



AUTHENTICITY AS ETHOS:

Why Diversity Alone Won't Build Integrity in Publishing

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Diversity and equity are essentially nonexistent.

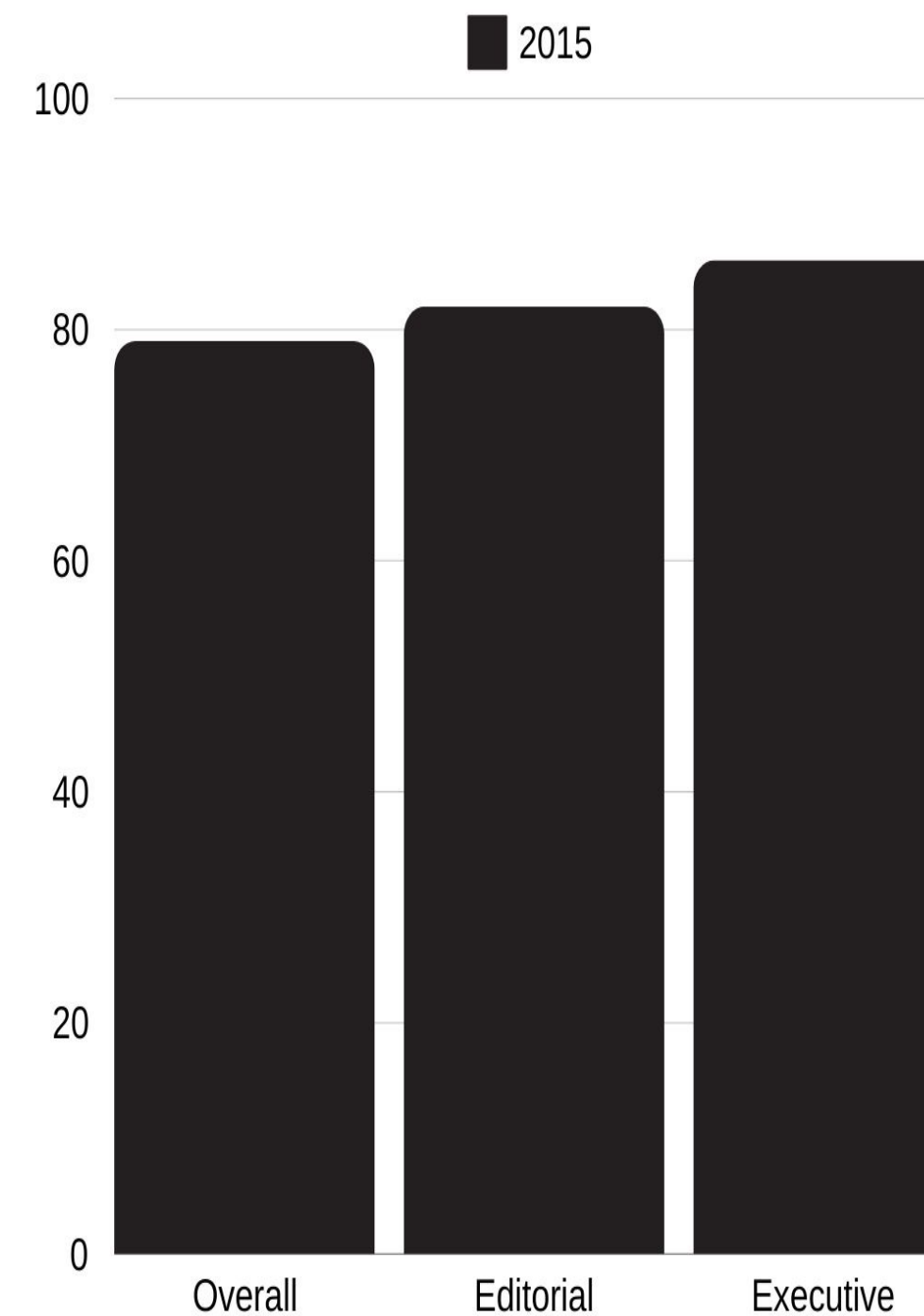
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Data shows a reluctance to make meaningful change.

03 The Present Reality
How does the current landscape compare to previous years?

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Our press is an equitable, diverse alternative to how things are typically done in publishing.

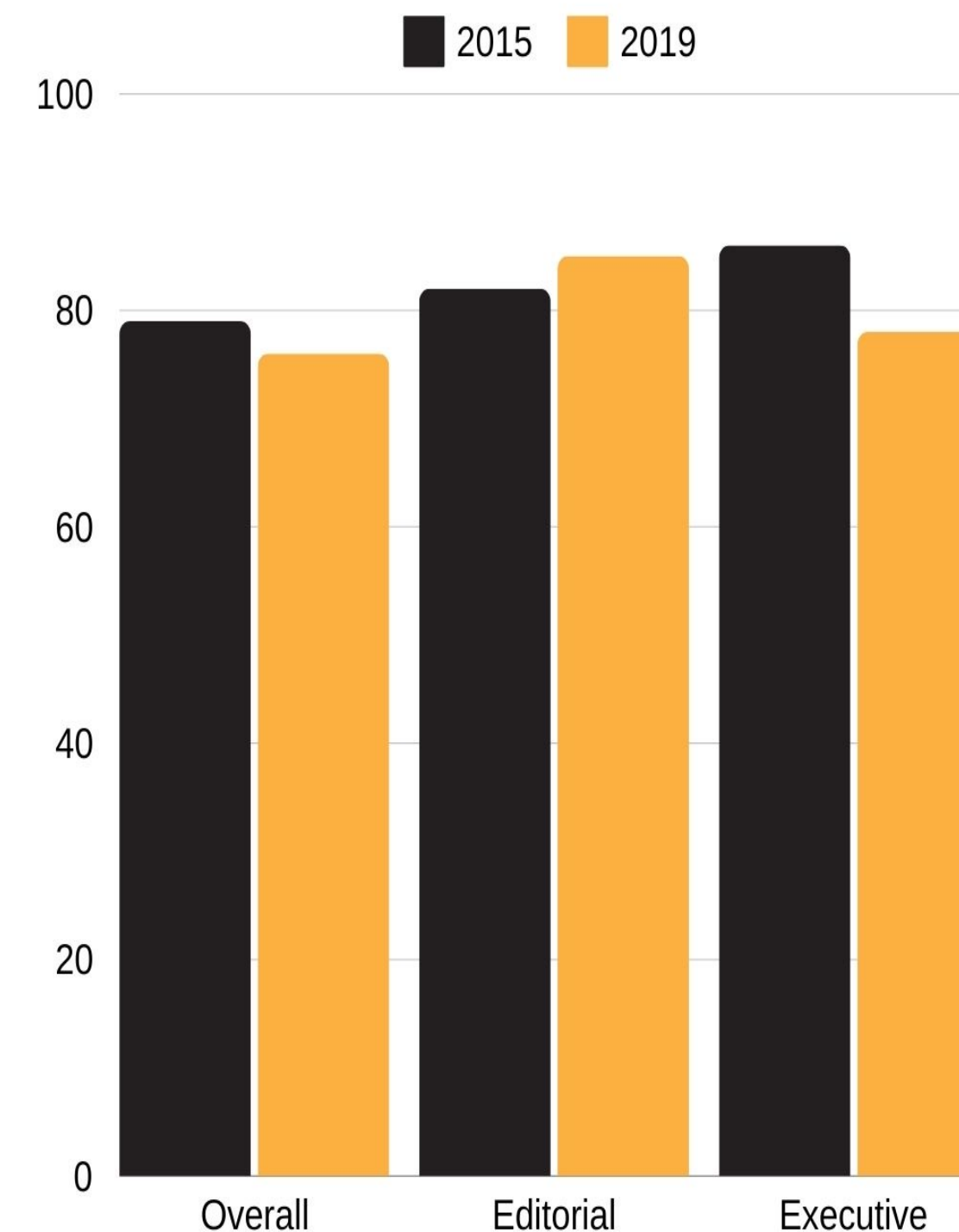
Publishing Industry 2015

Lee and Low Books' inaugural Diversity Baseline Survey finds that the industry is 79% white overall, 82% white at the editorial level, and 86% white at the executive level.



Publishing Industry 2019

The Diversity Baseline Survey 2.0 finds that given sample size, the shift in overall diversity is statistically insignificant, and that the editorial departments at publishing houses are less diverse than they were in 2015. The numbers: 76% white overall, 85% white in editorial departments, and 78% white at the executive level.



Publishing Industry 2019

Diversity statistics reported by The Cooperative Children's Book Center find that children's books are more likely to feature white characters than protagonists from BIPOC backgrounds. Even more startling, children's books are more likely to feature animals and inanimate objects than BIPOC characters.

DIVERSITY IN CHILDREN'S BOOKS 2018

Percentage of books depicting characters from diverse backgrounds based on the 2018 publishing statistics compiled by the Cooperative Children's Book Center, School of Education, University of Wisconsin-Madison:
ccbc.education.wisc.edu/books/pcstats.asp

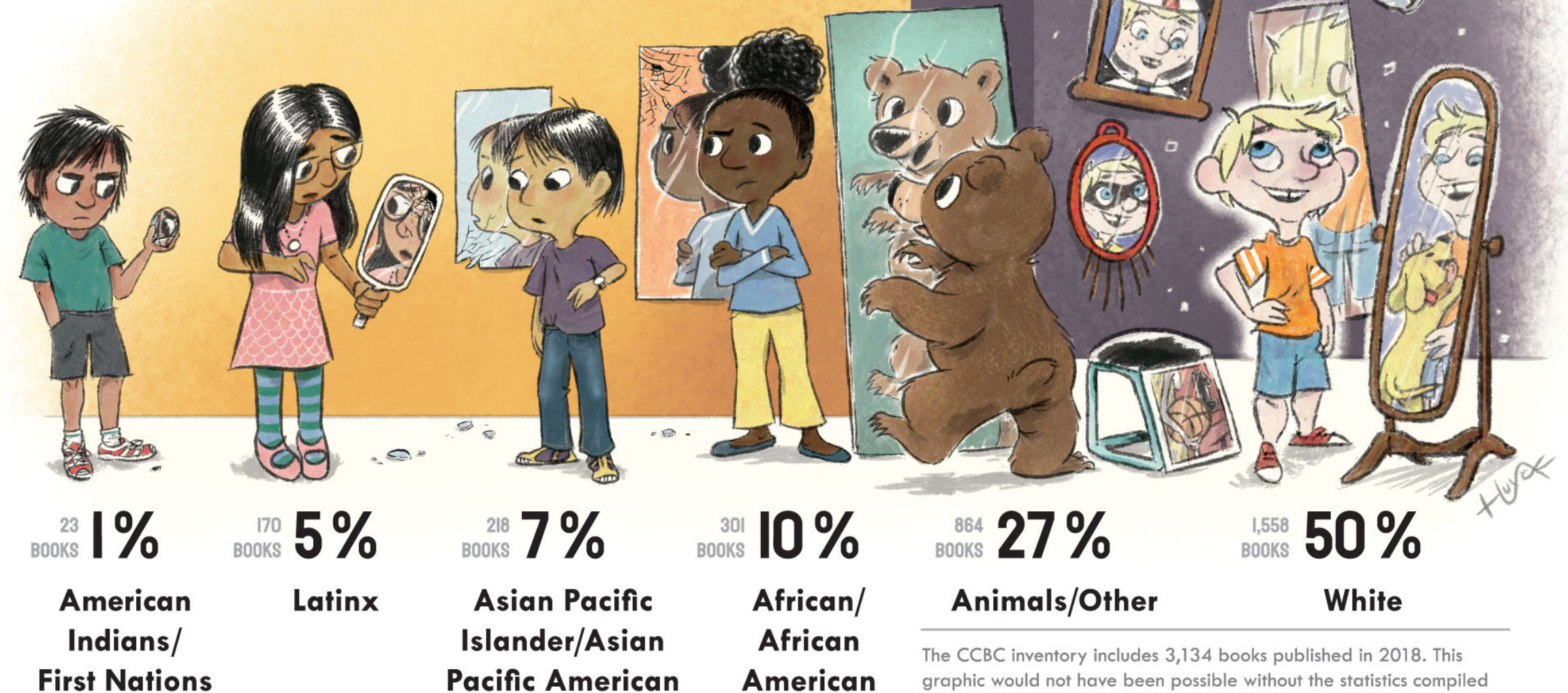


Illustration by David Huyck, in consultation with Sarah Park Dahlen

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The CCBC inventory includes 3,134 books published in 2018. This graphic would not have been possible without the statistics compiled by the CCBC, and the review and feedback we received from Edith Campbell, Molly Beth Griffin, K. T. Horning, Debbie Reese, Ebony Elizabeth Thomas, and Madeline Tyner. Many thanks.

Takeaways

2015 - 2019

The publishing industry
isn't diverse and doesn't
care to be.

Calls For Change

Black authors are on all the bestseller lists right now. But publishing doesn't pay them enough.

A social media campaign shows whose stories publishers value — and whose they're willing to pay for.

by **Constance Grady**
Jun 17, 2020, 12:50 PM EDT



“I, a totally unknown white woman with one viral article, got an advance that was more than double what Roxane Gay got for her highest advance,” noted the creative writing professor Mandy Len Catron. Catron says she got a \$400,000 advance for her book *How to Fall in Love with Anyone*. Gay, whose 2013 essay collection *Bad Feminist* went as viral as any essay collection can, tweeted that she received \$150,000 for her forthcoming book *The Year I Learned Everything*. For *Bad Feminist* itself she received \$15,000.

Workers Across Book Business Take Collective Action Against Racism

By John Maher | Jun 08, 2020



LeVar Burton
@levarburton · [Follow](#)



A word about [#PublishingPaidMe](#).
This is not about sales projections. It's about your perception that Black and POC writers aren't worth as much as White writers. It's repugnant, reprehensible and intolerably racist for the publishing industry to have this two-tier system!

2:05 PM · Jun 9, 2020



5.9K Reply Copy link

[Read 47 replies](#)

Takeaways

2015 - 2019

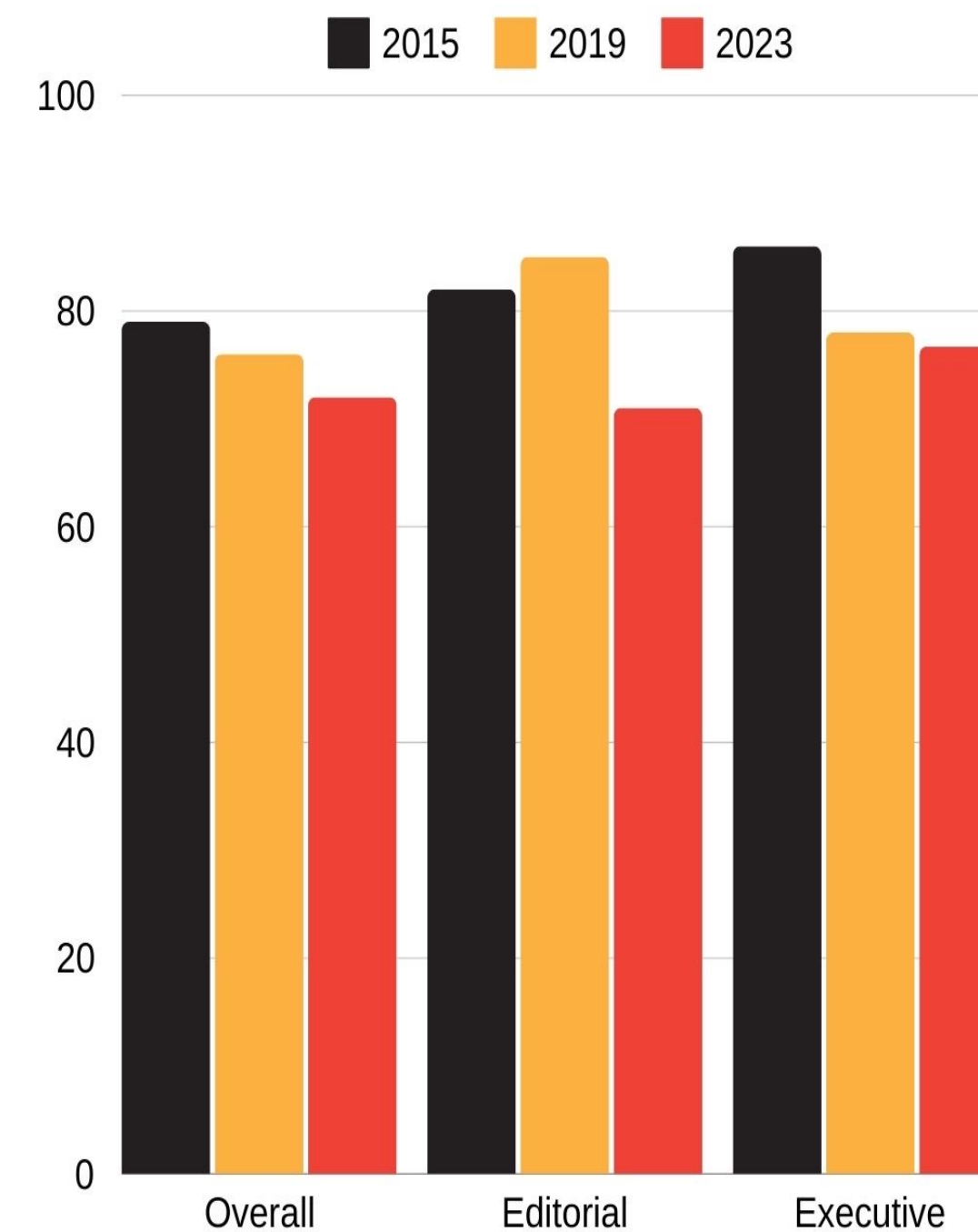
The publishing industry
isn't diverse and doesn't
care to be.

2020

Broad calls
for social and
racial justice lead
The Big 5 to make
unprecedented DEI
commitments.

Publishing Industry **Presently**

The Diversity Baseline Survey 3.0 highlights an industry that is 72% white overall, 71% white at the editorial level, and 76.7% white at the executive level.



Takeaways

2015 - 2019

The publishing industry isn't diverse and doesn't care to be.

2020

Broad calls for social and racial justice lead The Big 5 to make unprecedented DEI commitments.

Presently

The publishing industry remains essentially unchanged.

STIRRED STORIES APPROACH

What We Do

We publish diverse books in the most authentic way possible.



STEP 1: Sign authors who are typically underrepresented in mainstream media



STEP 2: Pair said authors with an editor and illustrator who can relate to their story

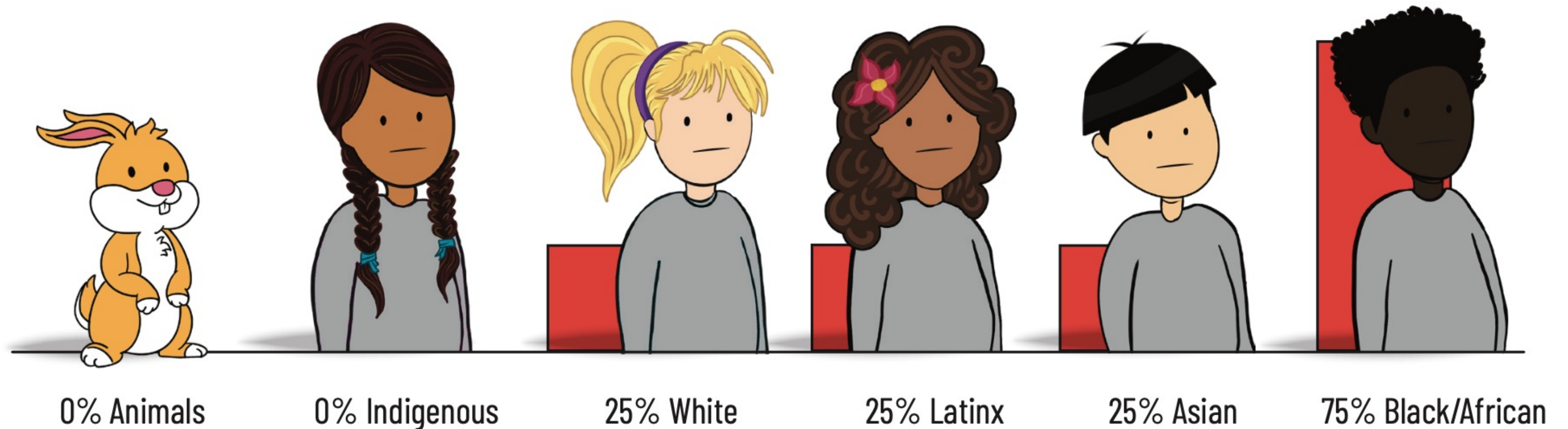


STEP 3: Publish the authors' books, sharing them with audiences that are interested in diversifying their bookshelves



STIRRED STORIES DIVERSITY

Stirred Stories: **Percentage of our books depicting protagonists from various backgrounds**





Thank you!