

Appendix A

CILIP Carnegie and Kate Greenaway Children's Book Awards Independent Diversity Review

INTERIM REPORT: Progress Update

December 2017

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Foreword

Improved literacy is more important than ever to prepare us for the socio-economic change that we will inevitably encounter. It has been said that there is no free learning available after the age of 24 in the UK. Yet we need people to accept the need for their continual self-improvement through lifelong learning. This will be the only guarantee of the flexibility that we will need to empower the workforce in a fast-moving, ever-changing technical and industrial environment. In actual fact there is a good deal of free information everywhere and the key to unlocking it is the ability to read. This is the most important piece of equipment that we can give to our children to sustain their future.

The incapability of a significant part of the population to participate fully in the economic future of the country because of their inability to adapt or become sufficiently proficient or to be flexible enough for the workplace also contributes to our comparatively low productivity. Literacy skills are more than the foundations of a fulfilling life, they are a pre-requisite for any successful economy. The UK's future success depends on a highly-skilled, flexible workforce to power a sophisticated, high-tech economy. However, a 2015 CBI/Pearson survey found that half of UK firms fear that growth will be held back by skills shortages and they see an urgent need to promote literacy skills.¹

The latest Progress in International Reading Literacy Study (PIRLS)² shows we are starting to give our children a better reading education at primary school. It is urgent that we maintain and continue to build on this.

To address this skills crisis we must become a nation of readers at all ages, and relentlessly focus on literacy and education as the best way to invest in our economic development. It is necessary to look at learning and skills-development outside the classroom as well as formal education.

Further, the growing divisions in society have made the findings of the New York School of Social Research, which proved that reading fiction creates better connectivity and empathy with other people all the more important to better cohesion and co-operation.³

Which is why I'm so pleased to be the Independent Chair of this Diversity Review of the country's oldest children's book awards – the CILIP Carnegie and Kate Greenaway

¹ <http://www.cbi.org.uk/news/skills-emergency-could-starve-growth-cbi-pearson-survey/>.

² The Progress in International Reading Literacy Study 2016 <http://www.iea.nl/pirls-2016-release>.

³ Psychologists David Comer Kidd and Emanuele Castano, at the [New School for Social Research](http://www.nssr.org/) in New York, have proved that reading literary fiction enhances the ability to detect and understand other people's emotions, a crucial skill in navigating complex social relationships.

In a series of five experiments, 1,000 participants were randomly assigned texts to read:

<https://www.theguardian.com/books/booksblog/2013/oct/08/literary-fiction-improves-empathy-study>.

Awards. The Awards and their accompanying shadowing scheme (by which children in reading groups read and debate the merits of the shortlisted books) are a powerful opportunity to engage the broadest range of children and young people possible with outstanding writing and illustration that will fire their imagination and develop essential literacy skills.

I took on this role following criticism of the 2017 Carnegie longlist as it included no BAME authors. Since then I have listened to comments, concerns and ideas about how the awards can be the best champion of diversity, inclusion and representation in order to create greater opportunity for the widest pool of talent to be drawn upon, providing authors and illustrators who can unlock a broader world of literary excellence for readers. This in turn should increase participation in reading and associated activities by all children and young people – regardless of who they are, their background and where they live. To explore these issues and to scope the Review we held two workshops and invited comments by email. I would like sincerely to thank everyone who has participated in the Review so far for the enthusiasm and collaborative spirit that has characterised our meetings and discussions.

This Interim Report provides an update on progress with the Review and the comments and discussions at the workshops. The workshops have provided a range of ideas that we will explore through consultation in the form of an online survey followed by focus groups.

I hope you find this report interesting and it sparks ideas that you will share through our consultation. It is so important that as many people as possible have their say. Please get involved and work with us to bring about the positive change we are committed to.

Dr Margaret Casely-Hayford
Independent Diversity Review Chair



Photo courtesy of Daniel Kennedy

Executive Summary

This Interim Report provides an update on the progress of the Diversity Review of the CILIP Carnegie and Kate Greenaway Awards, the longest-established awards celebrating children's writing and illustration, selected by librarians.

Librarianship is at the very heart of what makes the Carnegie and Kate Greenaway Awards unique. A librarian is someone who behaves according to the ethics of our profession, who has made a lasting personal commitment to the universal rights of access to knowledge and of self-expression.

Libraries are built on the twin ideals of universality and empowerment. They belong to everyone and everyone has the right to use them. But simply being universally accessible is not sufficient. As a sector, we have learnt that we need to be proactive in identifying and tearing down the barriers which prevent some people from discovering the joy of reading, of cultural participation and of seeing themselves reflected in literature.

That is why CILIP has made the commitment in *Securing the Future* our five-year Strategic Plan to show leadership and demand inclusion, equality and representation from ourselves, from our sector and on behalf of the public we serve. This Diversity Review is an important step in the process of making good on that commitment.

We have already learnt a great deal from the process of this Review. We know that the experience of exclusion and prejudice hurts and that we have no right to expect people to share that hurt unless we genuinely intend to deliver real change.

We know that children's literature and illustration have a unique power to shine a light on the world as it is and to help us to imagine a better one – and that because of this we have an immense responsibility in how we develop and promote these Awards as ethical librarians.

We know that there is an appetite for greater transparency and more effective communication about the Awards process. There is a need to understand the power dynamics at play and ensure that these don't entrench views or exclude people.

At the same time, we are clear that this process is about taking a positive, celebratory process and making it even better. We are hugely grateful for the support and active participation of everyone that has been involved so far and I look ahead to the final outcome of this Review with real interest and enthusiasm.

Nick Poole
CEO, CILIP



Background to the Review

CILIP, the Library and Information Association, are conducting an independent Diversity Review of the Carnegie and Kate Greenaway Awards after concerns were raised about the lack of BAME representation on the 2017 Carnegie and Kate Greenaway Medal longlists which were published 16 February 2017. CILIP announced the Review of the Awards on 8 March 2017 as part of the organisation's wider Equalities and Diversity Action Plan.

The Diversity Review aims to provide recommendations about how diversity, inclusion and representation can best be championed and embedded into the work of the Awards.

Margaret Casely-Hayford is working with CILIP in the role of independent Review Chair which was announced by press release on 26 June 2017 to mark the launch date for the Review process. The Review will inform the annual evaluation process and long-term planning around the Awards and accompanying shadowing scheme.

This Interim Report provides a progress update on the work carried out since June. The Review continues into 2018 culminating in a final report to be published September 2018.

Strategic context

In 2013 CILIP organised an 'equalities summit' to review its position on equalities and diversity and recommend further action. One of the recommendations was a comprehensive workforce mapping exercise.

The workforce mapping of the library, information and archives sector took place in 2015 and identified:

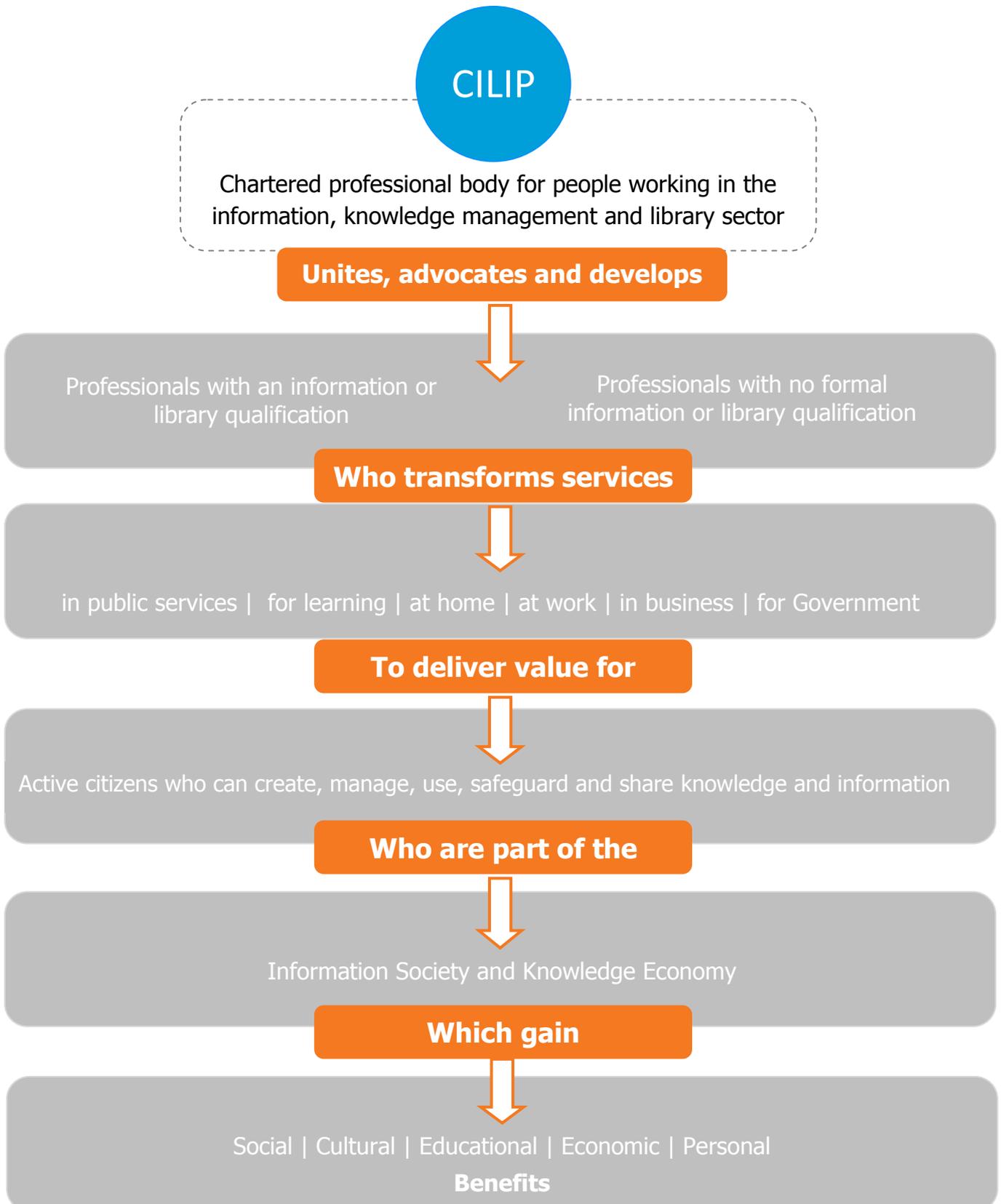
- A clear gender pay gap. The library and information workforce is 79% female and 21% male, but 47% of top earners are male.
- A lack of ethnic diversity in the workforce. 97% self-identify as white compared to 88% in the UK workforce.
- High barriers to entry. 61% hold a post-graduate qualification. The highest qualification of most of the UK workforce is A-level or equivalent.

CILIP's 2016–2020 Action Plan, [Securing the Future](#), sets out the organisation's commitment to championing diversity and equality. To deliver this CILIP published its [Equalities and Diversity Action Plan](#) in July 2017. The action plan sets out practical actions in the short and long-term in five areas:

- CILIP as an organisation
- Diversity and the membership
- Diversity and the profession
- Celebrating diversity
- Diverse and inclusive library and information services.

What CILIP does

We are the independent voice that represents and champions all information professionals. With our Royal Charter we help our members develop their skills, build successful careers and deliver high quality information and library services.



Background: the Carnegie and Kate Greenaway Awards



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards

What makes them unique?

The CILIP Carnegie Medal is awarded annually for outstanding writing in English in a book for children and young people. The CILIP Kate Greenaway Medal is awarded annually for distinguished illustration in a book for children and young people

The country's oldest children's book awards

The Carnegie Medal was established in 1936 'to drive up the standard of children's publishing'; and the Kate Greenaway was introduced in 1955.

Judges are volunteers

A panel of 12 working librarians, one for each region of the UK, democratically elected by their peers and volunteering as judges. Judges are trained in diversity as part of being a librarian and equality is a defining ethical principle.

Every nominated book is read by the judges

Every Carnegie & Kate Greenaway nominated book is read by the all judges – for 2018 this number is 237 books.

Translators are recognised

In 2016 works in translation into English became eligible for the Carnegie Medal, equally recognising the author and translator.

Partners with Amnesty to promote human rights

Also in 2016: the Amnesty CILIP Honour was introduced to recognise one book from each shortlist which most distinctively illuminates, communicates, or celebrates our personal rights and freedoms.

Powered by librarians

The awards are uniquely nominated, judged and awarded by children's and youth librarians who work with children & young people.

All kinds of children's books are eligible

Not just an award for fiction: information books, poems, graphic novels & titles from publishers of any size – including self-published – are eligible.

Free from commercial influence

A book has to be nominated by librarians (CILIP members). A publisher cannot submit a book.

Equal recognition for illustrators

The Kate Greenaway Medal is the only prize in the UK to solely recognise outstanding illustration in a children's book.

Openly available criteria

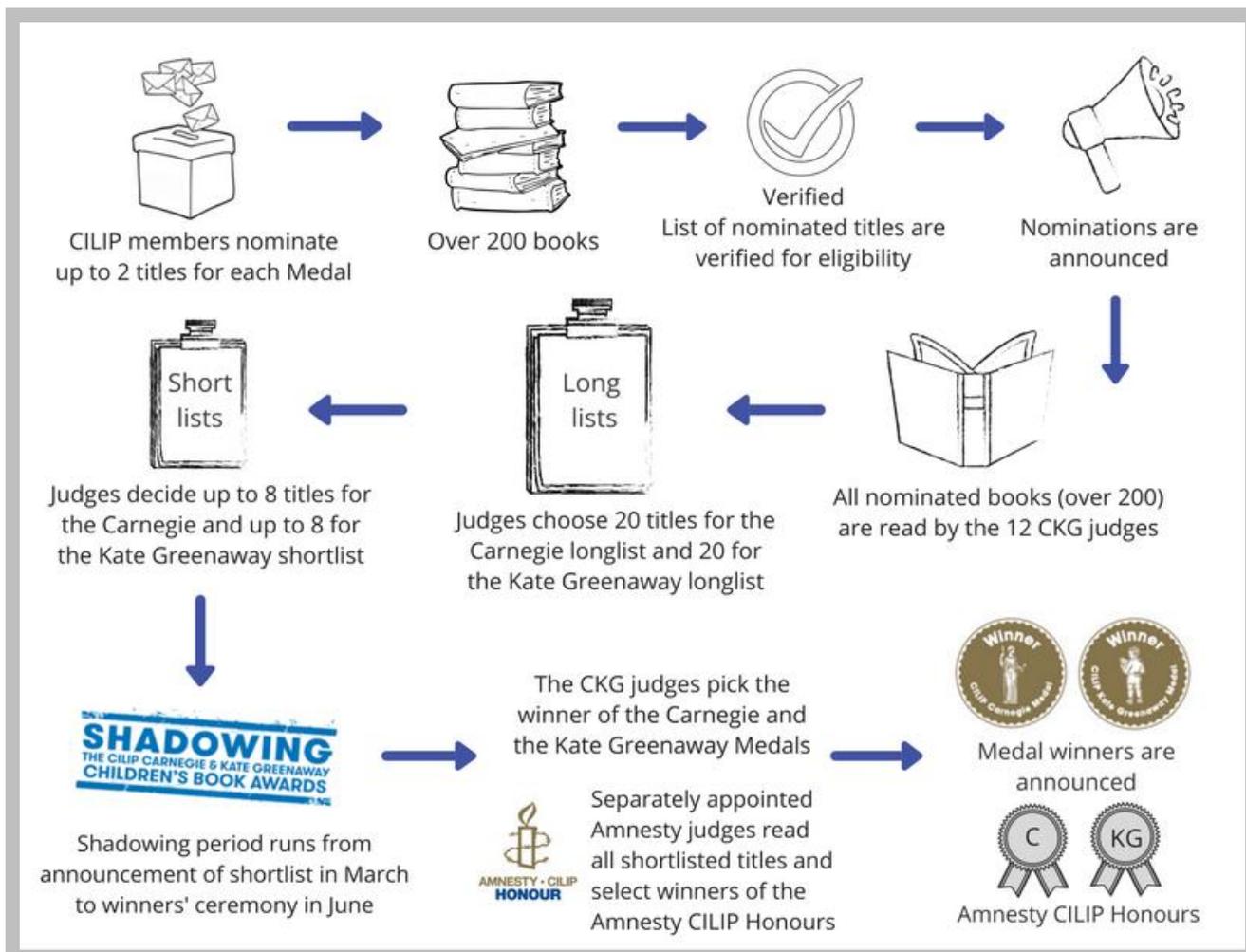
The criteria for both medals by which the titles are judged are published on the awards website and reviewed every year.

Free shadowing (reading group) scheme

CILIP provides a parallel shadowing scheme which has developed since the early 90s and runs a website with educational resources for librarians and teachers, encouraging creative expression by readers. Over 10k book reviews are posted by children each year as well as their artworks, blogs and videos.

The costs of running, promoting and developing the awards are entirely paid for through sponsorship, funding and donations from shortlisted publishers. Thanks to ALCS, Arts Council England, Carnegie UK Trust, Renaissance Learning and Peters; and the shortlisted publishers who contribute annually.

Awards Process



For more detailed information regarding the awards process, nominations, eligibility and the judging criteria please see **Appendix A**.

Scoping the Review

In order to scope out the work required for the Diversity Review of the CKG Awards CILIP held two workshops at the CILIP offices, 7 Ridgmount Street, London, WC1E 7AE.

Approximately 70 stakeholders from the children's books sector attended the workshops which were conducted under Chatham House Rules to create an open and safe space for discussion.

Workshop 11.07.2017

CILIP held a preliminary Diversity Workshop on 11 July 2017. In attendance were CILIP staff and the CKG Working Party, publishers, sponsors, librarians, representatives from literacy organisations, and authors and illustrators.

The workshop began with introductions from Margaret Casely-Hayford, Nick Poole, CEO of CILIP, and John Vincent, the independent facilitator of the workshop. John then initiated an open discussion of the terms 'diversity', 'inclusion' and 'representation' to establish a

shared understanding of these terms in their broadest sense before considering them in the context of the children's book awards.

Participants took part in group discussions around the following questions:

1. What are the wider impact/outcomes of the Carnegie Greenaway Awards?
2. What objective should drive the development of the Awards?
3. What is unique about the Awards?
4. What does diversity and inclusion mean in the context of the Awards?
5. What will a successful Diversity Review look like?

Participants came away from the workshop with increased awareness of the awards process and the issues concerning diversity, inclusion and representation that need to be addressed.

The workshop Agenda and participants' contributions in answer to the above questions, transcribed verbatim, can be found in **Appendix B**.

Workshop 18.10.2017

Both participants in the July workshop and CILIP recognised that for the Review to be as inclusive as possible we needed to hear from people with the lived experience and active participation in the issues we're considering so that the scoping for the strategy of the Review can be more fully informed and we can ensure that we ask ourselves the right questions. In light of this, a second workshop took place on 18 October 2017.

Attendees included CILIP staff and the CKG Working Party, authors and illustrators, independent publishers and representatives from literacy organisations and charities.

The workshop began with introductions from Margaret Casely-Hayford and Nick Poole followed by Esua Goldsmith, the independent facilitator of the workshop. Esua initiated a participatory session in which participants spoke in groups of 2 or 3 about their personal experience and understanding of the terms 'diversity', 'inclusion' and 'representation':

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

Participants noted their responses on post-it notes that were then positioned under each term to form a definition of 'diversity', 'inclusion' and 'representation' from the group's shared experience and understanding.

Participants went on to take part in group discussions that focused on the Awards process, answering the following questions:

1. What are we doing well and what are the barriers to inclusivity?
2. What would success look like?

After collating the various success criteria identified by each group under recurring themes, Esua led an open discussion to explore ideas for making it [success] happen.

The workshop Agenda and participants' contributions in answer to the above questions and discussions, transcribed verbatim, can be found in **Appendix C**.

Workshops in Summary

Looking at the output from the two workshops in July and October we have identified several clear themes of discussion in the participants' thinking which are outlined below. These areas will be explored further through consultation in 2018.

Children's participation

Across both workshops participants talked about expanding children's involvement in the Awards process and shadowing scheme. Discussions were centred around how we involve and include all children, considering the different needs and capabilities of children, their backgrounds and how we target harder to reach schools.

Judging

The diversity of the judging panel and librarian workforce as a whole was a recurring theme of discussion. Some participants suggested a wider pool of recruitment for librarians; others proposed the need for enhanced diversity training to empower judges to appreciate diverse voices, making comments around subjectivity and unconscious bias in the judging process. Some called for better recognition of the code of ethics that librarians as CILIP members are bound by.

Nominations and nominators

Conversations around nominations grappled with how to achieve as broad and representative a pool of nominations as possible without overloading them. There was a shared desire for the list of nominations that begin the cycle of the awards to be as diverse and representative as possible.

Criteria

Participants expressed a need for in-depth scrutiny of the judging criteria, potentially through a designated workshop, which allows for quality and excellence in children's literature and illustration to be redefined. A number of participants sought criteria that are more inclusive, ensuring breadth of perspective and recognition of diverse voices. Questions concerning who sets the criteria were also raised.

Publicity and promotion

The workshops demonstrated a lack of awareness of much of the positive work of librarians and a lack of commercial promotion for the Awards and the shadowing scheme so an opportunity for profile-raising and greater consumer awareness has been identified. Participants also flagged the need for a more diverse range of books to be available and accessible to librarians, considering the involvement of retailers, suppliers and building relationships with small and independent publishers.

Data

The need for better data collection was acknowledged by all participants. There is currently no data collected on the characteristics of the people nominating books for the awards or the judges. There is also a lack of data available on the authors and illustrators

who have been nominated or on the content of the books. It was felt that good data would help us to understand invisible as well as visible diversity and identify problem areas and opportunities in the process for improvement.

Changing the culture

The workshops involved participants across the children's book sector; there was impressive mutual respect with everybody along the chain expressing their commitment to improving and promoting diversity. A change in the culture is required with no more 'buck passing'. To make this a reality participants want to see partnerships develop between publishers, librarians and literacy organisations, working together to grow the profile of children's literature, change perceptions of diversity issues and drive societal change.

Next steps



Consultation analysis will be carried out in partnership with Coventry University.

How do I take part?

To take part in the online survey that launches in January 2018 please register your contact information here:

[**CLICK HERE TO TAKE PART**](#)

Acknowledgements and Thanks

We would like to thank everyone who has taken part in the Diversity Review to date with particular thanks to all attendees of the workshops. Your contribution both in the giving of your time and in sharing your thoughts and ideas is very much appreciated.

Our thanks to John Vincent and to Esua Goldsmith for facilitation of the workshops.

And finally, we would like to thank the Awards Working Party and Judges for your support and hard work.

Appendix A: Awards Process and Judging Criteria

Awards Process



The CILIP Carnegie
& Kate Greenaway
Children's Book
Awards

Nominations for the next year's book awards are submitted September–October each year by members of CILIP. Nominations are checked and verified for their eligibility before nominations are announced.

The process is organised by the Youth Libraries Group (YLG), one of CILIP's Special Interest Groups, which itself has 1500 members. 12 children's librarians – members of CILIP's Youth Libraries Group – form the **panel of judges**, and read and assess all nominated books based on the official judging **criteria**.

The judging panel meet to decide the longlist of books for each medal, 20 for Carnegie and 20 for Kate Greenaway. From this list they choose the shortlists, consisting of up to 8 books for the Carnegie medal and up to 8 for the Kate Greenaway medal. Finally, the medal winners are selected. Longlists are published in February and shortlists in March, with the winners announced at a ceremony in June. Amnesty's judging panel choose a title and recipient from each shortlist to receive the **Amnesty CILIP Honour**.

Nominations

Nominations are made by members of CILIP. Each member can nominate up to 2 books for the Carnegie Medal and up to 2 books for the Kate Greenaway Medal.

Nominations for the 2018 awards opened on 1 September 2017 and ran to 06 October 2017. Nominations were announced 06 November 2017. You can view the full list of verified nominations on the **Press Desk**.

Eligibility

To be eligible for the Awards, titles must have been first published in the UK between 1 September and 31 August of the previous calendar year.

Books first published in another country must have been co-published in the UK within three months of the original publication date.

The book must be written in the English language (either as an original work in English or a first English translation of a foreign-language work) and specifically published for children and young people.

The book may be co-authored; however, multiple author anthologies are excluded.

In the case of e-books and short stories or poetry previously published in a magazine or elsewhere, the point of publication should be considered as the date when the work is published as a whole. At least 75% of the complete work must be original material published for the first time within the specified time frame.

All categories of books, including poetry, non-fiction and graphic novels, in print or ebook format, for children and young people are eligible.

Books by previous CILIP Carnegie and/or CILIP Kate Greenaway Medal winners are eligible.

Criteria: Carnegie Medal

The book that wins the Carnegie Medal should be a book of outstanding literary quality. The whole work should provide pleasure, not merely from the surface enjoyment of a good read, but also the deeper subconscious satisfaction of having gone through a vicarious, but at the time of reading, a real experience that is retained afterwards.

All criteria will not necessarily be relevant to every title nominated. Where appropriate, consider and assess the following:

Style

Is the style or styles appropriate to the subject and theme and conducive to the establishment of voice?

Do dialogue and narrative work effectively together?

How effective is the use of literary techniques and conventions?

How effective is the use of language in creating narrative tension, conveying setting, atmosphere, characters, action etc.? How appropriate is that to the theme?

Where rhyme or rhythm are used, is their use accomplished and imaginative?

Where factual information is presented, is this accurate and clear?

The plot

Is it well-constructed?

Do events happen, not necessarily logically, but acceptably within the limits set by the theme?

Is the final resolution of the plot credible in relation to the rest of the book?

Characterisation

Are the characters believable and convincing?

Are they well-rounded, and do they develop during the course of the book?

Do they interact with each other convincingly?

Are the characters' behaviour and patterns of speech consistent with their known background and environment?

Do they act consistently in character throughout the book?

How effectively are the characters revealed through narration, dialogue, action, inner dialogue and through the thoughts, reactions and responses of others?

Criteria - Kate Greenaway Medal

The book that wins the Kate Greenaway Medal should be a book of outstanding artistic quality. The whole work should provide pleasure from a stimulating and satisfying visual experience which leaves a lasting impression. Illustrated work needs to be considered primarily in terms of its graphic elements, and where text exists particular attention should be paid to the synergy between the two.

All criteria will not necessarily be relevant to every title nominated. Where appropriate, consider and assess the following:

The artistic style

Is the medium appropriate?

Is the style creative and distinctive?

Does the style work with the subject?

Is there a consistent quality of illustration throughout the book?

The format

Is the typography (i.e. format, typeface, print size, spacing, novelty features etc.) integral or intrusive?

Does the layout draw the reader in or is it distracting?

How appropriate are the size and shape of the book?

What use is made of covers, end-papers and title page?

Synergy of illustration and text

Are there recurring visual themes or images that enhance the reader's understanding of the book?

How well do the illustrations and text relate to each other in terms of layout?

Are the images and text consistent with each other?

Do the illustrations enhance the text or are they 'pictorial upholstery', i.e. for decorative purposes only?

In the case of information books, how accurate and clear are the illustrations?

The visual experience

How well does the book either offer the reader new experiences, or reflect their pre-existing experiences?

Does the book succeed in working at different levels for different readers?

What are the aesthetic qualities of the book?

What is the overall impact of the book on the reader?

Criteria: Amnesty CILIP Honour

Two special commendations are awarded to the author and illustrator of two books; one from each shortlist, that most distinctively illuminates, communicates, or celebrates our personal rights and freedoms.

In each category, Carnegie and Kate Greenaway, the panel look for books that:

- Celebrate the values of freedom, truth, justice and fairness
- Contribute to a better understanding of any one or more of our human rights, as stated in the [Universal Declaration of Human Rights](#) at and the [Convention on the Rights of the Child](#)



The Amnesty CILIP Honour is the first children's books commendation to celebrate deep themes that are far too often ignored. The best books are more than plot and character: they have human rights at their core and are a vital tool in developing empathy. More than that, they can give children the awareness and confidence to stand up and shape a better world.

Appendix B: Workshop output 11 July 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: John Vincent

Attendees include: the CKG Working Party; the awards partners, sponsors and funders; publishers; authors and illustrators; literacy organisations; and librarians.

Location: Charter East, CILIP, 7 Ridgmount St, London, WC1E 7AE (T: 020 7255 0500)

Nearest tubes: Goodge Street or Tottenham Court Road

LUNCH and networking

Introductions.

Context. Open discussion.

Overview of the Awards (process and award criteria).

Outcomes/Mission statement – devising an impact statement of the main purpose of the awards and what they set out to achieve.

BREAK

What do we mean when we talk about diversity and inclusion? To be considered widely and in the context of the Awards.

Design criteria for diversity review process: outcomes and expectations – an interactive exercise in groups to consider how we achieve a successful review and what that looks like.

Feedback to entire group from previous exercise.

What next? Summary of workshop and outline of the next steps with an opportunity for final questions and thoughts.

END

The desired outcome of this workshop is for all involved to share their experiences and perspectives on diversity and inclusion; to achieve a common understanding of the Awards and their purpose and to come away with a shared idea of the difference that the Awards can make and the shared opportunity to do better.

Session 1: Understanding the 'Mission' & Strategy of the Carnegie Greenaway Awards

1. What are the wider impact/outcomes of the Carnegie Greenaway Awards?

Every child is a reader.

Reading is for everyone.

Get new children to feel that reading is for them.

Raise the profile of children's books and reading.

Break down elitism.
 Inspires young readers.
 Raises the profile of reading for pleasure in society maybe more than school.
 Raises the profile of children's authors and illustrators.
 Not such a 'quick fix' impact as other awards but a benchmark of quality.
 Does it have elitist overtones?
 It can push boundaries – gets important subjects talked about in the media.
 BRAVE – controversial issues are faced, schools are challenged.
 Profile-raising for librarians.
 Has a strong history – embedding culture of 'quality' children's literature.
 Engages kids with quality fiction they might not have come across otherwise, highlight excellent in literature and illustration.
 Fostering a love of books.
 Showcasing librarians' skills.
 More people reading more widely.
 More people buying books.
 Quality of books increases.
 Legacy of quality books.
 Standard of excellence.
 Direct to library readers.
 Ability to change young lives.
 Children/shadowing process.
 Gold standard and high quality.
 More children experiencing great books.
 Seeing different perspectives and new experiences.

2. What objective should drive the development of the Awards?

Redefining the criteria.
 A more flexible approach and broader mix of nominations.
 Question what 'quality' means – redefine literary excellence.
 Look at group judging – evolve group involved.
 Quality? Meeting values of the Awards.
 Being clear, open about processes/selection/transparency. Issues: publishing, small publishers, book supply, library suppliers, engaging new authors in promotion.
 Better understanding of judging and nominations.
 Broadening nomination base – not just CILIP members.
 To redefine literary excellence in a more inclusive way.
 Who is judging the Awards? Should it reflect wider society? Widen the net?
 Empowering people to read pictures and discuss pictures.
 Higher level of diversity training for judges at point of judging.
 Raise profile of Greenaway – diverse stories in pictures.
 Mainstream retailer.
Authentic voice as point of excellence = a new criteria.

3. What is unique about the Awards?

Very positive that no one can influence it.
 Librarian power and expertise championed and respected.
 Shadowing of a unique scale – but this could be leveraged more.

Librarians – skilled / at the front line.
Heritage.
Standard of excellence.
Experts judge it / independent.
People-led-relationship between people and books.

Session 2: Consider what diversity and inclusion mean in the context of the Awards

Introduction of an audit system for submissions to start to track both the background of the authors/illustrators and the subject matter of the books.
Redefine criteria to ensure breadth of perspective.
Redefine concept of 'excellence'.
Every child sees other faces in the backlist.
More choice/more genres and formats (but not a tick box).
Criteria are open to/promote inclusion (open to different voices).
Honour list rather than a shortlist.
Brand/strapline which promotes inclusion and puts children at the heart.
Loved is as important as literary.
Open the process to children / give shadowing groups a vote.
Keep the value of librarians navigating world of publishers.
More children to find themselves in books – characters and authors.
Expand definition of outstanding to include authenticity.
Encourage empathy – children to find themselves in others.
Find a compelling voice in Award – include that in the idea of 'outstanding'. Redefine style to voice.
Judges empowered to appreciate other voices – enhanced diversity training for judges.
Re-look at judges? More inclusive judges.
Do we give a voice to the shadowing groups of children – Eurovision model?
EMPOWER THE CHILDREN/SHADOWING GROUPS.
INVOLVE CHILDREN!!
A stronger gateway to other works, ideas, talent.
More young people seeing themselves in the Awards.
Greater transparency in the power structure and how people can get involved.
Youth and professional advisory board to work with judges to overcome bias and champion diversity.
Better championing of children's voices and perspectives.
Awards to become a 12 month activity and children's choices and tastes.
More diverse range of books available and accessible to libraries.
Diversity for the future of the Awards. What is the definition of 'quality literature'?
Breadth of nominations – new voices in the field. What are the criteria? Should they change? Workshop about the criteria? Criteria around technique.
Introduction of quotas?
Librarian training – everyone believes in diversity but 'pay lip service to it'.
Library selection.
Diversity discussion has moved on from children being able to see themselves to choice of authors.
Process should be explicit and opaque.
Make sure small publishers are included.
Address book supply change – how do librarian get to nominations.
Shadowing schemes – resources to supply exploration of equality and diversity / space for themes and issues.
Funding needed to engage more 'hard to reach' communities. Audio books etc.

Build partnerships – promote shadowing / communications to all schools.

More shadowing visits to all schools.

How do we broaden the nominations without overloading them?

Session 3: What will a successful Diversity Review look like?

Greater consumer awareness.

More good PR for children's books and for CILIP. (B2B)

Retailers more involved.

Shadowing groups to have a vote.

A long-list which is representative of society.

Transparency about the process.

More emphasis on the LISTS!! Not just about the winner!

Double the reach.

More energy around the Awards.

Primary school children involved in the Awards. Primary and Secondary categories.

Broader selection (genres, formats, etc.).

Increased number of nominations. More people using their votes.

Re-launching fresh criteria and share this with industry.

Evidence of need and turn out for today shows how strong feeling is to support change whilst valuing CLG Awards.

Small valuable wins:

- Targeting harder to engage schools, explore book availability (costs)
- Marketing and communications: transparent whilst retaining USPs
- Diversity of the lists: themes aren't for example, overtly BAME, but themes of inclusion radiate.
- Extend scrutiny of the process of review including independent shadowing of the judges.
- Create links to Empathy Lab, Inclusive Minds, Muslim Hands.

Challenges: book supply models, and reduction of children's library specialists.

Models to inspire the next generation of writers and artists and the library and publishing trade.

Process.

People.

Network.

No tokenism. If a winner/long-list is diverse you can be criticised.

More open, collaborative approach.

Focus on how to work with the publishing industry to increase awareness of diverse works. Work with independent publishers – what is their access to the Awards?

Children and young people's voices will be part of the Awards and power structure.

A broader/more representative pool of submissions.

A defined idea of excellence – to fit the prize now.

A clear picture (through an audit) of the percentage/background of librarians that submit and the provenance of the books (and their subjects).

Publishers acquire more diverse books/voices/authors/illustrators to reflect new CKG guidelines.

No tokenism.

Recognition of diverse/unique voice in judging criteria.

Kids reflected in characters/illustrators/authors that are long-listed/shortlisted.

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.

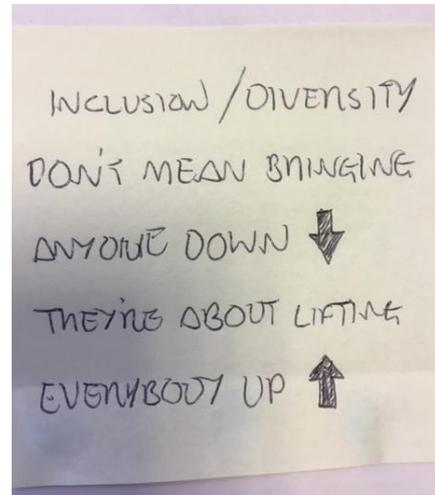
Money talks.

High ideals fine. Money more important.

Diversity committees are annoying.

Meaningless / Lost meaning.

"Diversity" the word can divide rather than include.



INCLUSION

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.

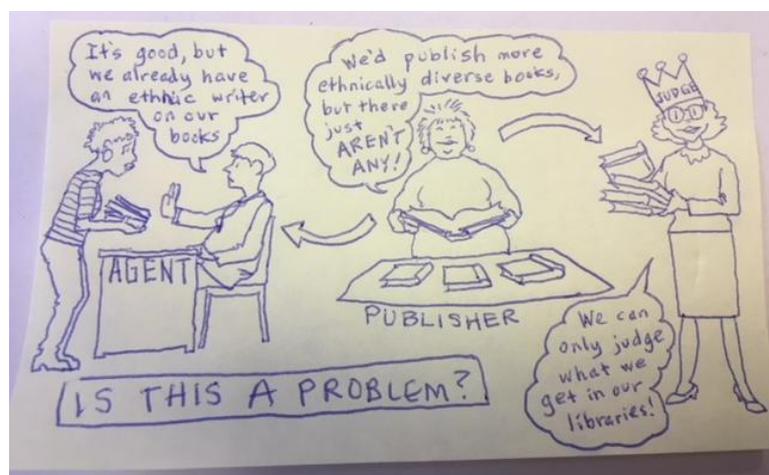
Hampered by unconscious bias.

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!'

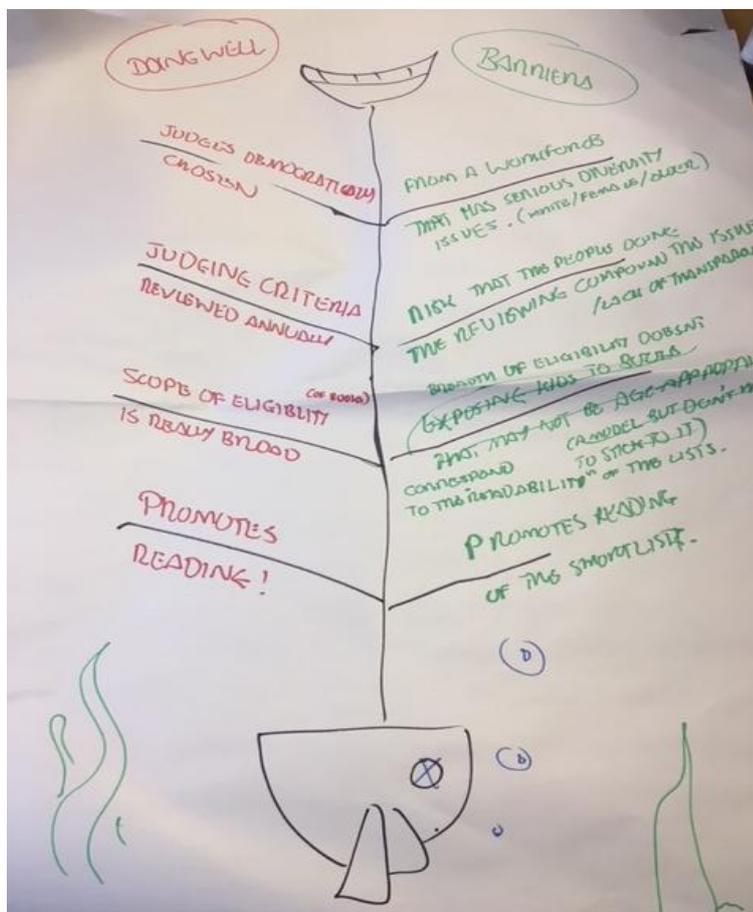
IS THIS A PROBLEM?



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 everything.	No real voice.
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: <ul style="list-style-type: none"> - 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 <ul style="list-style-type: none"> - Understanding 'hidden' diversity - Points in the process to identify problems and opportunities
INVOLVE CHILDREN
More children <ul style="list-style-type: none"> - 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 <u>asking</u> for Carnegie/Kate Greenaway shortlisted/winning books.
Children reading about themselves <ul style="list-style-type: none"> - 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: <ul style="list-style-type: none"> - 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 <ul style="list-style-type: none"> - 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?

Appendix D: CILIP Governance Overview

