century to the present day. Works come from the United States, France, Germany and Britain and the collection includes original illustrations and papers related to Brian’s diverse career. All members received a copy of the catalogue he wrote: A Lilliputian Miscellany.

There is something for everyone so do find out more and come to one of our events to see for yourself. Alternatively, subscribe and enjoy the publications and follow up your personal interests and/or research. The website is www.cbhs.org.uk Our Chair and Membership Secretary would be delighted to hear from you.

By Susan Bailes, Chair Children’s Books History Society
Take a fast-paced trip through time

From early hunter-gatherers, to space explorers, all of human history is here in this compact and stylish introduction.

The past bursts to life from the pages of this book, with accessible narrative text, maps, timelines and fabulously quirky illustrations.

Find out more at usborne.com/shorthistory
AGM Minutes

Agenda for 2017 Annual General Meeting of the Youth Libraries Group to be held at The Mercure Manchester Piccadilly Hotel on 23rd September, 2018.

1. To agree the minutes of the 2016 Annual General Meeting held at The Majestic Hotel, Harrogate on 25th June, 2016.

2. To receive the Annual Report for 2017
   Tricia Adams, 2017 YLG National Chair

3. To receive the Treasurer’s Report and Financial Statement for 2017
   Helen Thompson 2017 YLG National Treasurer

4. To introduce the YLG National Officers and Committee Members for 2018
   Jake Hope, 2018 YLG National Chair

5. Close of meeting

Minutes of the 2016 Annual General Meeting held at The Majestic Hotel, Harrogate on 25th June, 2016.

Number present: 42

1. Minutes of the 2015 Annual General Meeting held at The Mercure Holland House Hotel, Cardiff on 8th October, 2016.
   These were accepted as a true record of the meeting.
   Proposed: Joy Court
   Seconded: Ferelith Hordon

   This was read out by Tricia Adams 2017 YLG National Chair as Sioned Jacques 2016 YLG National Chair was unable to attend the AGM.

   Sioned sends her greetings from Wales and apologies she cannot be with us in Harrogate. 2016 was a busy year, as ever, for YLG. The usual business of a CILIP Special Interest Group was followed with YLG supporting the My Library by Right campaign, inputting comments to the CILIP strategic plan, and having a presence at the CILIP conference in Brighton. Several regional unconferences had been held in London, Winchester and Edinburgh. Sonia Ramdhian from CILIP Member Networks attended one meeting to discuss membership issues. Two Arts Award managers also attended a meeting to discuss the possible involvement of YLG and its networks in Arts Award around the country. Partnerships continue to be maintained and developed between YLG and other organisations with an interest in youth librarianship.

   The annual conference was held in Cardiff over two days with a theme of ‘Families: an open door to literacy’. This proved to be successful and was enjoyed by all who attended. Youth Libraries Review published articles around the same theme of families and literacy.

   2016 was the first year that the Amnesty CILIP Honour was presented – a celebration of the Carnegie and Greenaway shortlists, from which the Honour winners would be chosen, was held at Amnesty UK’s HQ in early March - with many of the shortlisted authors and illustrators in attendance. The Honour and the medals were both awarded at a ceremony at the British Library on June 20th. The Honour for the Carnegie shortlist was won by ‘The Lies we Tell Ourselves’ by Robin Talley and for the Greenaway shortlist by ‘There’s a Bear on my Chair’ by Ross Collins – congratulations both on being the inaugural award winners. The Carnegie Medal was won by the verse novel ‘One’ by Sarah Crossan, whilst the Greenaway Medal was won for a record third time by Chris Riddell, for The Sleeper and the Spindle (by Neil Gaiman). Amazing books! Finally I would like to thank Amy Powell, Rachel Levy, Karen Robinson, Karen Fleming and Cathy Petersen who all left YLG committee – we appreciate their hard work and commitment.

   Tricia also thanked Sioned Jacques for her hard work as Chair both of YLG and of the CKG Judging Panel – and said it was much appreciated.

   The report was accepted by the meeting.
   Proposed: Ferelith Hordon
   Seconded: Agnes Guyon

   This was read out by Tricia Adams 2017 YLG National Chair as Russell Allen 2017 YLG National Treasurer was unable to attend the AGM.
   Proposed: Jake Hope
   Seconded: Julie Noble

   Tricia Adams 2017 YLG National Chair in the absence of Sioned Jacques 2016 YLG National Chair thanked everyone on the committee for their work during the year. The YLG National Committee members for 2018 were introduced.

5. A.O.B
   Nick Poole CEO CILIP commended the National YLG Committee & regional groups for all their hard work.

6. Close of Meeting: the meeting closed at 9:15am.
## Youth Libraries Group Accounts

**1st January 2017 – 31st December 2017**

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<td><strong>Balance at 31 December 2017</strong></td>
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Simon & Schuster UK proudly presents the heart-warming new picture book from internationally bestselling author-illustrator Benji Davies . . .

Total worldwide sales for the Storm Whale books are now approaching 550,000 copies

Co-editions in 35 languages

UK publication: 18th October 2018