

**OUTSIDE IN
WORLD**



Reading the Way: Inclusive Books from Around the World

Official report on the 2014-15 'Reading the Way' project, which identified and explored a range of inclusive and accessible books from around the world, involving specialists, teachers, parents, young people and children.

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Outside In World
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Acronyms and terminology used in this report

Acronyms

The project has used a number of abbreviations and acronyms within this report, to avoid repetition and reduce length. The abbreviations used are:

Autistic Spectrum Disorder (ASD)
British Sign Language (BSL)
International Board on Books for Young People (IBBY)
National Autistic Society (NAS)
National Literacy Strategy (NLS)
Outside In World (OIW)
Picture Communication Symbols (PCS)
Reading the Way (RtW)
Royal National Institute for the Blind (RNIB)
Special Support Centre (SSC)
Unified English Braille (UEB)
Virtual Focus Group (VFG)
Visual Impairment (VI)
Youth Library Group (YLG)

Note on context, language and terminology

OIW has taken note of the 'social model of disability' as a context for this research project. The social model of disability is a very positive framework for considering disability. It is a model developed by disabled people as an alternative to traditional attitudes to disability. It says that 'disability' is caused by the way society is organised, rather than by a person's impairment or difference. It encourages society to recognise and remove the various barriers that disable an individual.

OIW consciously chose to use the following terms for this report:

- Disabled children (as opposed to 'children with disabilities' or 'children with special educational needs') - this is considered more in line with the social model of disability.
- Deafness (as opposed to hearing impairment) – as a term incorporating the full spectrum of deafness, as used by the National Deaf Children's Society.

Executive Summary

Background

'Reading the Way': Inclusive Books from Around the World was an innovative research and development project undertaken from April 2014 – October 2015 funded by Arts Council England, The Unwin Charitable Trust and the Calouse Gulbenkian Foundation.

Objectives

The aim of the project was to help bring exceptional international books to UK audiences; titles that stand out specifically in terms of being 'accessible' to all children, including disabled children and/or 'inclusive', i.e. including disability or disabled characters within the story.

Methodology

Over the course of the project OIW conducted an extensive consultation to collect 'recommended' books from around the world. In sourcing books for consideration we used a wide method of approaches including attending book fairs, social media, the OIW website and personal contacts. Qualitative methods were then used to carry out research on the books via focus groups comprising of disability experts and organisations, teachers, librarians, publishers, parents and young people – both physical and virtual, as well as individual consultation meetings to collect data. Sample sizes varied from individual one-one sessions to groups of up to twenty in the various focus groups.

The Books:

- ❖ 60 books from around the world were assessed.
- ❖ 15 countries including: Brazil, France, Germany, Greece, Guatemala, Hungary, India, Italy, Korea, Lebanon, Mexico, Slovenia, Spain, Sweden and Syria.

Of these 60, eight titles were rejected in the initial assessment process; 38 titles were included in the 'discussion' within the report and a further 14 titles were subject to less specific feedback and not dealt with in detail.

Our focus groups consisted of a Virtual Focus Group of experts; Schools and Organisations; consultation meetings with specialists in the disability field and a publisher focus group. A total of 18 'physical' focus groups and consultation meetings were carried out.

We genuinely consulted children, including children with a range of different needs holding focus groups in both mainstream settings and special school settings.

Outcomes

OIW believe we have been able to demonstrate how much interest there is in this field, (both in the UK and internationally), and that there is a very real need for inclusive and accessible books, particularly a good range of high-quality accessible and inclusive books.

The project identified:

- ❖ A valuable list of international books relevant to disability.
- ❖ A powerful picture of the way disability is approached around the world.
- ❖ Several 'gems' in terms of really exciting books and excellent models of good practice.
- ❖ Books which, whilst not 'exceptional', could be considered of real value in terms of relevance to disability.
- ❖ Important learning points or simple ideas that could work well in books including the pitfalls to be avoided.
- ❖ Common ground by opening up dialogue between international publishers, writers, translators and UK publishers.

Our key findings included:

- ❖ The value of thorough research in terms of evaluating books, particularly where the subject of disability is concerned.
- ❖ Recognition that there is always a degree of subjectivity involved in different individuals' assessment of a book. This is why, crucially, our project sought feedback from a wide range of different sources and also then also used OIW's own judgement and expertise to assess all these and draw conclusions.
- ❖ Disability is very clearly still an underrepresented theme in global children's literature. This is concerning in many ways, clearly limiting the scope of children's perceptions. Some specific forms of disability are especially scarce, the result being that children are highly unlikely to be exposed to these and where they are, will only see one experience of that disability.

- ❖ Concluding from our feedback that whilst there is a need for books which include disabled characters naturally and casually, books which depict the 'challenges' should not be dismissed.
- ❖ Quality of translation is of great importance. While the translations were of a sufficient quality for the project's purposes, those which were translated by a professional translator were much stronger.
- ❖ A number of books might not be considered commercially viable by a UK publisher and yet would clearly offer something very valuable to children in the UK.

Recommendations

All parties (both within and outside the UK) are encouraged to take note of the many findings and learning points identified in this project, particularly in terms of the need for more accessible and inclusive books and the specific suggestions for ways in which these needs could be addressed.

In response to the project findings, some of our key recommendations include:

- ❖ UK publishers are encouraged to consider some of the titles identified by this project for possible publication. By doing so, the UK book landscape could be enriched both in terms of increasing the number of books in translation but also the number recognising and including disabled children.
- ❖ All book creators are encouraged to keep in mind ways in which any book could be made more accessible from the outset, for example by taking on board basic accessibility guidelines to ensure good readability and by ensuring an audio version is planned.
- ❖ Book creators are encouraged to look into working with existing specialists such as ITV Signed Stories, the RNIB Library, Living Paintings and Access2Books to find ways to ensure that, once published, books continue to be made available to as many audiences as possible through BSL signing, large print, braille and tactile versions.
- ❖ More inclusive books are needed and this must include both casual, natural positive inclusion, but also books which do not shy away from the challenges that can be faced by disabled people.
- ❖ Book creators are urged to continue to seek out more innovative ways to explore the subject of disability, to ensure that a diverse range of different views, perspectives and forms of disability can start to be included within the children's book landscape.

- ❖ There is a real value in actively involving children in assessing manuscripts and finished books and all parts of the book world are urged to consider identifying appropriate means of gaining feedback from children and young people.

1. Introduction

'Reading the Way': Inclusive Books from Around the World was an innovative research and development project undertaken between April 2014 and October 2015.

Funded by Arts Council England, The Unwin Charitable Trust and the Calouse Gulbenkian Foundation, its purpose was to help bring exceptional international books to UK audiences. The project set out specifically to identify a range of titles that might be considered to stand out in terms of being 'accessible' to children with additional needs and/or 'inclusive' (i.e. including disability or disabled characters within the story).



Author Nadine Kaadan and a pupil at River Beach Primary School, Reading the Way, 2015

1.1 Background

Outside In World (OIW) is the UK organisation established in 2007 to promote, explore and celebrate books from around the world, particularly children's books in translation. OIW offers a comprehensive online resource featuring reviews, articles and a virtual gallery of children's book artwork from around the world.

Noteworthy projects to date included **Reading Round the World**, (2009) developed with the specific aim of responding to children's lack of exposure to books from other countries by delivering a programme of innovative, fun and highly interactive events across the UK involving international authors and illustrators.

Reading the Way aimed to build on the organisation's activity to date, by seeking out specific books from around the world which might enrich the UK landscape.



Artist Anna Mycek-Wodecki and students in a Reading Round the World workshop, 2009

The 'Reading the Way' Project

1.2 Objectives

The aim of this consultative project was to:

- seek out **inclusive and accessible books** from around the world
- identify **gaps** in the UK landscape
- **road-test** the books with focus groups
- show the best books to **potential publishers**.

OIW were particularly interested in finding books that were distinctly different from anything being produced in the UK and that would enrich the mainstream book landscape – books which demonstrated exceptionally good practice, suiting many (currently unsupported) needs, for example through language, illustrations, symbols, braille or tactile illustrations. The project also sought to identify books which featured disability or disabled characters in a new or particularly positive way.

Although the primary aim of the project was to identify the 'exceptional' in inclusive or accessible books, a secondary aim existed, that of being able to generate a longer list of suitably assessed titles relevant to disability, and to collect feedback and knowledge from them. These might be books which (whilst not all necessarily representing excellence) might offer valuable learning points for the UK children's book publishing industry.

2. Methodology

Introduction

OIW had already identified a number of relevant titles prior to the project, and built on this initial list by researching further ideas through book fairs and relevant catalogues. We also made a call-out for book recommendations, using social media and a range of professional and personal contacts. After receiving recommendations from a variety of sources we began the task of contacting publishers to seek permission to use their book in the project.

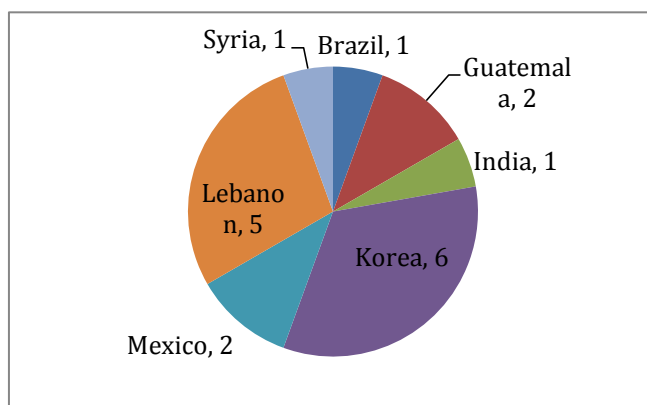
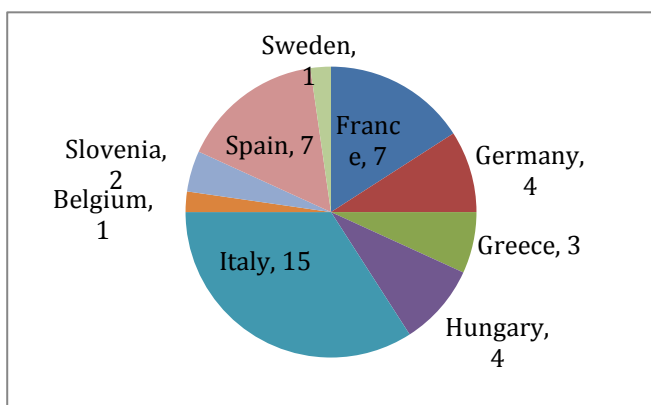
Research Design

Qualitative methods were then used to carry out research on the books via focus groups comprising of disability experts and organisations, teachers, librarians, publishers, parents and young people – both physical and virtual (via Dropbox folders) as well as additional consultation meetings to collect further data. Sample sizes varied from individual one-one sessions to groups of up to 20.

The Books:

- ❖ A total of 60 books from around the world were assessed
- ❖ 15 countries included: Brazil, France, Germany, Greece, Guatemala, Hungary, India, Italy, Korea, Lebanon, Mexico, Slovenia, Spain, Sweden and Syria.
- ❖ 42 titles originated from Europe
- ❖ 18 from other parts of the world.

Breakdown by country:



Of these 60, eight titles were rejected in the initial assessment process; 38 titles were assessed in-depth and a further 16 titles were subject to less specific feedback so were not dealt with in detail.

It is worth noting that the volume of books included in the research meant that not every book could be subject to the same intensive level of research. Some titles were found late in the project, while others, upon initial assessment, were felt unsuitable for in-depth focus group evaluation. Some books were more relevant to the children/young people in the physical focus groups than others. Other titles only have feedback from the VFG whilst others have a combination of comments from the VFG, individuals, schools and organisations. In other cases, particularly where the accessible books were concerned, the feedback largely came from the physical focus groups conducted with schools and organisations.

- ❖ 32 titles were translated into English by OIW for the project.
- ❖ Languages included: French (7); German (4); Greece (1); Hungary (2); Italian (2); Spanish (8); Arabic (4); Korean (3); Swedish (1).
- ❖ One mock-up was produced in braille while another was adapted with Widgit symbols.
- ❖ 27 titles were prepared in PDF format with English text by OIW.

Criteria for assessment

The following criteria were applied in the assessment of the books in terms of a series of broad questions that would help us to identify to what extent each of the books represented an example of best practice in terms of inclusivity and/or accessibility.

1. How positive is the depiction or message concerning disability?
2. How effective is the delivery of the message in the text/illustrations?
3. Does it offer something new/different or does it fill a gap in the UK in any way?
4. Thoughts on the key audience or market
5. Any questions or concerns
6. Quality of the writing and illustration
7. Commercial viability for the UK children's book market.

Wherever possible, the discussions were structured around the research questions.

Focus groups

OIW employed a variety of focus group approaches, as mentioned above. This was broadly broken down into four distinct areas:

- ❖ Virtual Focus group (VFG) – a range of people with different areas of expertise.
- ❖ School and Organisation Focus groups – including a range of special schools or support units within a mainstream school, disability organisations, librarians, mainstream schools.
- ❖ Consultation meetings with specialists in the disability field.
- ❖ Publisher Focus Group – including a wide range of mainstream and independent UK publishers.

Virtual Focus Group (VFG)

The VFG comprised of eight academic, educators and disability experts.

We wanted to ensure that we had a range of expertise that would cover the many different aspects we needed in terms of assessing the books so it was important for us to have expertise from the field of disability, education, children's literature and publishing. They were given a brief of the outline seven questions listed above and asked to provide their thoughts on the titles in the folder.

The VFG were asked to focus mainly on the 'Inclusive' titles unless they had a specific interest in one or more of the 'Accessible' books. This was due to the fact that the accessible titles would be harder to evaluate online as they did need to be seen in their original format.

Participants

- Professor Donna Sayers Adomat – Associate Professor of Literacy, Culture, and Language Education, Indiana University, USA.
- Karen Argent – Senior Lecturer in Early Childhood and Care, Newman University (Birmingham).
- Dr Rebecca Butler – writer, lecturer and researcher.
- Patricia Billing –freelance editor in educational literary publishing and adult literacy educator.
- Beth Cox – freelance editor and inclusion consultant and Co-Founder of Inclusive Minds.
- Professor Gillian Lathey – Honorary Senior Research Fellow, University of Roehampton. (Outside In World Trustee).
- Joanna Sholem – book enthusiast with a particular interest in disability.

A total of 18 'physical' focus groups and consultation meetings were held.

School and Organisation Focus groups

OIW conducted ten focus groups with schools and organisations. The make-up of these focus groups consisted of children, teachers, librarians and parents and the size of the group varied from five to 30.

Participants

- National Autistic Society, Surrey Branch – two focus groups, each with a group of up to eight parents.
- Youth Library Group Conference in Durham – a focus group with 12 delegates, primarily children's librarians.
- New College Worcester, School and College for Visually Impaired Students – two focus groups, each involving up to 15 students, secondary age.
- Hollywater Special School, Hampshire – a focus group with teachers and students who had a range of different additional needs and operated on the P Levels through to Level 1.
- River Beach Primary School, Special Support Centre for Deaf children, West Sussex – two focus groups with children in the SSC, aged five to 11 years.
- St John's C of E Infant School, Surrey – a group of 30 children in Reception class – informal reading of books and general comment.
- Stepping Stones School, Surrey – approximately 20 students aged nine to 14 years in an independent special school.

Consultation meetings

OIW conducted six consultation meetings with experts with specialist knowledge of a specific disability to share books from the project, collect additional feedback and keep informed about the project.

Participants

- Nati White, Teacher of the Deaf (TOD)

RNIB – Alison Long, Reading Services Senior Manager, RNIB Newsagent & Load2Learn and Claire Maxwell, Reading Services Product Manager Braille (who is blind)
- Johnan Banner, Teacher of the Deaf, Special Support Centre for deaf children at River Beach Primary School, West Sussex

- Claire Ingham, Deafness and Literacy Specialist
- Sarah Carter, National Deaf Children's Society (NDCS).

Publisher Focus Group

OIW held two Publisher Focus Groups through the course of the project.

Participants

Mishti Chatterji, Mantra Lingua
 Alison Curry, Lantana Publishing
 Susan Curtis-Kojakovic, Istros Books
 Emma Langley, then Phoenix Yard Books
 Emma Lidbury, Walker Books
 Janetta Otter-Barry, Otter-Barry Books (and previously Frances Lincoln Books)
 Caroline Royds, Walker Books
 Roger Thorp, Thames and Hudson (and previously Tate Publishing)

Daniel Hahn, writer, editor and literary translator and Professor Gillian Lathey were also in attendance.

The initial meeting provided us with some advice on assessing the commercial viability of the books, as well as some initial feedback on a few of the early titles.

The follow-up meeting allowed us to conduct an in-depth assessment of many of the titles which had been selected as a result of the focus groups. Following a PowerPoint presentation, the publishers were divided into groups in order to read and discuss the various books in detail, and OIW recorded their feedback.

Data Collection and Analysis

The data was collected and collated by the OIW team. The VFG submitted their feedback via email. In the case of schools, organisations, publishers and individuals, a detailed plan was formulated prior to the meeting to suit the individual audience. For each meeting, we also identified the relevant titles to use in the session. All feedback was analysed and created into individual book reports encompassing all the relevant information from the different sources.

Limitations

Some limitations of the research that OIW encountered are outlined as follows:

- The list of books we assessed was by no means exhaustive and there may well be other relevant or suitable books that we did not include but due to limitations of both time and resources it was necessary to have a cut-off point in terms of book recommendations.
- Flexibility in the research was key to our approach, often adapting our method in order to reach users and obtain feedback.

- Linked to this, it is interesting to note how the project 'morphed'. For example, the bulk of the books found were more directly relevant to inclusion than accessibility. It was not always appropriate or possible to involve disabled children in discussing books which were 'overt' in terms of depicting disability. However we developed the 'virtual' focus group to assess almost all the inclusive titles.
- It is also worth noting that some sensitivity was required in terms of discussing the depiction of disability with disabled children. The project recognised the need to avoid 'planting' ideas or introducing concepts about perceptions of disability that they were not yet ready for.
- There were some focus groups with schools and organisations that were quite small in number; this was mainly due to the nature of the project. Assessing books with a large group can be difficult especially in terms of gathering feedback.
- It is also worth noting that while all the translations used in the research were of a sufficient quality for the project's purposes, the quality did vary, those that were translated by a professional translator being inevitably much stronger.

Although the above points acknowledge that there have been some limitations in conducting the research, OIW believe that it has not affected the overall results of the project. We continually reviewed the project and identified new ways of obtaining as much data as possible on the books.



Visually impaired students road-testing braille books with a member of the OIW team

3. Outcomes

- ❖ The research has enabled OIW to establish a valuable list of international books, relevant to disability. However, this is much more than a standard booklist. This collection is backed up by a wealth of evidence and opinion, from disability experts, organisations, parents and children.
- ❖ It has helped to shape a powerful picture of the way disability is approached around the world, both in terms of making books accessible but also in terms of the way the subject is depicted in stories and pictures.
- ❖ The project has uncovered a number of 'gems' in terms of really exciting books and excellent models of good practice.
- ❖ It has also identified many other books which, if published in the UK, would be considered of real value in terms of increasing the number and quality of books relevant to disability – and indeed the number of books in translation.
- ❖ It has proved invaluable in helping to develop a list of learning points or simple ideas that could work well in books including the pitfalls to be avoided.
- ❖ The project has opened up dialogues between international publishers, writers, translators and UK publishers. In the case of the latter, we hope through these discussions that some of our recommended titles will result in publication in the UK.
- ❖ The project has also genuinely consulted children, including children with a range of different needs holding focus groups in both mainstream settings and special school settings.

4. Key findings

- ❖ On a general level, this project has served to demonstrate how much interest there is in this field, (both in the UK and internationally). This has been evident through the number of participants willing to take part in the focus group activity and the number of books proposed for inclusion in the project.
- ❖ Undertaking the project reinforces OIW's existing belief in the very real need for inclusive and accessible books and the value of such books to children and families.
- ❖ There was a clear sense of 'hunger' for good books which were accessible to different audiences and included positive images or messages. Special schools were particularly eager to view the former, whilst mainstream settings particularly welcomed the latter. However, there was also a strong sense of a need for some 'overlap' between the two settings and for many books not to be considered 'solely' of relevance to one or the other.



Authors and translators discuss RtW books at London Book Fair, 2015

4.1 Accessible books

- ❖ Every special school is different and many cater for an extremely diverse range of needs. It was clear that such settings require an equally diverse range of books, to cater for the vast spectrum of needs.
- ❖ Particularly lacking in such settings are mainstream books which engage children with communication difficulties, moderate to severe learning difficulties and profound, multiple and complex needs.
- ❖ Books featuring signs and symbols were exceptionally rare and extremely well received in the special schools we visited, as well as being of great interest in mainstream schools (see Case studies 5.1 and 5.2 for more details).
- ❖ Where braille is concerned, one of the key learning points from focus groups with VI children was that not only does the braille need to be of an appropriate height and size for braille-readers, but also that it would be helpful if the braille could be more clearly visible to the eye - e.g. not white on a white background. A visual impairment teacher (QVI) would not be able to read this.
- ❖ A visually impaired will generally learn to read the page from top left to bottom right, so it really helps if material on page can be easily found and read in a logical order. Finding random words or textures without any signposting is a challenge. Stronger colours, with plenty of contrast, would offer the potential for children with some sight to access the artwork.
- ❖ Some of the accessible books identified in this project may be of most use to a special school audience. However, there is still a sense that such books should be 'visible' within a mainstream setting, as opposed to being considered purely of special school relevance.
- ❖ OIW recognises that some of the books we particularly liked at the start could not be viable for a mainstream publisher. Such books could, however, perhaps be produced in conjunction with specialist manufacturers or disability charities, perhaps alongside a 'mainstream' version of the book.

4.2 Inclusive books

- ❖ The project demonstrated the value of thorough research in terms of evaluating books, particularly where the subject of disability is concerned. Our in-depth assessment and focus groups ensured different perspectives: including academic opinion, children's views, disabled people's views and different cultural perspectives.
- ❖ OIW recognised that the views of the many participants in this project were all 'subjective' and feel it was important to note that there were – and will continue to be – very differing views on certain books, sometimes linked to the individual's own 'relationship' with disability, or simply their own views, tastes and beliefs.
- ❖ Whilst there is clearly a real need for books which offer positive depictions of disability and 'casual' inclusion of disabled children, we are also able to conclude from our feedback that books which depict the 'challenges' should not be dismissed. In the case of some such books, often several of those consulted were cautious or less enthusiastic, perhaps seeing a book focused on the challenges as 'negative' in terms of the way the disabled character was presented. Yet others consulted (often but not always including disabled experts and parents of disabled children) were keen to stress how pleased they were to see this aspect of disability reflected – stressing that they identified with the challenges and negative attitudes they had encountered. Such books may also help people to understand historical (and in some cases continuing) negative perceptions of disability and models such as the social and medical models of disability.
- ❖ Both historically and in a contemporary context, books featuring disabled characters can tend to 'problematise' the disability. Many books show people who are different but who 'redeem' themselves in some way or who find simple, perhaps over-simplified solutions. OIW concludes that this 'formula' has been rather over used, both within the UK and internationally.
- ❖ The risk of stereotyping arose often in discussions. Through the evaluation process, we explored the difference between making a particular form of a disability recognisable and creating a stereotype. Our focus group activity, for example, that including parents of children on the autistic spectrum concluded that one of the answers lay in authenticity. The images of the character in *Tamer's Own World* were enthusiastically embraced by all the parents of children with autistic disorders to whom we showed the books. However, this accuracy must be complemented by a 'real' personality, with characteristics which define that character as individual in his or her own right, as opposed to being defined by disability.

- ❖ One of the areas in which OIW were particularly interested in embarking on the project was that of how the UK might be seen to 'perform' compared with other parts of the world in terms of production of inclusive and accessible books. On completing the project, we are able to make some observations in this respect. The research suggested that the UK displays a genuine interest in reflecting disabled people appropriately. At times this urge to 'get it right' may perhaps result in 'playing it safe' where some countries appear to have been more adventurous in approach. Likewise, where accessible books are concerned, our stringent safety testing hinders the production of many more creative tactile books.

4.3 Books relevant to the autistic spectrum

- ❖ Although recent years have seen several books published featuring characters that are on the autistic spectrum, OIW considers there to be a need for many more, particularly some which include such characters subtly or casually. Our focus groups with parents of children on the autistic spectrum attested this.
- ❖ The parents we worked with were able to name several books about characters on the autistic spectrum, and particularly praised the translated Japanese title *The Reason I Jump*, especially since it is written by a boy who is on the spectrum himself. However, they also agreed that there is a particular need now for more books which feature autism in a subtle but positive way, avoiding sensationalism.
- ❖ One of the key points made by the parents was that the autistic spectrum is called 'spectrum' for a reason. Children can vary dramatically. Yet people tend to associate autism primarily with excessive repetitive behaviour (such as rocking or flapping of arms) or being 'high-functioning' and gifted. Books need to show experiences of autism that are somehow between or beyond these two extremes.
- ❖ Another common assumption is that children who are on the autistic spectrum do not want or need friendship and social interaction. A child who is on the spectrum may well in fact crave friendship and want to share interests or ideas with others, but may struggle with the theory of mind, i.e. the fact that other people may have different likes and dislikes.
- ❖ The focus groups were also very helpful in terms of assessing the level of need for books which are 'about' the autistic spectrum. The majority of the parents of autistic children with whom we discussed this said that they did indeed look out for books featuring autism as a theme but this was generally for friends or family. They concluded that books about characters with autism are perhaps more important for 'neuro-typical' children than disabled/autistic children, who often don't see each other as disabled until much older, if at all. (see 4.9 Inclusive Books in brief, p38).

4.4 Tactile books

- ❖ Whilst 'touch and feel' books are widely available in the UK, this project identified several rather more unusual tactile books and these are listed in 4.8. Some of the books would be too expensive to produce in a mainstream publishing context. The challenge of producing such books in terms of bringing them to a UK audience would be the stringent UK safety standards which prohibit such books from making it onto the bookshelves of UK children. High production costs are also a major challenge – some of the books being hand-made which means that the retail price will be extremely high.
- ❖ However it is worth noting that OIW would like to see ways of making such valuable books available, perhaps by exploring opportunities to part-subsidise, in order to ensure viability for a commercial partner and an affordable price for the end user.
- ❖ Illustrations in any books for VI audiences (including tactile books) should aim to be high-contrast to ensure optimum accessibility for children who are partially sighted.
- ❖ Books featuring other forms of sensory stimulation were also found to be of great value, for example embossing and die-cut holes, however it is essential that the components are recognisable and that any moveable items are as easy as possible for children to move.
- ❖ There was also general support for large format books. Several special schools commented on their advantages, one case school adding their own communication symbols. It was pointed out that interactive white boards are now so widespread that there is perceived to be less of a need to use large format books, however it's still important to have the physical book. Indeed, within our publisher focus group, one publisher commented that her daughter, who is training to be a teacher, wished there were more around as they are *"so useful in the classroom"*.

4.5 Gaps in the UK landscape

- ❖ Various gaps in the landscape were identified through this research project, many of which have already been noted above. In terms of accessible books, as outlined above, OIW notes a particular gap in terms of books featuring signs and symbols, and more creative 'touch and feel' opportunities (although the latter is starting to increase).
- ❖ Inclusive books featuring less obvious forms of disability, such as selective mutism, facial difference/disfigurement, severe learning disability are particular examples. Where such topics have featured

historically, the characters have tended to appear with a negative portrayal or in 'issue' books. There is a clear need for more casual images of such characters.

4.6 Other general findings and observations

- ❖ The project proved that good translation was crucial, both in relation to the quality of the end product but also to the successful positive portrayal of disabled characters. This is covered more in 4.7 Translation Challenges p25.
- ❖ There is a strong sense of the project having unearthed a number of books which whilst not considered commercially viable by a UK publisher, clearly have huge benefits and interest to all children and would clearly offer a valuable contribution to the overall children's book landscape.



Discussing the books with publishers, translators and authors, Bologna Book Fair 2015

4.7 Translation Challenges

Introduction

Several of the books we commissioned for translation brought to light some interesting translation challenges, particularly in terms of how disability is portrayed and the associated language and terminology. Very often the challenge concerned the fact that what appears to have been considered 'acceptable' in one country (in terms of the way a disabled person was depicted or described, or the literal translation of a word) was not felt to be appropriate to a contemporary UK audience.

Discussion of specific titles

One such example of this was *Tamer's Own World*. A rough translation was provided by the publisher Yuki Press in Lebanon.

The narrator, a young girl, describes her impression of Tamer and his behaviour "*Tamer is peculiar. His manner puzzles me a lot*". Although we left the word 'peculiar' in the text that was viewed by the focus groups we felt that this is not a word we would use as it could have negative connotations. At the same time, the young girl's expression could be understandable and tempering the meaning of the phrase too much could alter what the author is trying to convey.

Another example is *Speechless/Muette*. A literal translation of the title means 'mute' which would not be acceptable for the title of a book in the UK.

Zitti's Cake Shop presented a particularly interesting case study in terms of the many translation discussions which arose.

The translator Denise Muir told us that the word "*zitti*" in Italian means "*be quiet!*" or just "*quiet*" as a plural adjective. The word's popular use – "*Zitti!*" yelled by countless parents and teachers would be familiar to any child or classroom.

Although 'Zitti' can be a surname in Italy it is clear from the author, Rosa Tiziana Bruno that she intended to have a subtle reference to 'silence' in the title and this resulted in several suggested English translations including: *The Shuttup Shop*, *Muffle's Bakery*, *Shush Bakery*, *Hush Bakery* and *Zitti's Silent Bakery*. Mr Zitti himself could have taken on any one of these variations for his name.

The author told us that she felt it would be important to translate into English without changing the meaning but if this could not be done we should choose what works best for us in English.

OIW asked some of the members of our focus groups for their comments on this translation dilemma.

Both Patricia Billings and Johnan Bannier felt that 'Zitti' had *"a pleasing rhythm to it"/a nice ring to it"* and Claire Ingham thought the original Italian name gave the book a beautiful flavour of Italy.

They all agreed that the story presented a positive image of hearing impairment and that neither the title or the character's name should be changed to an English equivalent, particularly to something like 'Shuttup', 'Shush' or 'Muffle' which could potentially have negative connotations.

After much discussion OIW felt there was no subtle substitution in English of 'zitti' and whilst we believed that it was important to try and keep as much to the original text as possible, none of the above suggestions were entirely suitable for either the title of the book or the name of the main character, threatening to place undue (and potentially negative) emphasis on the element of deafness.

Other areas within the text also prompted discussion, for example:

"The customers all felt a bit awkward when Mr Zitti just waved at them and didn't speak"

OIW didn't feel completely comfortable with saying that people felt awkward with him (Mr Zitti) – even though, it is of course, true people can perhaps initially feel uncomfortable and are not sure how to react to someone who is perceived as 'different'. OIW wanted to make sure that we didn't risk heightening the idea that a deaf person is different/unusual, instead of normalising it by using a word that has this effect.

The sentence was changed to read: *"The customers all felt a bit embarrassed when Mr Zitti just waved at them and didn't speak"*.

Claire Ingham explained that she often comes across people who are embarrassed by the fact that she does not hear them, and feels this is a valuable message about a very common reaction to deafness and the way this sentence has been translated is very effective.

Another sentence we mulled over was:

"The fact is, Mr. Zitti couldn't speak. He'd never been able to speak, and he couldn't hear what other people said either. He'd had an illness when he was little and the doctors couldn't cure it.

There were no medicines at the chemist's to help him either".

The sentence was changed to read:

"The fact is, Mr. Zitti couldn't speak. He'd never been able to speak, and he couldn't hear what other people said either. He'd had an illness when he was little. No doctor or medicine could change it – this was just the way he was".

Although we felt this was an improvement, there was still overall concerned about the mention of 'doctors' as this might convey a sense that the disability was an affliction or something that could be cured.

Rosa Tiziana Bruno told us that she had deliberately not specified the illness of Mr Zitti.

"I would love that every child (unable to speak and hear) could identify with him, regardless of the details of their disease".

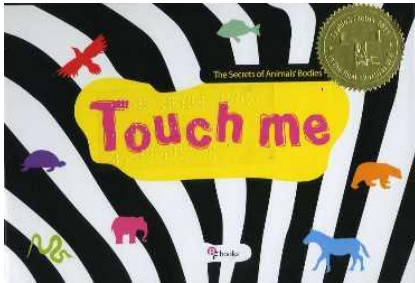
Claire confirmed that it is quite possible that a condition such as meningitis would have meant that Mr Zitti would never really have heard or spoken, if he had had this when he was very young, i.e. as a baby. She thought the line about the doctors was fine, as it says 'change' rather than 'cure'. However she noted that it might seem odd to some people that he doesn't just have a hearing aid. For many people, the simple answer would be hearing aids but for others these would not be able to help.

Conclusion

OIW concludes that the effectiveness of a translation of any book relating to disability needs to be considered from several angles. It should go without saying that the 'new' (translated) book must of course first and foremost 'work' and read as a natural, flowing story in its own right. However, in terms of how disability is depicted, it must be considered in terms of both its general messages about disability but also how specific words, terms and concepts can be translated – and yet without losing the 'essence' of the original and yet ensuring the meaning and any associated connotations or inferences are appropriate and current.

4.8 Accessible Books in Brief

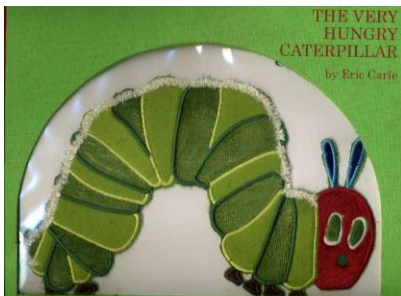
The following section lists some of the accessible books included in the project, but not featured in the case studies, although some broad points are covered in Tactile books 4.4.



Touch Me

Seon-hee Kim and Dan-ah Kim, BF Books, Korea, 18pp, 2009
(tactile and braille),
Language: English

Touch Me is a tactile book about animals and birds. The text is in large print and braille. On each double page the text is printed on the left-hand side and the animal, made from thick felt, is placed on a transparent plastic sheet. This allows the reader to lift the plastic to feel the skin or fur of the animal. Various materials are used including leather, fake fur and sequins to imitate the real feel of animals. The text is also provided on an audio CD.



The Very Hungry Caterpillar (Dreaming Fingers Series)

Eric Carle, Karadi Tales, India, 2006 (Braille and Tactile)
Language: English

Eric Carle's *The Very Hungry Caterpillar* has been lovingly created by hand into a tactile and braille version for VI and sighted children. The colourful collage illustrations, on specially prepared paper, has used 34 different textured materials. Contours are explored as an added dimension of shapes through the use of multi-layered and embroidered elements.



Spaghetti Joe Goes into the Wide World (Žiga špaget gre v širni svet)

Aksinja Kermauner, illustrator Zvonko Coh
 MIŠ, Slovenia, 21pp, 2010 (Braille and Tactile)
 Language: Slovenian

Spaghetti Joe escapes from the cooking pot and on his way into the world comes across an apple. The apple is convinced that this strand of spaghetti is an enormous worm that will eat him. This picture book, produced in ring-bound format, is multi-functional with the story in both text and braille with several tactile illustrations – and even with some smell!



Together, Dots Make a Picture (Jeomi Moyeu Moyeo)

Jeong-soon Um, (Reading Fingers Series), Changbi Publishers, Korea, 24pp, 2008
 Language: Korean

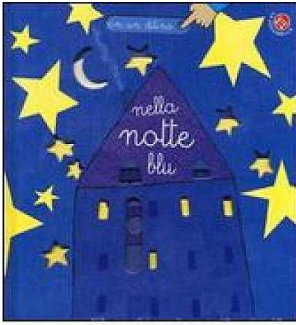
Presented in accordion-style format, this unusual book shows dots form a trail and merge together to make a line and then shapes which allows visually impaired children to trace the different objects with their fingers.



Twelve Birds

Kim Hee-kyoung, Changbi Publishers, Korea, 60pp, 2012
 (Braille and Tactile)
 Language: Korean

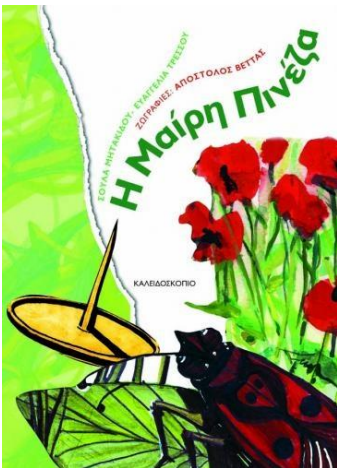
A picture book featuring the Korean braille alphabet and embossed elements that can be felt with the hands. Different birds are used to depict particular feelings by likening them to their specific characteristics.



**In the Blue Night: With Your Own Finger
(Nella Notte blu: Con un ditino)**

Gabriele Clima, La Coccinella, Italy, 12pp, 2014
Language: Italian

A book inviting children to interact with the illustrations, using die-cut holes and sliding mechanisms to transform the images, painting a rainbow in the sky, turning on the light in a dark house or filling the night sky with lots of glowing stars.



Tina Thumb Tack (H Mairn Pineza)

Soula Mitakidou, Evangelia Tressou (text),
Apostolos Vettas (Ill.), Kaleidoscope Publications,
Greece, 2011
Language: Greek (large format)

This unusual and humorous large-format book depicts the many adventures of a drawing pin (or 'thumb tack') called Tina.

4.9 Inclusive Books in Brief

The following section lists some of the many books included in the project, but not featured in the case studies, categorised by the form of disability included.

Books including disabled characters (general)

OIW considered a wide range of books featuring disabled characters.



Alja gets a Bunny (Alja Dobi Zajčka Ang)

Brane Mozetic, illustrated by Maja Kastelic, 2014
Aleph / 167 Centre for Slovenian Literature, Slovenia.
Language: Slovene

OIW felt that *Alja gets a Bunny* should be commended for including a child with profound additional needs (Alja is unable to walk, cannot hear or see and cannot eat unaided). The way the school naturally includes Alja in all the activities is extremely positive. However, our research found that there were learning points to be drawn in terms of the need to show that children with complex needs should be treated as equals, as opposed to being seen as a novelty. The style of illustration in particular, perhaps reinforces the sense of 'detachment' and difference, with the disabled child appearing to be rather doll-like and overly passive.

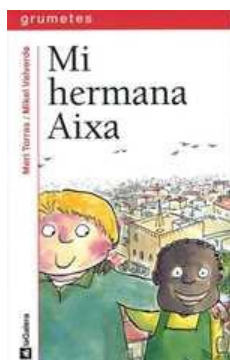


My Grandmother Will Always Remember Me (Abuela siempre me recordará)

Samar Mahfouz Barraaj (text), Maya Fidawi (ill), Grupo Amanuense, 2013
Originally published by Yuki Press Publishers, Lebanon, 2012
Language: Arabic and Spanish

OIW believe that *My Grandmother Will Always Remember Me* deserved great credit for offering an insight into a subject (a young girl learning to deal with her grandmother's Alzheimer's, which has slowly begun to erase her memory) rarely depicted in books. The portrayal of the grandmother's condition is sensitive and we welcomed the fact that it is a picture book for an older age group. However, there was some concern about the repetition of the humour

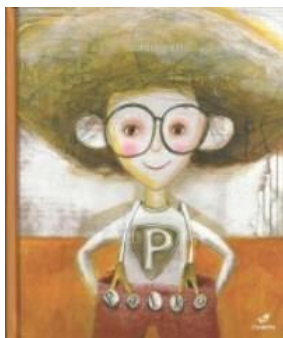
and that the story was slightly over-long; it was felt that it would need substantial editing in order to ensure commercial and audience appeal in the UK.



My Sister Aixa (Mi hermana Aixa)

Meri Torras (text), Mikel Valverde (ill.), La Galera: Círculo de Lectores, Spain, 1999. Language: Spanish

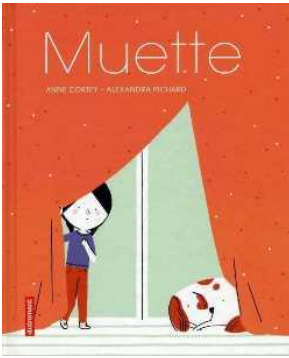
OIW were pleased to include this short story of a young boy and his disabled adopted sister Aixa, who arrived from Africa with an amputated leg following a landmine accident. Written with plenty of humour and understanding, this book boasts originality and a positive depiction of a disabled character and there are also lots of other issues tackled including: race, disability, adoption and also bullying. OIW felt the book should be considered by the UK publishing world.



Palkó and Lenka

Katalin Szegedi, Csimoto Publishing House, Hungary, (Palkó 2013) and (Lenka 2014). Language: Hungarian

Palkó and *Lenka* feature two children, both seen as 'outsiders' by their classmates, who share a friendship. OIW felt that these books from Hungary offered an interesting model, featuring different perspectives of the same friendship. The distinctive illustrations are an important feature of these titles in terms of their appeal. *Lenka* was praised in particular, for tackling body image which is a neglected area in the children's UK book market. There was the suggestion from the VFG that the two stories might work better as one book. OIW believe that some work would be needed to address the concerns raised about the way issues such as physical appearance are raised, and the risk of accentuating difference and reinforcing negative stereotypes.



Speechless (Muette)

Anne Cortey (text), Alexandra Pichard (ill.), Autrement, France, 2011

Language: French

OIW thought *Speechless* was an appealing book with an important theme (a child who does not speak) and attractive artwork. It might require some editing in order to avoid implying that being selectively mute is likely to 'suddenly' resolve itself. However, it is a book with much to offer and good potential viability.



Together we're Fantastic (Gemeinsam sind wir Klasse!)

Franz-Joseph Huainigg (text), Verena Ballhaus (ill.), 2007. Anthology (*Gemeinsam sind wir grosse Klasse*), Anette Betz (imprint of Ueberreuter Verlag), Germany, 2014.

Language: German

Together we're Fantastic is the first of four books from the Anthology 'Gemeinsam sind wir grosse Klasse' for children of seven plus, by Austrian author and politician Franz-Joseph Huainigg who has been disabled since he was a child.

Talking about a school visit the author said:

"One experience gave me plenty of food for thought. I asked one class whether it included any disabled pupils. The children nodded and pointed to a girl who began to cry. She sobbed that she wasn't disabled. The teacher joined in and said "*Look, no-one here is disabled, we're all the same.*" I thought about that for a long time. Apparently the other children saw things differently. And why was the word 'disability' so negative for that little girl? Disability doesn't mean that you can't do anything. We're not all alike; we're all different and everyone has some special skills".

OIW considered *Together we're Fantastic* (featuring a child with Down Syndrome) to be a book with plenty of substance and some powerful messages about the importance of inclusion. We also believed it was important to put the book in context in terms of how the author came to write the story. Huainigg is clearly writing from personal experience. His observations may not always be comfortable and some of our VFG have commented that they felt the portrayal of disability was not always positive. However, they all thought there was definite educational merit in the books receiving a wider audience.



Us (Noi)

Elisa Mazzoli (text), Sonia MariaLuce Possentini (Ill.)

Corso Bacchilega Editore, Italy, 40pp, 2014.
Language: Italian

OIW were pleased to call in this title (discovered it at the Bologna Book Fair 2014) and to find a book which features a topic almost completely absent from young children's literature – that of facial disfigurement.

It proved to split opinion both across our VFG and even the OIW team. Whilst it carries an effective message about human tendencies to judge others on appearance and quickly draw false conclusions, there were questions about whether the book places excessive emphasis on the negative. Nevertheless, OIW considered there to be some valuable learning points to be drawn from *Noi*. Particularly interesting is the way in which it successfully avoids some common pitfalls (both through the text and artwork) such as not depicting the disabled character as only finding friendship only with another 'outsider' but instead showing a more gradual change and growing friendships.



Welcome to the World of Rafraf (Ahlā bikum fi alam Raḫraf)

Fairouz Qarden Baalbaki, (text) Nadine Sidani, (ill.), Dar Al Ilm Malayin, Lebanon, 2009.
Language: Arabic

OIW considered *Welcome to the World of Rafraf* to be of interest in terms of its unusual theme, that of pet therapy, and particularly the idea of reading to a pet to help the young protagonist overcome his fear of reading aloud in class. However, the style of this book and some elements of its delivery might mean 'Rafraf' would have difficulty being able to attract interest in the UK publishing industry.

Specifically featuring Wheelchair users

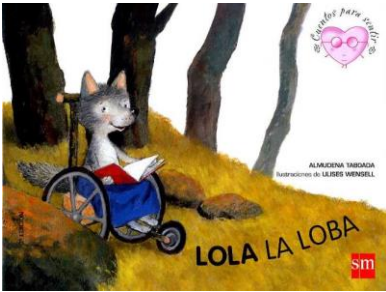
Some of the titles we received featured the use of a wheelchair; either referencing disability in a metaphorical way (see *Alice's Heart*, Case Study 4.5) or depicting the practical aspects of living with.



Like a Fish into Water (Como pez en el agua)

Daniel Nesquens (text) & Rikki Blanco (ill.) Thule Ediciones, Spain, 2007
Language: Spanish

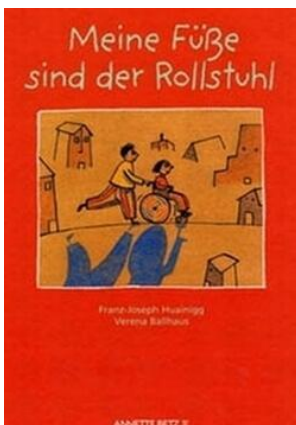
OIW found *Like a Fish into Water* to be a fascinating, but complex book with unusual and attractive illustrations. It takes a metaphorical approach – Sebastian has a profound affinity with water and when he is in the swimming pool, he forgets everything else. Out of water, Sebastian feels as if he is suffocated by the heat and lack of moisture – which renders any messages about disability as ambiguous so there were concerns they could be interpreted in a less than positive way. Nevertheless it is a deeply intriguing book and one which merits discussion.



Lola the Wolf (Lola la Loba)

Almudena Taboada (text), Ulises Wensell (ill.), Grupo SM, Spain, 2011. Language: Spanish

OIW did not have the opportunity to explore *Lola the Wolf* in any depth because it was discovered quite late into the project, but we were impressed by the way in which the author avoided some of the common pitfalls in featuring a disabled character. Lola, who cannot walk following an accident, is depicted as neither hero nor victim, but somewhere in-between. She shows that she does not need to have decisions made for her (for example, being told what kind of mobility equipment she needs) but she does need practical help. Secondly, the book shows that it is possible to use non-human characters to feature the subject of disability without resorting to very non-specific stories about 'difference'.



My Wheelchair is my Legs (**Meine Füsse sind der Rollstuhl**)

Franz-Joseph Huainigg (text), Verena Ballhaus (ill.), 1993, 2001. Anthology (Gemeinsam sind wir grosse Klasse), Anette Betz (imprint of Ueberreuter), Germany, 2014
Language: German

My Wheelchair is my Legs is the second of the Huainigg titles featured in the research. In this story the main character Margit is determined to go shopping to the supermarket on her own, but it is the first time she has had to navigate her wheelchair alone through the streets and she encounters some challenges along the way.

As mentioned in the conclusion of *Together we're Fantastic* OIW believes it is interesting to note the perspective of the author, who set out to write such stories in the belief that it was important for disabled people (especially children) to learn from them and to know that they were not alone in the concerns and challenges they faced.

The other two titles featured in our research were *We Talk with our Hands* (featuring deafness) and *We See Eye to Eye* (featuring visual impairment)

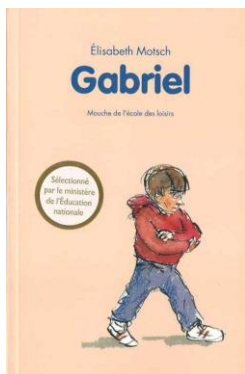
OIW embraces this intention and welcomes books which help develop understanding and reduce isolation and exclusion. There was some strong

support for this argument from the VFG, with experts often agreeing that the stories could be useful as information books although some members felt they were too didactic and could be seen to convey a 'negative image of disability'. However, one member of the panel, who is herself disabled, not only recognised some of the many issues highlighted in the book as facing a disabled child but also believed that it was very important that books like these should have a much wider audience.

OIW concluded that there is a need for such books to be viewed within an appropriate context, and as part of a wider landscape which also features many other, natural, casual and positive depictions of disabled children.

Books Featuring the Autistic Spectrum

Books relevant to the autistic spectrum is discussed in 4.3 and Case Study 5.6 *Lorenzo's Saucepan* looks at one of the books in detail.



Gabriel

Elizabeth Motsch (text), Philippe Dumas (ill.), l'école des loisirs, Paris, France, 2006. Language: French

Although *Gabriel* is a chapter book rather than a picture book, OIW were pleased to include a title featuring Asperger's Syndrome, particularly as it's rare to find one for an older age group. There were, however, concerns expressed by the VFG about some of the messages in the book and their relevance to society today and OIW would recommend some editing should the book be published in the UK.



Sara's World (È non è)

Marco Berrettoni Carrara (text), Chiara Carrer (ill.), Libri per Sognare, Kalandraka, Italy, 2010. Language: Italian

Sara's World drew a mixed response from our focus groups. Sara doesn't relate to other people or her surroundings and her behaviour is disconcerting for everybody, especially her family. Sara's disability isn't specified and the reader must interpret the narrator's viewpoint of his sister. The story is carried by powerful illustrations, a mix of collage and pencil, which bring the narration to life. OIW considered this to be a sophisticated book in terms of both the artwork and text, although there were some concerns about the depiction of the disabled character. There are also some positives to be drawn from this book, such as the fact that it recognises the unpredictability of some forms of disability.



Tamer's Own World (Litamer alamon khass)

Fatima Sharafeddine (text), Marianne Moussalli (ill.), Farah Merhi (photos), Yuki Press, Lebanon, 54pp, 2012. Language: Arabic

Tamer's World was another title that attracted OIW's interest because it sets out to deconstruct typical autistic behaviour and to show how it can be misunderstood. The carefully plotted narrative, supported by lively mixed media illustrations, gradually reveals Tamer's positive qualities masked behind the initial external traits.

It is worth noting that some of the VFG had questions about the depiction of disability, and felt that the approach was a little 'obvious' and perhaps even didactic in approach. However, the feedback from the parents at the NAS was extremely positive, which leads OIW to believe that the depiction of an autistic child is very authentic. There is clearly a place for a book which features convincingly depicted characters on the autistic spectrum.

Books Relevant to Deafness



Answer Me, Leila (Leila, Ruddi Allaya)

Nadine Kaadan, Box of Tales
Publishing House, Syria, 2011
Language: Arabic

OIW liked *Answer Me, Leila* from their first encounter with it and continue to feel that it is a strong candidate for UK publication. The vibrant artwork and powerful message about communication make it a very special book. In explaining the background to the book at an OIW seminar at the London Book Fair in April 2014, Nadine Kaadan said her story was based on a deaf woman, with whom she did not 'connect' until they started to communicate by email, upon which Nadine recognised the value of their friendship and wished she had learned sign language.

Leila, (a Rapunzel-like princess), is not portrayed as an 'outsider'; she is an empowered protagonist who speaks her own language and it is the prince who is the one who struggles. It was clear from our research that the book would appeal to UK audiences, provided some adjustments (and possibly an extension) to the story could be made.

"There are many ways to communicate, let's find them together"

Nadine Kaadan

Books Featuring Visual Impairment



Lola and Me (Lola e io)

Chiara Valentina Segré, illustrated by Paolo Domeniconi,
Camelozampa snc, Italy, 2012. Language: Italian

OIW did not have an opportunity to explore *Lola and Me* (a story of the close relationship between a guide dog and a young blind woman; featured in the IBBY *Outstanding Books for Young People with Disabilities 2014* - no: 43) in any detail however, our overall impression was that it is another good example of an inclusive book about visual impairment providing a positive image of disability.



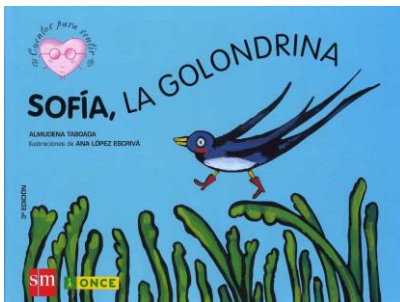
Read a Book with Me (Quer ler Um Livro Comigo?)

Lawrence Schimel (text), Thiago Lopes (ill.)

Callis Editora, Brazil, 2014

Language: Portuguese

Read a Book with Me has a simple message: Antonio is already able to read but he wants to share his favourite book with someone, but the problem is that everyone is too busy. OIW felt there was much to commend *Read a Book with Me* in terms of the strong illustrations set in a cultural context, the encouragement of reading, adults spending time with children sharing a story and a book that features a visually impaired character but is not about being blind. It also can be seen as a culturally diverse book.



Sofia, the Swallow (Sofía la golondrina)

Almudena Taboada (text), Ana López Escrivá (Ill.),

Ediciones Grupo SM, Spain, 2006. Language:

Spanish

Despite receiving limited feedback on *Sofia, the Swallow*, OIW felt it was important to include as another example of an inclusive book about visual impairment. Sofia has not been able to see since she was born, but she has learned to do lots of things by herself, without help. OIW concluded that *Sofia, the Swallow*, with its lyrical text and rich, colourful illustrations was appealing and conveyed a positive image of disability. Like *Close Your Eyes* (see Case Study 4.8), it uses sensory analogies to explain the world around Sofia.

5. Case Studies

The following eight case studies introduce a small cross-section of books identified by the project. They illustrate the diversity of the range of books involved, the depth of analysis by our virtual and physical focus groups and consultation meetings and some of the many findings and learning points.

Case Study 5.1: Books featuring symbols

Introduction

Research has shown that two to three children in every UK classroom have significant communication difficulties.

OIW was keen to ensure the RTW project identified whether any particular books are required to better support those needs and whether any such books exist around the world.

There are a number of different symbol systems, designed specifically to support communication. These systems are part of what is called Augmentative and Alternative Communication (AAC). Some systems involve the use of gestures or signs, such as sign language and Makaton. Others involve pictures or graphics.

The primary symbol systems used include:

Picture Communication Symbols (or PCS) - simple images that represent everything from single words to full messages. They were originally designed for developing communication aids.

Widgit - developed in the UK and originally known as Rebus symbols, these were developed to support literacy and to help make information accessible to those struggling with traditional language conventions.

Blissymbols – originally developed by C. K. Bliss in the 1940s for the purpose of international communication, these meaning-based symbols can be used by people with severe difficulties in speaking to communicate.

The value of symbols in books

Such symbols in a book are rare, but if included they can transform that book for many. They provide a simple, visual way of aiding communication and comprehension. Their addition can create the vital difference for some children, a connection with stories and illustrations they cannot otherwise understand.

There are many wider benefits to such symbols. In schools where there are a high proportion of EAL pupils, symbols can also provide a way to introduce students to new words. Plus in mainstream primary schools, it has been found that as many as 60% of children have chosen to use symbol-supported materials instead of unsupported text because they provide additional visual stimulation and motivation to learn.

It is important to note that different schools may use different symbol systems, or a variety, according to preference, history and the specific needs of their students.

Books identified by OIW

OIW found two examples of books including symbols, one series of board books from Italy featuring PCS symbols and one picture book from Sweden featuring Widgit symbols.

'Pesci Parlanti' series

Published by Uovonero

Language: Italian

Background

This is a series of classic fairy tales featuring PCS, designed for children with autism created by Enza Crivelli of Uovonero. There are seven titles in the series:

- Goldilocks and the Three Bears/Riccioli d'Oro e I tre orsi – Peppo Biachessi (Ill.), 2012
- Jack and the Beanstalk/Giacomino e il fagiolo magico – Peppo Biachessi (Ill.), 2012
- Little Red Riding Hood/Cappuccetto Rosso – Peppo Biachessi (Ill.), 2010
- Rapunzel/Raperonzolo – Antonio Boffa (Ill.), 2012
- Snow White/Biancaneve – Di Tommaso di Incalci (Ills), 2014
- The Three Little Pigs/I tre Porcellini – Matteo Gubellini (Ills), 2011
- The Wolf and Seven Kids/Il Lupo e I Sette Capretti – Andrea Alemanno (Ills), 2013

The board picture books feature classic fairy tales and are designed specifically to be more accessible to those with reduced communication skills. Clear illustrations are printed on the right-hand side, while the story is structured in simple sentences accompanied by PCS on the left-hand side. The pages are softly curved and feature a unique 'easy turn' format.

OIW first came across this series after having seen two of them in the IBBY guides *Outstanding Books for Young People with Disabilities* 2013 and 2011 respectively. OIW had the opportunity to see *Goldilocks* at the 2013 Bologna Children's Book Fair and were sent the whole set by the publisher.

Information about the publisher

Enza Crivelli is a specialist in autism at the Centre for Training in Autism, in Antwerp (Belgium). She is also co-founder of Uovonero.

The series is currently sold in mainstream bookshops, mainly independent children bookshops, and to date 15,500 copies have been sold in total. Uovonero are planning a reprint of three of the titles *Riccioli d'oro e i tre orsi*, *Giacomino e il fagiolo magico*, and *Cappuccetto Rosso*, which is already in its third reprint.

The aim was very much to make classic fairy tales accessible to children with autism, whilst also ensuring suitability for pre-school children or those with reading difficulties. Uovonero designed the book to be easy to use for autistic children, while at the same time ensuring these children feel they are reading a book not noticeably different to their non-autistic peers.

Feedback

Introduction

The PCS titles were shown to several focus groups and were also commented on by some of the VFG.

OIW found that the PCS symbol books proven very popular with all children in the focus groups – not just those with learning or communication difficulties. OIW did not even need to supply an English translation because the children could make sense of the symbols (and recognised the familiar traditional stories). These books also served as a valuable 'dual language' tool, helping children to learn words in Italian.

VFG feedback

We received individual comments from the VFG on 'Goldilocks' and 'Snow White'.



Goldilocks and the Three Bears

The VFG found the book attractive and accessible.

Johan Bannier described the illustration as "*clear, bold and demonstrating an interesting visual perspective*". She also observed that "*some humour adds interest to the story*".

Joanna Sholem liked the way the illustrations helped to tell the familiar story and the ingenious use of symbols, enhancing interaction between adult and child. Joanna also commented on the good line spacing and size of the symbols. She felt it was very positive to still include text too, as it widens the audience "*who might feel intimidated by symbol languages*".

Patricia Billings commented on the 'dizzying' perspectives but noted that this was a common feature across the series.



Snow White

Again, the book was felt to be very successful in terms of the symbols.

Johan Bannier liked the way it was possible to 'read' the text by using the symbols, making it suitable for young children. She observed:

"It is clear and straightforward storytelling, which is not too demanding on the reader".

The presentation of the symbols in boxes was also felt to be positive.

The views were more divided about the 'unconventional' pencil illustrations in this particular title, which one of the group likened to Sendak's work. They wondered whether the unusual style would appeal to UK publishers.

Publisher feedback

Feedback showed a difference of opinion across the two groups:

Publisher Focus Group 1

- They wondered if the illustrations detracted from the symbols.
- They liked the format in terms of the curved edging and felt the style was very important to the overall books.
- The books have a specialised market but the group loved the fact that the publisher used good quality illustrators because specialist books in the UK tend to be uninspiring.
- They didn't feel the books would fit a mainstream publishing market but were excellent for use as a language learning tool.



Publisher Focus Group 2

- The group liked this series.
- They felt that there could be a really interesting opportunity in using symbols – such a move could be a real USP. The symbols should not be hidden but rather should be accentuated, celebrated.
- In some of the books they felt there was a mismatch between the artwork style and the symbols.

Schools and organisations feedback

Some of the titles in the series were more popular than others. For example, the students from Hollywater School felt the artwork in *Goldilocks and the Three Bears* and *Red Riding Hood* was a better match for the stories than *Rapunzel* in which they felt the artwork was a bit too sophisticated for the

story. They thought traditional stories are especially good and that the easy-turn pages were great.

River Beach School SSC students really liked the PCS titles particularly the fact that they knew the story already so they were able to make an instant connection, and work out the story, even though they had never used such symbols before.

At Stepping Stones School, the views were more mixed, some finding the combination of an unfamiliar language (Italian) and the symbols a little confusing at first. However, others said they liked the symbols and one child commented on how he liked being able to 'read' an Italian book. The rich artwork and more 'gruesome' story in *The Wolf and Seven Kids* the most popular of the series in this school, although one or two of the girls liked the 'Goldilocks' story best.

St John's Infant School students enjoyed guessing which fairy story each book was based on. They had never seen symbols before and were interested in their purpose.

Delegates at the YLG Conference in Durham commented on the different styles of artwork and how interesting this was to see, within the same series. They observed that fairy tales are always popular, but especially new takes on traditional tales and these books would 'really add something' to a library. They would like to see more books with symbols.

Conclusion

OIW believe the inclusion of symbols in a book is to be applauded and that this should be the case somewhere within the vast mainstream children's book landscape too. This series is particularly exciting, with its range of different stories, diverse types of illustration and its easy-to-use board book format.

It was clear that several of the books were more popular than others, due to good choice of both illustrator and fairy story.



Pelle in Space (Pelle på planetfärd)

Jan Lööf, Specialpedagogiska Skolmyndigheten, (SPSM), Umeå, Sweden (The National Agency for Special Needs Education and Schools), 2010

Originally published by Bonnier Carlson, Sweden, 2010
Language: Swedish

Synopsis

Pelle embarks on a space adventure to find his friend the professor's dog Lajka, who has been taken hostage in order to force the professor to hand over his book of inventions.

'Pelle' has been adapted using Widgit symbols. All of the original illustrations remain, but the Swedish language version is simplified for children with reading disabilities and the story is told in easy text printed beneath the Widgit symbols.

Background

Pelle in Space was written by Swedish author, illustrator, comic creator and jazz musician, Jan Lööf. The original title was adapted with Widgit (and another edition with Bliss) symbols by the National Agency for Special Education and Schools in Sweden.

OIW discovered *Pelle in Space* at the Bologna Book Fair in 2013 where it was featured in an exhibition of the IBBY *Outstanding Books for Young People with Disabilities, catalogue 2013* (no. 5).

We contacted both publishers to obtain copies of the mainstream and Widigit versions of the book.

In order to produce a Widgit English version we asked translator and publisher, Julia Marshall to produce two translations: one for the mainstream book and another for the Widigit version. We then bought Widgit software and created a PDF version we could use with focus groups.

Feedback

Introduction

Pelle in Space received positive feedback from both the VFG and the schools and organisations.

VFG feedback

Joanna Sholem loved this book '*from the very first page*' and Professor Lathey described it as an '*enjoyable space adventure with good, clear graphics*'.

Johann Bannier at River Beach School was a particular fan of the book. She thought the illustrations were detailed and interesting with lots to look at and talk about. She described them as "*imaginative, whilst not being without being too 'fairy tale' for boys*". She liked everything about the book, noting:

"It is unusual in presentation and storyline, but not too complicated for children to follow. Boys could identify with the main character. I'd like a whole series of 'Pelle' adventures".

She also felt that the symbol system helped to support less confident readers because it was accessible immediately, observing that her (BSL) signing pupil picked up symbols straight away, even though symbols are of course different from signs.

Patricia Billings was a fan of the book, commending it for its creativity:

"The story and settings are wacky in a great way, weaving real life with fantastical. The book cleverly encompasses symbols for words that are practical as well as astronomical. I really like the illustrations, and I think they will easily appeal to boys as well as girls".

Publisher feedback

The publishers in our focus groups shared the concerns about whether the shorter text was satisfying enough for mainstream audiences. Their specific observations included:

- It was quite long for a picture book and would be difficult to place in the market in terms of age group.
- It could be hard to sell.
- It might feel old-fashioned, the illustrations felt like they were a take on *Tin Tin*; it would work better as a graphic novel.
- The story was 'a bit weird but lots of fun'.

- The text was not challenging so perhaps unsatisfying - but this could be down to the abridgement of the original for the Widgit version.
- A dual production of 'Pelle' could work – text from mainstream book with Widgit edition at the back.

To summarise, the publishers didn't feel it would work in the market unless it had the full text and a Widgit version would be for a specialised market probably not taken on by a mainstream publisher.

Schools and organisations

The focus groups with schools enjoyed reading *Pelle in Space* and looking at the original Swedish version.

Their views were different from those of the publishers, feeling that the book had a huge amount to offer children and plenty of scope for discussion, particularly relevant to those in special schools but also relevant to mainstream settings.

Staff at Hollywater School described 'Pelle' as '*gorgeous*' in terms of illustration but they felt the text (and symbols) should be as short and snappy as possible and that it was important to keep language simple.

They felt that some of the illustrations were a bit obscure and not clear enough for children with learning difficulty, but generally the artwork was superb. Pronunciation of some Swedish names could be tricky. It was felt that 'Pelle' could be very useful to support Phonics work.

River Beach School children seemed to enjoy 'Pelle', as the teacher encouraged them to look at the symbols to help work out what was going on in the story.

At Stepping Stones, feedback was generally good, with one student describing it as a 'brilliant adventure' which he would really like to see translated and available in the UK – "*it should be in English for all children to enjoy*" he told us. The teacher noted that there was a great opportunity to discuss pictures and spot details (children particularly enjoyed spotting the dog being tempted by the sausages!)

Delegates at the YLG Durham Conference commented positively on the artwork and felt that the symbols were likely to be of interest to all children. Comments included "*It's a shame mainstream books never include things like this*" and "*Special schools would love this*".

Conclusion

OIW were very pleased to find this book in Bologna, with its distinctive artwork, unusual story and Widgit symbols.

'Pelle' had much to offer special school settings. The abridged text and Widgit symbols made the book accessible to many audiences who would otherwise

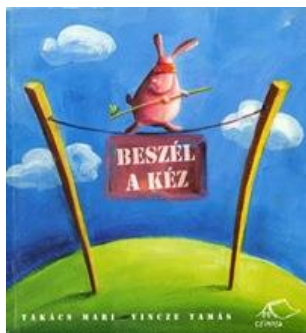
struggle with the language and length of the original version. For some children with severe learning difficulties and/or communication difficulties, the text could even benefit from being simpler still. However, for the mass market, the abridged text appeared to have lost something compared with the original full-length story.

It became clear that in an ideal world, this book (like many) would benefit from being made available in several different formats, including an abridged, sign-supported version for children with communication difficulties.

Case Study 5.2: Books Featuring Signs

Introduction

Books featuring sign language are rare, and where they do occur, they tend to take the form of functional 'dictionaries'. OIW was pleased to identify and explore the following rather more unusual books featuring signs.



Talking Hands (Beszél a kéz)

Tamas Vincze (text) & Mari Takacs (Ill.), Csimota Publishing House, Hungary, 44pp, 2004
Language: Hungarian (with Hungarian sign language)

Synopsis

This is one of a series of three picture books that introduce signs. A simple and structured book with an illustrated animal on every page, accompanied by its name (in Hungarian) and the associated sign (also Hungarian). The watercolour illustrations are bright and bold with one-word text to describe the animal, while the opposite page shows signs in pictures and with hands.

Feedback

Members of the VFG commented positively on the bright, simple, colourful and amusing illustrations.

Dr. Butler thought that the book was both unusual and effective. Describing it as venturing into territory "*where success is against expectation*" she observed:

"It deals with a technique used by a handful of disabled people in a language that hardly anyone understands. Against all the odds, it works".

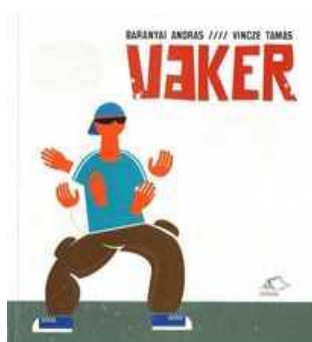
Johann Bannier felt the book had a positive feel and could promote discussion between an adult and child, with spontaneous copying of the signs.

The panel liked the rich vocabulary it offered. Johann Bannier welcomed the opportunity *Talking Hands* presented to talk about feelings, although she noted that there were some more difficult words (such as 'envious' and 'cute'). Patricia Billings commented that the mixture of animals and adjectives is entertaining, if not necessarily practical.

With regard to viability in the UK market, Johnan Bannier said she would definitely try to use an English version and Joanna Sholem agreed that if the signs were translatable then she would want to see this title available in English.

Conclusion

The overall response was positive. It was agreed amongst our experts that sign language dictionaries tend to be quite 'dry' and that there would be a definite market for books such as this, which were more attractive and imaginative.



Humbug (Vaker)

Tamas Vincze (text) & Mari Takacs (Ill.), Csimota Publishing House, Hungary, 44pp, 2007

Language: Hungarian (with Hungarian sign language)

Synopsis

Humbug is a similar style format to *Talking Hands* but is for an older age group. It includes 'slang' words that would be readily understood by young people. The design of the book is very much concerned with its graphics.

"... Chat ... chatter ... babble ... talk ..."

" So many expressions and figures of speech used by young people to talk and get out what they want to say, but from today we can also express this through signs".

Although a picture book, and similar in format to *Talking Hands* in terms of the added Hungarian sign language, *Humbug* is completely different in its content, which is aimed at an older audience and covers a diverse range of subjects.

Background

Translator Jennifer Rasell felt this book aimed to show how deaf people are not restricted in how they communicate and are just like any other young people who like to adopt 'cool' new expressions.

There were some expressions that the translator explained could not be translated such as 'AB!' and 'FO!' However Johnan Bannier felt it was possible that the exclamations were to do with lip shapes. *"In BSL there are mouth patterns separate to pronouncing the word. It may be that these are used in other sign languages"*.

Feedback

The panel were generally very positive, welcoming (in Patricia Billings' words) the "*hipness, tech-awareness, diversity and energy*".

Johnan Bannier told us that:

"a deaf reader would identify with the characters that are presented as pretty cool. Deafness and sign are seen as the norm and not as something 'different' to be observed. The words and phrases include idiomatic language, useful to introduce deaf youngsters and promoting deafness and sign as current and trendy".

The panel applauded the contemporary feel of the illustrations; they were detailed and thought-provoking. The use of slang and witty cheeky vocabulary provided plenty of mixed and interesting ideas to talk about.

It was noted that the images tend to move from subject to subject in a haphazard manner and could be difficult to interpret. It was also felt that some of the signing images were hard to understand.

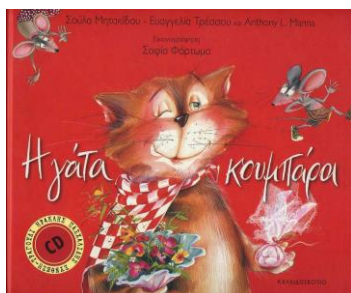
Professor Lathey felt that this could be tricky to take to an English market because of the eternal problem of translating slang.

Claire Ingham was pleased to see both *Talking Hands* and *Humbug* and felt that the design was creative and intriguing. Such books could be certainly considered to represent good practice. There is humour in the delivery and plenty of material for discussion in the illustrations. She felt there would be a definite market for books which were attractive and imaginative.

Conclusion

As with *Talking Hands*, this is a book which definitely represents good practice in terms of both including sign language, but also doing so in a stylish and contemporary way. OIW considers that while a translation for UK audiences would not be straightforward due to the complexities of translating the Hungarian sign language and also the slang, there is much to learn from the books in terms of the unusual and eye-catching presentation of signs.

OIW identified two other titles which we feel are worth commenting on briefly:



Kaitlin the Cat and her Clan of Mice (H Gata Koumbara), S. Mitakidou, E. Tressou and A. L. Manna (text), S. Fortoma (Ill.) Kaleidoscope Publications, 2006. Language: Greek

This title from Greece is produced in several different formats – standard book format and large format with accompanying audio CD and an eBook signed version available through the publishers' website. OIW concluded that children's books should be available in as many formats as possible.



Listen to My Hands (Escucha mis manos), Alvarito Cuevas (text), Raúl Ramón Ramírez, (photos), Ediciones Tecolote, Mexico, 22pp, 2007 (with sign language). Language: Spanish

Listen to My Hands is an instructive and simple picture book that uses photographs of a child who cannot hear or speak expressing herself through the use of sign language. OIW feels that there is a need for books such as this in terms of featuring young deaf people signing. The photographs allow for facial expressions, which make the signs easier to read and the message more powerful. The layout is simple and effective and the book as a whole is attractive and interactive.



Deaf children exploring a range of books in a school focus group

Case Study 5.3: An Accessible and Inclusive Book



The Ghost Story (El Cuento Fantasma)

Jaime Gamboa (text) Wen Hsu Chen (ill.),
Grupo Amanuense, 2012
Language: Spanish

Synopsis

The Ghost Story is the unusual story of a braille book that thinks it is a 'ghost' because its pages are blank and no one ever borrows it from the shelves of the library. Then it is 'discovered' by a blind girl who runs her fingers over its white pages to reveal the story within.

Background

OIW came across *The Ghost Story* at the Bologna Children's Book Fair in 2013. We commissioned an English translation from award-winning translator Daniel Hahn and Access2Books provided the English braille and five mock-ups to use in focus groups of young visually impaired people.

The Ghost Story was written by Costa Rican author Jaime Gamboa, a writer, musician and journalist and illustrated by Hsu Wen Chen, Costa Rican artist born in Taiwan. The book is mentioned in the Biennial of Illustration Bratislava 2013.

Feedback

Introduction

The Ghost Story attracted widespread positive feedback across the VFG, individuals, schools and organisations.

Depiction of disability

Patricia Billings was struck by the book from the first page and its extraordinary metaphor for stories:

"The world is full of stories. Some are as long as lizards, others so short they never even make it as far as The End. There are stories as different from one another as the feathers of birds, as people's faces, or the uncountable leaves on a great fig tree".

She described the book as.

"truly original and beautiful, and, for me, quite moving. The coloured paper cut-outs are exquisitely delicate; you want to reach into the book and touch these characters and shapes, yet to protect their fragile bodies at the same time. Being in this book makes me feel like I have travelled to a new country or visual realm".

Dr. Butler was also impressed by the book and felt that a unique feature of the book is the fact that the narrator is the book itself.

Other members of the VFG described *The Ghost Story* as:

"exceptional; both artistically and in the quality of the story and the way it is told", "stunning", "a real discovery" and "unforgettable".

The RNIB commented that the story was *"clever – almost too clever"*.

OIW observed in the focus group with New College Worcester that the girls in the group seemed to engage with the book more than the boys. One student said *"Aw, poor book!"* as she read about it being lonely. She described it as *"so sweet"*. Another described it as *"brilliant"*.

Two boys (independently) commented on the fact that they thought from the title it would be about ghosts.

The teacher (Cathy Wright – Head of Key Stage Three) liked the way the story could be read on different levels, making it suitable for different needs. She commented that visually impaired children have often observed that they feel invisible so *The Ghost Story* presented a positive image of disability. Life for blind children can be something of a contradiction, a state of two extremes – either attracting attention (by standing out) or feeling marginalized or ignored.

The children and staff from Stepping Stones School clearly enjoyed the story being read to them, with the entire group listening intently. When asked afterwards, they all agreed that they liked the book. One of teachers noted that she thought it was a beautiful and intriguing story – *"I didn't guess where it was going"*.

When asked about the title, the children said they thought it was a good name for the book, although one or two, (when prompted), agreed with the children at New College Worcester who said that it could be seen as being a bit misleading, however the majority did not see this as a problem.

The Ghost Story was also well received as a group read at St. John's Infant School. The style and language were slightly advanced for the (5-year-old) audience, but it was still clearly enjoyed and the children were eager to feel the braille themselves and to discuss it. They enjoyed trying to work out which braille symbols represented which letters/words.

Quality and effectiveness

The book was felt to offer a very effective message. When asked what they thought the message was the students from New College Worcester said:

"It tells the public that there are braille books out there".

One boy (who has been blind since birth and learned braille when he was quite young) said of *The Ghost Story* "it's an unusual style", but liked and understood it. He felt it could appeal to anyone and liked the idea of a secret waiting to be found.

Another boy was learning Spanish and did not describe himself a keen reader, but he liked the story and particularly enjoyed reading it in Spanish – stating that he preferred reading this version to reading the English one!

The teacher encouraged them to think about the book as a metaphor and they very clearly understood this concept.

Delegates from the Youth Library Group (YLG) Durham conference commented on the fact that *The Ghost Story* was both accessible AND inclusive. They also loved the way that it offered "*something different*".

Questions and concerns

Interestingly, both the VFG and some of the young people raised the issue about the 'accessibility' of the illustrations. There was a sense that in an ideal world the book could be improved still further by having some form of tactile content or at least improving the contrast of the artwork.

Beth Cox thought the combination of text and braille delivered the message well but commented:

"it does it give the impression that VI readers only see white? It would be good if the book featured bold colours and indicated the contrasts that some readers might see".



These tales would often spend their afternoons arguing about which of them was the people's favourite, which of them was the most read, which of them was the best loved.

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extract from English/braille version prepared for OIW by Access2Books

Audience and viability

Patricia Billings mentioned the need for accessible books in libraries and of displaying them prominently.

Gillian Lathey felt the book would be of great use in the classroom.

Patricia Billings believes that *The Ghost Story*:

"will interest British publishers—any that have a special interest in accessible books, but also artistically-minded publishers; it has museum store appeal; a kind of art book that introduces children, and adults, to braille, and to the concept of language equality. I can't stop looking at this book; I love it and I hope others do too!"

Beth Cox thought the book was definitely commercially viable and would have:

"a wide appeal as an unusual and striking book, as well as appealing to braille users".

Joanna Sholem would like to see *The Ghost Story* developed into a mainstream book that is both tactile and has braille. She observed how revolutionary it would be to develop more books which featured paper engineering with braille.

The book was also discussed by publishers at our Publisher Focus Group. The meeting involved two separate groups of publishers. Their feedback included:

Group 1

- This group liked the overall concept especially the message of a braille book being lonely on a shelf and being discovered; the concept of an 'invisible story' was ideal to teach children about braille.
- They loved the illustrations and thought they were very stylistic but did feel they needed to be textured in some way for braille readers.
- They were concerned about where it might be placed in terms of the market.
- They felt that the more accessible format (prepared for OIW's focus groups) would be much harder to market commercially.
- One suggestion was for the braille to be added at the back of the book rather than on every page.
- One publisher commented that they would publish as a mainstream book but would not consider a braille version as it would be seen as too educational.

Group 2

- This group wanted to know what sort of paper it was printed on in Guatemala and whether it was textured, to add extra tactile interest?
- Several members of the group wondered whether the text was perhaps a bit 'over-written' or 'flowery' here and there and whether there were a few too many adjectives
- This group felt the book could not be done without the braille – one commented that it would be 'perverse' to do so.
- One publisher said that they had already just published an accessible book (featuring sign language) and would be interested to see how this sold.

More specific comments were made concerning the inclusion of braille and the mock-up version provided by OIW:

Alison Long, RNIB – felt *The Ghost Story* was a good example of best practice. She explained that 16pt font is generally called 'large print' and will suit a good proportion of children. Such children will usually be able to find some books which are accessible in libraries and bookshops. 24pt and above is 'giant print'. Whilst this is best practice it is not generally practical. Books such as this are very expensive for individual families.

Claire Maxwell, RNIB – confirmed that the braille (Grade 1, so uncontracted) was appropriate and easy to read. However she noted that it was a shame to have the 'large blank areas' (the pages featuring illustrations, inaccessible to someone without sight).

New College Worcester – students and staff alike were very pleased to see both text and braille. They agreed that the use of Grade 1 (uncontracted) braille was very good and ideal for new learners. They felt it might be worth

considering double-spacing the braille, to make it even easier for younger braille readers. They would like to see greater contrast on the illustrations, or even find a way to make them tactile.

All the students discussed how few books exist in braille. As younger children, they said that there were never books available featuring braille. They wanted tactile books with simple braille words and they want to see the blurbs available in braille too. They can access books in audio now, (they mentioned that they particularly use Audible, the Amazon service), so are able to read almost anything they want but not in braille. They used to feel excluded from bookshops and libraries. "*I would love to be able to just walk into a library and say 'where is your braille section please?'*" said one student 'C'.

The students kept asking what was going on in the pictures which presented a challenge because they are quite abstract.

One student in particular 'F' commented on the absence of tactile pictures. He said he liked *The Ghost Story*, but found it irritating/frustrating not to be able to see the illustrations. He wondered if you could have descriptions of the pictures "*or have objects*" to feel.

Stepping Stones – One student 'T' (aged 11) – liked the actual story but said he felt that there should be "*more colour and variety*" in the pictures. He observed that it would be stronger to have lots of colourful elements and just the ghost 'book' itself pale and mysterious. 'T' said he didn't like the way you couldn't really see the child/people in the pictures. However, he liked the cover and the title. He enjoyed trying out the braille, something he had never come across before. He spent a lot of time looking at the braille alphabet at the end and commenting on it.

Another student 'O', (aged nearly 13) – said he "*quite liked*" the braille, but was not overly enthusiastic. He did like the story, however.

Conclusion

With the lyrical text, beautifully translated into English by Daniel Hahn, and the exquisite and unusual illustrations by Hsu Wen Chen whose technique combines watercolour and paper cutting, OIW felt that *The Ghost Story* was fresh, different and would bring something new to the UK market.

Working to create the mock-up with Access2Books was a very positive experience and offered valuable insight into best practice, whilst also ensuring our visually impaired focus group could access the story. The feedback from the various focus groups and from the RNIB suggested that the inclusion of braille represented a positive extra dimension for the book.

The comments on the accessibility of the artwork are important to note, and OIW would recommend exploring ways of strengthening the contrast.

Case Study 5.4: She and the Others

Introduction

One of the many aims of the project was to find books which took more unusual and innovative approaches to the inclusion of disabled characters in books. The book selected for this case study undeniably falls into this category.



She and the Others (Heya Huma Hunna)

Nahla Ghandour (text), Janna Traboulsi (ill.), Al Khayat al Saghir, Lebanon, 2010

Elle et les autres (French edition)

Le Port a jauni, France, 2011

Synopsis

She and the Others is a two-chapter story featuring a character with a physical disability (depicted pictorially by the girl having a 'key' in place of one of her legs). The first chapter is written from the perspective of another girl and shows how she observes the new arrival in school before they start to become friends. The second story is written from the disabled girl's viewpoint and shows how she is forced to find her own solutions for the everyday challenges she encounters, such as how to get into class at the same time as the rest of her peers.

Background

This book was first identified by OIW during a visit to the Middle East by Alexandra Strick to run a training workshop for the Arab Children's Literature Programme on making inclusive books.

Lebanese author Nahla Ghandour contracted polio as a child. She has spent most of her life working to improve the situation of disabled children. Having obtained a degree in computer science, she then specialised in occupational therapy for disabled children. Nahla now works as the Director of a rehabilitation centre for children with IMC (cerebral palsy). Lebanese illustrator Janna Traboulsi has illustrated many children's books.

She and the Others appeared on the Anna Lindh Foundation Arabic Children's Book 'Honour List' in 2010.

She and the Others was translated from Arabic into English for the project by Ruth Ahmedzai Kemp.

Introduction

As well as obtaining feedback from our VFG, we also featured *She and the Others* in the two OIW book fair seminars in Bologna and London.

At the Bologna seminar we invited Mathilde Chevre, editorial director at 'Le Port a jauni' to take part. She had translated and published *She and the Others* from the Arabic into French. Mathilde also has a doctorate in Arabic studies specialising in bilingual children's books in both the Arabic and French languages. She has written extensively about the book in an online article, which we will go on to reference and summarise at the end of this case study.

Interestingly, Mathilde didn't see *She and the Others* as being about disability but rather about difference. As she explained at the seminar in Bologna, although the protagonist is missing part of one leg; it is not an important part of the plot of the book but is simply accepted as part of the character and her situation.

Although the text was quite straightforward, the illustrations are full of symbols and metaphors. She described the graphic illustrations as "*almost cinematographic*".

In the seminar discussion, translator Ruth Ahmedzai Kemp agreed that *She and the Others* was an unusual book, crossing genres in a way which may be unusual for English books, with its deceptively simple language but very complex ideas and messages.

Ruth also observed the way in which we tend to assume that a picture book should be targeted at younger readers. This makes it challenging to identify a suitable audience for a book like *She and the Others*, which actually offers itself up to a much older and wider readership.

Mathilde Chevre described the book's two stories as "*exploring the school universe, a metaphor for the world*".

Feedback

Depiction of disability

Most of the VFG believed the book to offer a powerful message about disability. Beth Cox was pleased to see that:

"the message about how the friendship is formed based on things the children have in common, with no mention of the impairment. I really liked the problem solving aspect of queuing but it felt odd that although Nadia had made a friend at this point, she was doing it alone. Good to show independence though".

Professor Lathey liked the way the book does not explicitly mention disability. She felt that the result was a book which:

"sets children a challenge to interpret the pictures and has broad appeal".

Questions and concerns

Two of the VFG questioned whether people would understand the symbolism of a key. Patricia Billings said that on her first two reads she missed the fact that Nadia had an artificial leg and wondered whether a more direct approach might work better.

There was also a sense that the book might need more 'plot'. Dr. Butler describing the text as "*oddly narrow*" in its focus.

Karen Argent also questioned whether the focus on the challenges faced by the disabled girl might present a negative message.

Quality and effectiveness

Professor Lathey felt the book was original and the artwork highly innovative. Beth Cox also liked the illustrations as they were "*quite different*" to anything available in the UK but found the two parts of the book a little disjointed and wondered if readers would find it hard to follow.

Karen Argent was not a personal fan of the style of artwork but felt that it offered plenty of substance.

Patricia Billings had reservations about whether the artwork would work for a British market, but Dr Butler felt that:

"the illustrations are this book's main strength, stylised and colourful, capable almost of carrying the weight of the text".

Appeal and viability

Beth Cox felt that the book had potential, suggesting:

"that this could work in the UK market, but possibly not as one book. I feel that the first story could be expanded upon to make a full picture book, perhaps better integrating the second story".

While some of the group felt the book would appeal to a niche market and could work as a picture book for older children, others didn't think the book was a good candidate for translation.

This book also intrigued the publisher focus groups, with one publisher in particular requesting contact details for the Middle Eastern publisher.

Conclusion

OIW were delighted to include this unusual book in the project. Written by an author who is herself disabled, we felt it offered innovative symbolism and multiple visual messages to explore. With its highly original style of artwork and short text, it could be a particularly distinctive and thought-provoking picture book to share with older readers. While on the surface, the book simply describes two brief moments from author's own experiences as a child, in doing so it serves to highlight the immense physical and social barriers which face a disabled child at school – and could be seen as a wider metaphor for society's attitude towards disability.

It appeared to confuse some of the VFG. There seemed to be a sense that the book was perhaps just too unusual for an English market. There were questions raised about whether children would make sense of it, and whether (on a more simplistic level) ideas such as the children queuing according to size would distract some of today's readers.

It is worth noting that the author was writing about experiences from her childhood so the book is portraying an historic element (when writing about 'queuing' at school for example). The book is also from the Middle East where portrayal of disability may have been perceived in a different way and schools structured differently from those in the UK.

It is worth noting that some of OIW's continued enthusiasm for the book may

have come from having had a more in-depth opportunity to explore the book. One of the OIW team had the benefit of having heard the author speak in the Middle East, and we also had the advantage of reading the detailed blog about the book by the French translator (examples of some of the key points in bullet points below). This blog was not made available to the VFG to avoid influencing their judgment. However, with this material in mind, OIW considers this a book which has vast amounts to offer in terms of discussing the social model of disability, particularly with older readers and adults. It might be a particularly valuable title to explore with young people in mainstream settings, something we were unable to do in depth during this project.

Highlights from blog article by Mathilde Chevre

<http://lirelelivre.hypotheses.org/612>

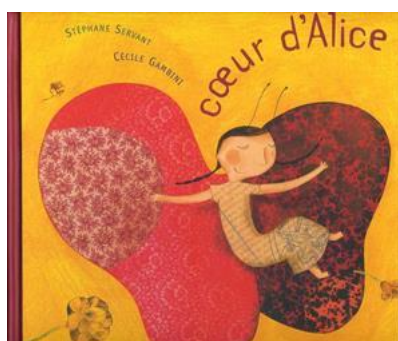
Summarised points from the blog on the first of the two stories in the book:

- The style, size and format of the book are cleverly designed to echo a student's exercise book.
- Small squares, labels, rulers, compasses, clocks and graph paper remind us of the regimented framework of the school.
- The geometric use of space is methodical, emphasizing accuracy and diligence.
- At the start, the two girls are not shown with human bodies, the narrator is instead a small chair located in the background, the object of her curiosity a big chair in the foreground, with a modified leg.
- At one point, the narrator is depicted only by an eye, as under its inspection, the new girl starts to take shape, acquiring a body and name and appearing gradually, in a spiral movement, until she is finally seen in full.
- The artwork is sharp and spiky at first but as the protagonists take human shape it becomes softer and curvier.
- As the girls start to communicate, the 'thread' of their conversation becomes more 'floral', ornate and meaningful.
- The inversion of background and foreground, the change from a very geometrically constructed form of graphics towards that of a curve, the embodiment of chairs into girls, the 'zooming in' on the face of Nadia, the change direction of her gaze first lost to the sky and then turned right towards us ... these all symbolise the softening of the "angles" and the reconciliation which is at work in their encounter with each other.
- The book features blank pages – as if an invitation to ponder this first meeting, to record more intimate stories. And after blank pages, a new chapter begins, of which Nadia is the narrator.

Case Study 5.5: Alice's Heart

Introduction

The project also set out to identify books featuring forms of disability rarely if ever appearing in children's literature. This case study highlights one such book. In this example, disability is a primary theme within the book, a contrast to some of the other case studies in which the disability is not overtly referenced.



Alice's Heart (Coeur d'Alice)
Stéphane Servant (text)
Cécile Gambini (ill.)
Editions Rue du Monde, France, 2007
Language: French

Synopsis

Alice cannot walk, run, jump, dance or balance; however she can do lots of things in her wheelchair. Like everyone else, she loves the simple pleasures of life, like feeling an ant or grass tickling her feet. She often breaks things when she gets cross. She sleeps, she cries, she faces challenges, she has secrets, she imagines, she can count, she can spell, she remembers everything - good or bad, she loves and hates ... just like everyone else.

Background

Alice's Heart was first suggested to OIW by Dr. Penni Cotton. We were able to obtain a copy from the publisher and an English translation was then provided by Alexandra Strick.

French author Stéphane Servant studied English literature, before devoting himself to writing and illustration for children and young people.

Cécile Gambini studied at the Ecole des Beaux Arts in Aix-en-Provence and is a graduate of Decorative Arts in Strasbourg. She illustrated her first book 1999 and continues to illustrate children's books.

Feedback

Introduction

Alice's Heart is one of two titles identified by the project offering a metaphorical quality in terms of both text and illustrations. There was a lot of positive feedback for this title from the VFG.

Depiction of disability

There was much discussion about the way disability was portrayed in this book, with many feeling that the book had a lot to offer in terms of presenting the 'inner life' of the disabled character.

For example, Professor Adomat described it as unique, observing that:

"even though Alice can only say a few words, she has a rich imagination and is able to understand so much. In her wheelchair, she is able to travel everywhere. The beautiful, fanciful illustrations underscore the imaginative world in which Alice spends her days. As lovely as that world is, it is a lonely one, and Alice is quite isolated within it".

Karen Argent agreed that there was plenty to praise, describing *Alice's Heart* as *"a really affirmative and positive book with lots of layers to deconstruct"*.

Several of the group noted the references to *Alice in Wonderland*, Professor Lathey describing the book as transporting the reader:

"right into the imaginative world of Alice through text and pictures, with many visual echoes of Alice in Wonderland. Opening emphasis on sensations in Alice's feet precedes later realisation that she cannot walk. Physical limitations are secondary to the world of Alice's thoughts, dreams, plans, and philosophical questions and, occasionally, her pain. This is an unusual perspective on disability in that the focus is entirely on the child's own inner world and not on the reactions of those around her".

Joanna Sholem observed that the character of Alice isn't perfect; she breaks things and shouts and some of it is uncomfortable. This challenges assumptions and reminds us that communication is about more than speech.

Karen also praised the book for acknowledging Alice's anger and frustration when she breaks things:

"I think that children would empathise with this. She is portrayed as having agency throughout and that she is capable of communicating to those who will listen. The emphasis is also on the infinite possibilities of the imagination that transcends any disability which is a powerful message. She is in control and can show her vision of the world to others. Towards the end the reader learns that she is a wheelchair user and that this can take her anywhere".

Interestingly, however, other members of the VFG were not so sure, questioning whether Alice could have a stronger voice. For example Dr. Butler observed:

"The reader is told that though she cannot walk or speak, in her wheelchair she can do anything. But no interior monologue is provided to substantiate this claim; everything is 'she' and nothing is 'I' ".

Joanna Sholem commented on the atmospheric and almost 'experimental' feeling about the book, and commended it for avoiding simply giving the reader a "*happy story*".

Questions and concerns

Patricia Billings felt it was quite a 'complicated' book. She was a bit confused by the first several spreads, which don't show Alice with her feet or as a whole, and felt that this 'dissected' the character a little.

There was a sense that the book might risk being seen as having fallen into the common trap of suggesting disabled characters need to 'compensate' for being disabled. For example, Patricia Billings noted the heavy emphasis on all the other ways in which Alice does things well "*despite*" her paraplegia.

Professor Adomat wondered whether Alice could feel less isolated as a character had she been shown within an environment in which people fully understood and accepted her strengths and needs.

Dr. Butler observed that:

"The wheelchair is depicted as a magical way of coping with all impairments".

She felt this was an unrealistic, perhaps misleading thesis.

Quality and effectiveness

The VFG were very positive about the quality of the illustrations, which they felt offered plenty of food for thought.

Patrica Billings felt that the illustrations were modern, complex and challenging. Karen Argent related the style to that of illustrators like Sarah Fanelli and Lizbeth Zwerger.

Patricia Billings also loved the translation, with Karen Argent agreeing, observing that the text was translated in a way that retains the modern fairy tale storyline effectively.

Audience and viability

Once again, this was a book which split opinion.

Patrica Billings commenting on the style of the book wondered whether its prime 'moment' might have passed, and whether it might be a little dense, even 'dreary' to appeal to young readers.

While Karen Argent thought that *Alice's Heart* would sell very well because of its aesthetic appeal.

This was a book, she felt, which added to the wealth of post-modern picture books that challenge readers of all ages because of its visual complexity. She believed the book would appeal to readers of all ages for its story content and its artistic qualities:

"I can see it being used as a text to explore and interpret in great depth. It would also be a starting point for lots of related creative writing and art work".

Joanna Sholem wondered if it might be:

"too subtle for children, then again, would love to see how they respond to it – if I am being too pessimistic about their understanding".

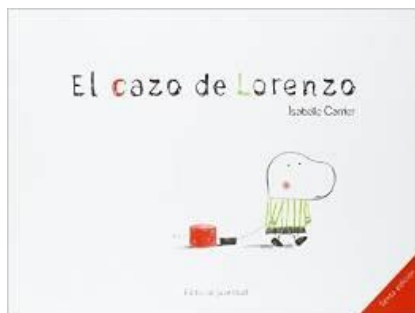
Conclusion

The illustrations by Cécile Gambini are unusual, rich and colourful, and were commended by many of those we consulted. The book is very intriguing and the gentle references to 'Alice in Wonderland' offer great additional interest. Historically, books have rarely included children with more complex forms of disability in stories, and as such, OIW praise this book for choosing to do so. However, where the positivity of this depiction was concerned, there were clearly some mixed views within our team of experts. As such, OIW feels it might benefit from some rewording were it to be published for a contemporary UK audience, to ensure the messages are as effective as possible. This is a book which clearly offers a wealth of material in terms of discussing the portrayal of disability.

Case Study 5.6: Lorenzo's Saucepan

Introduction

In contrast to the previous case study, the form of disability here is unstated. The book is a small, quirky and highly entertaining book with a metaphorical approach and a potentially universal message about how we can each learn to cope with our own specific challenges.



Lorenzo's Saucepan

(El Cazo de Lorenzo)

Isabelle Carrier, Editorial Juventud, Barcelona, Spain, 2010

La petite casserole d'Anatole

Editions Bilboquet, France, 2009

Il Pentolino di Antonino, Kite Edizioni, 2011

Synopsis

"One day a saucepan fell on Lorenzo's head ... No one is sure how it happened. Because of the saucepan, Lorenzo is not like everyone else".

Lorenzo's has to drag the saucepan round with him wherever he goes. Often he finds himself in difficult situations and sometimes people don't understand him. Then he is given some help in coping with the saucepan and even a red satchel to carry it in. The saucepan has not gone but Lorenzo is now better able to accept and manage it.

Background

El Cazo de Lorenzo was suggested by Dr. Penni Cotton. Originally written in French as *La petite casserole d'Anatole*, by author and illustrator Isabelle Carrier. It won the Prix Sorcières in 2010 and has been made into a short film by Eric Montuchaud of JP Films in 2014.

OIW discovered a PDF of *El Cazo de Lorenzo* on the website of Anda – a Spanish organisation specialising in the field of social psychology and occupational intervention creating services for children and young people with disabilities and their families.

It was not until much later in the project that OIW came across *Il Pentolino di Antonino*, the Italian edition published by Kite Edizioni at the Bologna Children's Book Fair in April 2015, that we realised that the version we had translated into English and asked our VFG to assess had been abridged.

Feedback

Introduction

As mentioned above, it is important to note that *El Cazo de Lorenzo* was an abridged version of the Spanish edition that the VFG provided feedback on and it is possible that some opinions may have changed, had the group been able to read the full edition.

All the panel felt *Lorenzo's Saucepan* had some positive qualities but there were some reservations expressed too.

Depiction of disability

Professor Adomat found the metaphorical approach very effective:

"By choosing a metaphor, the book can appeal to a wide variety of readers. The message is that people need to look beyond someone's 'saucepan' and discover other qualities. I find the unique perspective of the story very appealing."

Karen Argent agreed, feeling that this was a book which clearly intended that we see Lorenzo as someone who actively contributes to society but is sometimes misunderstood or rejected. She also felt it represented a different approach to explaining difference. She applauded the way the book illustrates people's different perceptions and covers a wide range of situations including Lorenzo being ashamed and wanting to hide.

Professor Lathey thought it was good to see a subject of this kind addressed pictorially and with humour. She also felt that the symbolism of the saucepan worked and reminded the reader that we all have '*extraordinary quirks*'.

Joanna Sholem also liked the fact that it did not refer to a specific form of disability, and the concept of the saucepan getting smaller when reasonable accommodations start to be made.

Patricia Billings liked the suggestion that therapy, particularly art therapy, can help people with additional needs realise and express their talents.

Questions and concerns

Dr. Butler felt that 'Lorenzo' did not work in relation to the social model of disability, being more aligned with the 'medical model of disability':

"It seeks to show how disabled people can have their frustration eased. But the book rests on critical values that are the reverse of helpful for disabled people...Presented to disabled children I can imagine that it would damage their self-esteem by casting them in the role of hapless victims".

Both Beth Cox and Karen Argent felt the 'saucepan falling on his head metaphor' was confusing and might be construed as negative.

Karen Argent thought that perhaps it would have been better if Lorenzo was born with the saucepan on his head instead.

Lorenzo learns how to use the saucepan to his advantage. At the end of the book he still has the saucepan but it is more discreet. Karen wondered if this was a true representation of someone with a disability, questioning whether instead of learning to hide it or disguise it they should be proud of it as part of their identity.

Patricia Billings believed the book had some lovely features, but thought the messaging in the text was a little cloudy:

"The focus on Lorenzo's 'good qualities' may suggest that his impairments are bad ones, which is not correct, I think. The saucepan is an odd metaphor for the burden of his impairments—if it is a metaphor; I am unclear. When the therapist gives him the red bag, he seems to swap the impediment of the saucepan for the toolkit, or skills, he has learned; but again, I am not sure."

Quality and effectiveness

Professor Adomat praised the quality of delivery:

"The story is very compelling and humorous, and the cartoon-like illustrations will appeal to children".

Karen Argent liked the cartoon-like line drawings with their very soft colours. She described them as beautiful but subtle, perhaps even too subtle. Beth Cox agreed that the quality of the illustration was good and definitely viable, but might need some reworking in places.

Appeal and viability

The book was generally felt to have great appeal to UK audiences, including a wide range of ages.

Although Beth Cox had some initial reservations about the message, finding some of the early text contradictory (for example saying that Lorenzo is not like everyone else, but then listing qualities that many other people have), she believed this could be sorted out in the editing process, she did like the way the message:

"came across as the book progressed and thought it was very positive. I especially liked the bit about people only seeing the saucepan".

She also felt that the book definitely offered something new:

"I do think that this book moves on from the typical 'everyone is different and that's ok' kind of books that many publishers are producing and deals with this in a more obvious way, but still allowing various children to relate - the saucepan could represent lots of different things".

Karen Argent could see that there would be a lot of potential discussion to be gained from this book but that it would need close attention and time to see the overall message. It could be used effectively by older readers *"as a basis for thinking about individual qualities and potential societal barriers"*.

Patricia Billings wasn't sure if the story and illustrations were clear and strong enough to attract publishers while Karen Argent thought it might be more difficult to market because the illustrations are rather quirky, although *Lorenzo's Saucepan* did have a humorous quality which was very likely to appeal to many audiences.

Beth Cox could see it working well as a general trade book for children aged three to seven years but Dr. Butler did not consider it appropriate for wider publication.

The publisher focus group to whom we showed the book were extremely positive about it, considering it to have great potential. Their comments included:

- The bright, expressive little faces are very appealing
- The metaphor is ambiguous but that is a good thing
- Text and illustration work really well together
- Don't even need to point out the metaphor to people, it just works well even as a funny story

- Love the idea of having a saucepan – it could be said that we each have our own saucepan to bear
- Price could be an issue (the Italian edition is quite high)
- It could be positioned as a cult little 'gem'
- It might be possible to reduce the number of pages and make it a paperback? (However, the group concluded that it probably should ideally be produced in hardback).
- One publisher felt it was a little long, but others thought it would be a shame to reduce the number of pages
- It would be interesting to see the various versions that OIW have tracked down.

Conclusion

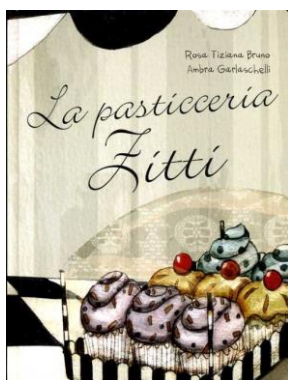
In this metaphorical story, the author uses sensitive and amusing illustrations to recreate the daily life of a child who has some kind of additional need, showing both his character traits and the obstacles he faces. OIW liked the way no particular form of disability is specified – it's a situation which could be applied to many children. We also applauded the way the book encourages the reader to look beyond the 'saucepan', to find the true qualities of the individual.

OIW felt that the artwork and delivery were both attractive and highly memorable, and that the responses from our publisher group suggested this could be a very strong candidate for UK publication. It is important to note that the book was not without its critics, however, with one or two members of the VFG having concerns about the message.

Since receiving the feedback from the VFG on the abridged Spanish text, OIW have been able to compare all three versions – French, Italian and Spanish and to amend the English translation so that it includes the full text. Several key pages that had been left out of the abridged version, could in fact, enable the reader to better understand Lorenzo and some of the difficulties he experiences, enhancing and strengthening the overall message of the book so it is possible that some opinions of the panel may have been revised had they been able to read the full edition.

Case Study 5.7: Zitti's Cake Shop

OIW was delighted to find this book featuring a positive but unusual depiction of a deaf character. Involving this title in our project led to particularly interesting learning points about the challenges of the translation process. Where commercial viability in the UK was concerned, this case study also illustrates the contrast between the views between different parties involved in the consultation, and even between individual publishers.



Zitti's Cake Shop (La pasticceria Zitti)

Rosa Tiziana Bruno (text)

Ambra Garlaschelli (Ill.),

La Margherita Edizioni, Italy, 2011

Language: Italian

Synopsis

In a city where people are always busy and in a hurry, there is a place where you can find shelter from bad weather or from a bad mood – Zitti's Cake Shop. Mr Zitti is an outstanding pastry chef and every day he mixes something magical into his cakes. It wasn't 'a fancy type of sugar or even a mysterious kind of chocolate or spice from a faraway land', but a secret ingredient that has the power to leave people lost for words... *Zitti's Cake Shop* explores the extraordinary properties of food as a form of communication because understanding does not always need words.

'It was just like any other town really. The kind where people talk and talk and talk, all the time, at home, at work, at the shops, always talking their heads off. Sometimes even shouting'.

'But no matter how much they talked, they rarely understood each other'.

'Because all their words seemed to be hiding other words. And it was really difficult to work out what they were'.

Background

OIW were contacted about Zitti's Cake Shop by the publisher La Margherita Edizioni. Italian author Rosa Tiziana Bruno is a writer and sociologist. As well as writing children's books she writes for educational journals about the use of fairy tales in schools. *Zitti's Cake Shop* has also been made into a short

animated film available on YouTube and has been used in Italy in projects on nutrition education and diversity.

Italian translator Denise Muir provided us with a full English translation.

Feedback

Introduction

The feedback on *Zitti's Cake Shop* from the VFG, consultation meetings and focus groups in schools was very positive.

Depiction of disability

Karen Argent believed the book presented the person with a disability as having "*agency and power*".

She observed that the depiction was a very positive one, which:

"makes Mr Zitti the solver of problems and positive contributor to the community that doesn't know how to communicate effectively".

"I think that the way in which this is depicted is very imaginative and effective. His shop with the magical cakes is filling a gap – a metaphor for an inclusive institution led by someone who has a disability but, perhaps because of this understands the world? I suppose you could argue that this aspect plays into the magical/savant trope of disability but I think it is more akin to the fairy tale role of the 'Selfish Giant', BFG etc. He is large, gentle and awkward (although *all* the people are extremely strange in appearance which I really like)".

Patricia Billings also liked the message of the book:

"The message about the beauty and power of the silence, and the particular need for silence in the way it causes us to pause - not just individual pause, but a collective pause, as suggested by the family scene (as subtle an endorsement for families eating together as I have ever seen: it's perfect, really) - and as a chance to communicate in nonverbal ways, is a very valuable one that is beautifully conveyed".

Professor Lathey also shared the enthusiasm for *Zitti's Cake Shop*, stating that she liked it:

"especially because it has an important message for everyone, a lesson that can be learned from someone who cannot hear. Spirits and mood lift as the book progresses and the illustrations are eye-catching and unusual, while including the level of detail that children like. It's also good that deafness isn't mentioned until over half way through the book, and then in a very matter-of-fact manner. And baking a little silence into cupcakes is such an original and thought-provoking idea too. It's a nice change from the disabled child in the family/class scenario, and I can well imagine that children will like it".

Questions and concerns

The only concern that Karen Argent raised was that the writing might be too complicated:

"the written translation feels a bit complicated as it stands - perhaps the pictures speak for themselves to a large extent."

Patricia Billings also felt that:

"the beginning spreads are quite heavy with glum adult faces and a glum mood-set; having some fresher and happier young faces appear earlier in the text might have leavened this a bit. Yes, I have a slight concern that the leavening arrives a little too late in the text. Nonetheless, when we get to it, it is sweet."

Another of Patricia's concerns was that:

"the message comes too much at the expense of words - the suggestion that words, or too many words or noisy words, are necessarily not genuine or are always undermined by suppressed subtexts. There are genuine words and gentle words, signed as well as spoken; it's not a zero-sum situation whereby there is either frenetic, meaningless word-noise or silence. Of course, the positing of silence in this way is meant to validate and celebrate Mr Zitti's world of silence; I understand this. It's just that binary either/ors tend to be a little stark, though, if anywhere, they tend to work best in children's books - and I do think children will understand this book's message".

Quality and effectiveness

The quality of the illustrations came in for some particular praise, with Karen Argent expressing the view that:

Patricia Billings also thought that:

"the illustrations are beautifully composed, quirky but stunning and I think work very well despite being mostly monochrome. I believe that children need to see a wide variety of illustrative styles in order to stimulate their own artistic skills – these make me want to pick up some charcoal! It also has a cinematic quality".

"the illustrations are outstanding and wonderful; the mix of realism and surrealism is perfectly balanced, I think, so that children will be pulled in and not be put off by too much strangeness. The adult faces evoke, for me, the sort of larger-than-life seriousness and even ominousness of real adult faces when seen from the perspective of the very young".

Appeal and viability

Karen Argent believed *Zitti's Cake Shop* could be used with older readers:

"I think that this is a book that would sell very well internationally because of its aesthetic quality".

Patricia Billings believed the book would have appeal and viability to UK audiences:

"overall, despite my slight concerns, I think this is a beautiful and, in fact, quite special book that is well worth presenting to publishers in Britain".

The reactions of the publishers with whom we shared the book were extremely interesting, with a clear divide between those who liked the book and those who were put off by the style of illustration:

Publisher Focus Group 1

- All liked the overall concept and felt it was an intriguing story which would make a good discussion book.
- They thought there were missing pages at the end as it ended abruptly; they felt there should be a bit more in the middle of the book.

- One publisher said they thought it was quite "cool", quite stylised but didn't dislike it.
- The illustrations were felt to be typically European and probably wouldn't work in the UK market; they were considered to be quite gloomy.

Publisher Focus Group 2

- The group agreed that it was an extremely interesting book; however the majority were of the view that the artwork was sombre, depressing and dark.
- One publisher said it was a shame "*it doesn't brighten up at the end*".
- Another observed "*the style of illustration does not work for me*".
- Another told us "*the illustration would put me off as a publisher*".
- However one also said "*I love the idea, the magical element in the cake, etc.*"
- It was agreed that the whole idea of 'too much talk' was a good concept.
- The stylised faces were felt to be 'quite extraordinary'.
- The group agreed that whilst it was not right for their lists, perhaps it would find the right publisher.

The students of River Beach SSC liked the story of Mr Zitti: one girl described the people "*talking their heads off*" as chatterboxes and liked the way the story described the words as being hidden. When asked by the teacher why Mr Zitti stays hidden from his customers two children replied independently of each other "*because he doesn't have hearing aids*".

Johann Bannier liked the story and felt that it presented a positive image of hearing impairment.

The translation challenges relevant to this title will be discussed in 4.7, page 26.

Conclusion

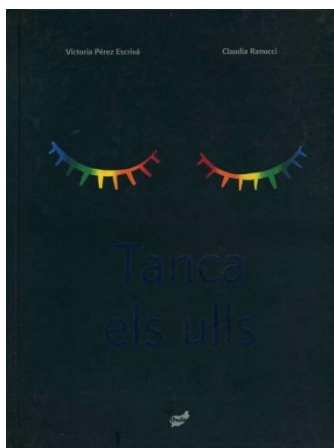
Zitti's Cake Shop was felt to be an unusual picture book that has a powerful message wrapped up in references to food and silence. The illustrations by Ambra Garlaschelli have a haunting quality, delivered in monochrome tones.

The book soon emerged as a powerful contender for UK publication, based on the feedback from the VFG and OIW's own views. The consultation with UK publishers suggested that for some, the book might be considered to be too much of a risk in terms of its curious and rather sombre style of artwork. However, OIW would recommend wide circulation of this unusual and powerful Italian book in order to try to seek out the 'right' publisher.

Case Study 5.8: Inclusive books Relevant to Visual Impairment

Introduction

In this case study, we present two unusual books identified by the project, each of which was felt to take a very creative approach to the subject of blindness and sight. Each title encourages the reader to think about the idea of experiencing the world without sight in a new way.



Close Your Eyes (Tanca els ulls)

Victoria Pérez Escrivá (text), Claudia Ranucci (ill.)
Thule Ediciones, Barcelona, Spain, 2009
Language: Catalan

Synopsis

Two siblings describe the world in entirely different ways. One uses logic to explain exactly what he sees to his brother, who is blind. His brother, in turn, uses his senses to describe the same things, offering a whole new perspective on each item.

"I try and tell my brother, but he always argues with me" says the narrator as he tries to explain the things he sees. "A tree is a very high plant and it is full of leaves" he tells his brother, only to receive the reply: "a tree is a long stick that comes out of the ground and sings".

Background

OIW came across *Close Your Eyes* in the IBBY *Outstanding Books for Young People with Disabilities 2013* (no: 32).

Close Your Eyes has been translated into Spanish (*Cierra los ojos*, Thule Ediciones, 2010), Portuguese (*Feche Os Olhos*, Edicoes SM, Brazil,) and French (*Ferme les yeux*, Syros Jeunesse, 2009). Over 20,000 copies have been sold in France in both HB and PB; 1,700 Portugal and Brazil; 5,000 between Spain and Latin America.

Feedback

Depiction of disability

The VFG were almost unanimous about *Close Your Eyes* in terms of the overall positive message about disability. They liked the way in which it presented the subject and Professor Adomat described the structure of the story as "very clever".

Dr. Butler commented that a noted feature of the book is the fact that visual impairment is never specifically referred to, yet a gradual awareness of the boy's blindness permeates through the book.

Beth Cox agreed that the book was a success, describing it as:

"a really positive portrayal of different perceptions between sighted and blind children ... delivered very effectively".

Professor Lathey also praised the book, observing that it was:

"exceptional in encouraging children to experience life differently – the book is not just about blindness as there's a message here for everyone".

Questions and concerns

Patricia Billings was more cautious in her assessment. She felt it started out strongly but thought there were one or two negative scenes within the book, although these could be smoothed out in translation.

Quality and effectiveness

This book attracted positive feedback from all involved, with the quality and effectiveness of the artwork and design receiving particular praise.

Appeal and viability

Close Your Eyes was considered to have good potential appeal, offering something new and different to the children's book landscape. The only similar book which members of the VFG were familiar with was the *Black Book of Colours*, by Menina Cottin, however *Close Your Eyes* was described by one member of the VFG as being "even more effective".

Views from the Publisher Focus Group included:

Group 1

- The group liked this picture book particularly the message with the contrasting voices of the narrator and his brother.
- One publisher commented that this book was the closest to a picture book that would work commercially.

Group 2

- The book has considerable material for discussion.
- It could benefit from a bit more context in the form of an introduction to the concept.
- They liked the style of artwork and the text but felt occasionally the two did not fully 'match'. However, minor editing could fix this.
- The translation needed some work.
- Overall, they liked the idea and the ending and could see it being made to work.

Conclusion

The lyrical text combined with bold illustrations in predominantly yellow and black with the occasional blue and pink, help to accentuate the message of this understated book about how the world is perceived by a sighted and a non-sighted child.

OIW felt that the book introduces an ingenious way to show contrasting and confliction narrative – How do you describe soap, for example? The narrator explains that "*you use soap to wash yourself*" but his brother explains that "*soap is a stone that melts and smells good*". The sighted brother always believes that he is right and it is up to their mother to point out that perhaps they are both right, telling him to "just close your eyes".



Seeing in the Dark [working title for the purposes of this project] (Noir/Voir – literally translates as Dark/See)

François David, Motus, France, 2005

Language: French (with braille)

Synopsis

Noir/Voir effectively plays with contrast, tactile elements and braille to encourage the reader to consider visual impairment. The title is 'Voir' but the 'V' has an oblique dotted line added to make an 'N' and the cover is black. The size of the font and the white elements on each page gradually decrease, as the book slowly immerses the reader in darkness, with the final pages being on matte paper and in braille. The blind narrator describes a game she plays with her friends Jessy and Manon in the dark. They all have to navigate numerous obstacles before reaching the kitchen, which Jessy and Manon find extremely difficult, but as they agree, the narrator has an advantage. The book ends with a philosophical question about whether when we look we truly see.

Background

Noir/Voir by French author François David was suggested by Dr. Penni Cotton. It won the *Prix de la Nuit du Livre* in 2006 and was nominated for the *Prix Baobab du Salon du livre jeunesse de Montreuil* and the *Prix Bernard Versele* in 2008.

François David is the creator of the literary magazine on tape *Voix* and has been the literary director of Motus Editions since 1988. He has written many books for young people and also has several collections of poems and short stories.

Feedback

Introduction

Like *The Ghost Story* this title is inclusive but also has accessible elements, in the form of the story being also told in braille at the end.

Portrayal of disability

Dr. Butler commented that the book had:

"some formidable strengths. Its narrative viewpoint is that of the disabled person. It also touches on the fact that disabled people sometimes watch non-disabled people cope with a disadvantage that is a daily presence for them, a spectacle that may actually be amusing. Finally, the book poses the semantic question what we mean by 'to see'. Is it just a physical interaction between eye and brain? Or is some deeper degree of perception implied?"

Alison Long from the RNIB liked the book and thought the principle of the story and the way it was approached was effective.

Her colleague Claire Maxwell also liked the story, feeling it touched on a very interesting point. Claire commented that instigating games like this with friends was something she did as a child – for example playing Blind Man's Buff, because as a visually impaired person she knew she would be better at it!

The staff at New College Worcester liked the unusual style and format.

The focus group at Stepping Stones School thought the books was very 'different' and were intrigued by it.

Questions and concerns

Some of the students at Stepping Stones struggled with the way the text got smaller as they didn't understand why this was the case. They commented that some children might find this hard to read.

At New College Worcester, the 'shrinking' text meant that the book was considered too difficult for most of the students to read and the fact that there was braille at the end of the book went unnoticed. Staff commented that it was a shame that the braille version was so well hidden.

Audience and viability

For the above reasons, this book was not deemed to be a particularly effective 'accessible' book. Alison Long and Claire Maxwell at the RNIB agreed with the VI students that the braille was hard to read. There were also some reservations about the braille being located at the end. Claire found it confusing, describing a sense of being 'left out' of the rest of the book and feeling the braille should be included throughout.

However, there was a sense of the book having a potential audience in terms of mainstream UK audiences.

Dr. Butler could see two possible pedagogical uses and felt that it was well worth wider publication:

"In translation it can be used to help primary school children to have a deeper understanding of the phenomenon of sight. But in its native French (complex ideas expressed in simple language) it might be a useful high school reader for pupils studying that language".

We also shared the book with publishers, and their feedback was as follows:

- They very much liked the overall look of the book
- It has been reprinted which suggests it has had some success
- It's very stylish and has beautiful typography
- It offers visual and verbal jokes
- It is quite sophisticated
- The publishers would be interesting to know what mainstream children felt about it, also how it's been sold (through bookshops or schools) and how well it's sold
- One publisher described it as an object of beauty and a *book* "*I would want to own a copy.*"

Conclusion

OIW feel *Noir/Voir* is an ingenious book, which has much to offer. This is an attractive book and could be worth considering for publication in the UK. However, in terms of accessibility, it is not considered an example of good practice, as the braille is too discreet and not readable enough.

Some of the book's key strengths lie in its design. It is highly distinctive, eye-catching and a pleasure to look at. Our focus group consultation suggested that the story was also generally considered to be original, positive and effectively delivered. It features an idea which visually impaired people can clearly relate to. The additional philosophical questions ensure the book offers something substantial, generating real thought and discussion.

6. Recommendations

Accessible books

- ❖ OIW would like to see more books with symbols. Such books would show that the UK book industry recognises that some children need extra help to access and understand stories. It is interesting to note that – whilst abridged versions might lose something in the reduced text – the addition of symbols as an overall concept proved very popular amongst almost all those involved in the project. Publishers agreed that such an addition could even be perceived to be a 'USP' and something to be celebrated, not hidden.
- ❖ OIW recommends an increased awareness of the many ways in which signs could be added to a book or supplied in a supplementary resource. OIW believe books should be available in as many formats as possible including offering signing on accompanying CDs, online and through app's and e-books.
- ❖ OIW would like to see more books including signs and symbols 'naturally' and in a contemporary and stylish way.
- ❖ OIW would like to see the inclusion of braille in some mainstream books, ideally also supported by tactile/embossed images or braille descriptions of images. However it is recommended that the learning points in this book are noted such as the importance of the braille being appropriately sized, spaced and projecting from the page to allow the desired audience to read it.

Inclusive books

- ❖ The project proved that there is a need for a more diverse variety of approaches to including disability in stories and pictures. Some of the innovative styles and approaches identified in this research were considered to help increase the book's general viability and appeal whilst also providing a new way of viewing disability and inclusion.
- ❖ More positive images of disability are unarguably in need within the children's book landscape. Historically, disability has tended to be depicted in a negative light, with disabled characters being associated with evil, unfortunate or unpleasant traits. It is also worth noting that humans have a natural 'negative bias' meaning that anything of a less positive nature has a greater effect on our processes than the same levels of positive or neutral matter. More recently, many books may have tended therefore to 'go the other way', so in a desire to present a positive and inclusive picture of the disabled child, the children's book landscape risks failing to show reality. Books, in the UK in particular, may have been seen to 'play it safe'. OIW would point out that we need to continue to ensure a real variety of inclusive books, and avoid

dismissing those books which have something constructive and informative to offer the understanding of disability issues.

- ❖ The project confirmed the value of thorough research or personal experience of disability in writing about the subject. OIW recommends indepth and continued research to ensure authenticity.

7. Appendices

7.1 Biographies

Authors

Deborah Hallford

Deborah is a co-founder of Outside In World and freelance project manager specialising in children's literature. She worked for the national charity Book Trust for over 15 years which included being Head of Publications working on a wide range of children's literature publications. She is a reviewer and editor of the Outside In World website, writes articles and blogs on children's books in translation and co-edited *Outside In: Children's Books in Translation* (Milet 2005) and *Universal Verse: Poetry for Children* (Barn Owl 2006) with Edgardo Zaghini. Deborah has an M.A. in History from the Open University.

Alexandra Strick

Alex is a passionate campaigner for equality and inclusion. Having worked in the disability sector and for Booktrust heading up children's literature and Bookstart, she then became freelance in 2002 but continues to work on many Book Trust projects and resources such as the 'Bookmark' website dedicated to books and disability issues. As well as being co-founder of Outside In World, the UK organisation dedicated to books from around the world, she is also co-founder of Inclusive Minds, a collective aiming to improve inclusion and diversity in children's books. She is also a published author, having co-authored the highly inclusive picture book *Max the Champion* published by Frances Lincoln (2014) and is currently working on other book projects.

Participants

Professor Donna Sayers Adomat

Donna is Associate Professor of Literacy, Culture, and Language Education at Indiana University, USA. She has over 20 years of school-based experience as a classroom teacher, special education teacher, reading specialist, literacy coach, and language arts supervisor. Donna's research is in the field of children's literature, particularly multicultural and international literature. Her current research explores how disability is portrayed in children's and young adult literature. She is also a Fellow, of the International Youth Library (*Internationale Jugendbibliothek*), Germany, 2011-2012.

Ruth Ahmedzai Kemp

Ruth is a literary translator of Arabic, German and Russian into English. She is British and has degrees from Oxford and Bath universities. She has translated plays from Russia, Syria and Lebanon, a film script from Gaza, and several short stories and extracts of novels by various contemporary authors. She is currently translating *The Bride of Amman*, a novel by Jordanian author Fadi Zaghmout.

Karen Argent

Karen has been a Senior Lecturer in Early Childhood Education and Care at Newman University, Birmingham since 2001. Prior to this, she taught in a wide range of educational settings including special, nursery and primary schools and Further Education College. She has a particular specialism/interest in disability and diversity.

Johnan Banner

Johnan has taught deaf children for more than 30 years and is currently head of a Resource base at River Beach Primary School in Littlehampton. She has three grown up children and is involved in the local deaf adult community.

Patricia Billing

Patricia is a freelance editor in educational literary publishing, with a speciality in bilingual and translated books. She also teaches adult literacy and writes and speaks on topics of her work. She was co-founder of Milet Publishing, a leading publisher of bilingual books.

www.equallanguage.com

Dr Rebecca Butler

Becky Butler has an MA in Children's Literature and a doctorate in Education, all from Roehampton University. She is a writer, lecturer and researcher into how children's literature featuring wheelchair-users can be used in the field of primary education.

Mishti Chatterji

Mishti is a barrister-at-law from Lincoln's Inn, is the co-founder of Mantra Lingua, an award winning UK publishing house specialising in dual language books in English with 52 languages including Arabic, Chinese, Polish, French, Spanish, Lithuanian, Russian, Urdu. Under Mishti's directorship, Mantra has developed innovative user-friendly resources using the unique TalkingPEN technology for the educational market.

Beth Cox

Beth is a freelance editor and inclusion consultant and Co-Founder of Inclusive Minds. She worked for the publisher Child's Play for over seven years where she was instrumental in ensuring that their books truly reflected our diverse society by developing guidelines for illustrators on all aspects of diversity and equality. www.inclusiveminds.com

Alison Curry

Alice Curry is the founder and co-director of Lantana Publishing, a recently established independent publishing house in south east London with a mission to produce high quality, culturally diverse picture books for children. Alice has published widely in leading international journals, co-edited several publications and edited a range of multicultural books for children for various international organisations, including the Commonwealth Education Trust (UK) and Lift Education (New Zealand).

Susan Curtis-Kojakovic

Susan has a degree in English and Art from Surrey University and an MA in Education. Her career so far has spanned Social Work, Adult and Child Education, Writing and Translating. She has had a long relationship with South East Europe, having lived and worked at various stages of her life in Bosnia, Croatia, Romania and Slovenia. In 2010, she founded the publishing house Istros Books, with its focus on promoting works of quality contemporary literature from South East Europe in translation, children's literature included.

Daniel Hahn

Daniel is a writer, editor and literary translator with forty-something books to his name, most recently a new edition of *The Oxford Companion to Children's Literature*. His translations from Portuguese, Spanish and French include fiction from Europe, Africa and the Americas and non-fiction by writers ranging from Portuguese Nobel laureate José Saramago to Brazilian footballer Pelé. His work has won him the Blue Peter Book Award and the Independent Foreign Fiction Prize. He is a former chair of the Translators Association, and now chairs the Society of Authors.

Claire Ingham

Claire is a deafness and literacy specialist. She is the Director of Purple Porpoise Deaf Literacy which offers specialist English and literacy tutoring, teaching and support to deaf clients and training and consultancy support to professionals working with deaf learners. Claire is deaf herself and equally comfortable teaching through BSL, SSE or spoken / written English. <http://www.deaf-literacy.co.uk/home.html>

Emma Langley

Emma was Commissioning Editor and Publishing Director at Phoenix Yard Books for over five years. She became a freelance editor and the Relationship Manager, Literature at Arts Council England in 2015.

Professor Gillian Lathey

Gillian is Honorary Senior Research Fellow at the University of Roehampton, where until her recent retirement she was Director of the National Centre for Research in Children's Literature. She has a particular interest in comparative children's literature and has recently published *Translating Children's Literature (Translation Practices Explained)* August 2015. Gillian is also an Outside In World Trustee.

Emma Lidbury

Emma has a degree in English Literature and American Studies from Keele University. She has been the Fiction Commissioning editor at Walker Books since 2011.

Julia Marshall

Julia is a publisher and translator. She worked in Sweden for 12 years for a Swedish publisher of multi-language company magazines and web communication and on a number of corporate magazines in up to eight languages, for several international. In 2004 Julia set up Gecko Press in New Zealand ((specialising in English versions of award-winning children's books by international authors and illustrators).

Denise Muir

Denise is a commercial web writer and budding literary translator. When she's not translating, she likes to spend her time championing Italy's indie publishing sector, promoting female voices writing for young people and reading to children in schools and libraries. Her blog, *Literary Life in Italy* is a place to explore the ups and downs of life in in the *Bel Paese* and to tell the world about the great stories being written there. <http://www.literarylifewithitaly.co>

Janette Otter-Barry

Janetta set up Otter-Barry Books, an imprint of Frances Lincoln in 2015. She was Editorial Director of the children's list at Frances Lincoln from 1988-2009. She also had her own eponymous list at Frances Lincoln Children's Books, including children's poetry, picture books, non-fiction and young fiction, and specialised in titles that celebrate cultural diversity. She helped to set up the Frances Lincoln Diverse Voices Award with Seven Stories.

Jennifer Rasell

Jennifer Rasell is a British PhD student in anthropology at the Humboldt-Universität zu Berlin. Her research is on children in state care in Hungary in the eighties and looks broadly at how state policies influence the ways families are formed and kinship is lived. She started learning Hungarian in 2007 as part of the Master of Research (MRes) in East European Studies at University College London. Since then she has lived on-and-off for two years in Budapest carrying out interviews with care leavers.

Caroline Royds

Caroline Royds is a Publisher at Walker Books. She has worked there for over 20 years on a range of picture books, novels, non-fiction and illustrated classics, but has always had a special interest in books in translation.

Lawrence Schimel

Lawrence is a writer, editor, anthologist, translator and publisher. He writes in both English and Spanish and has published over 100 books as author or anthologist in many different genres including for both children and adults. He has won the *Lambda Literary Award* (twice), the *Spectrum Award*, the *Independent Publisher Book Award*, and the *Rhysling Award* for poetry, and his picture books have been selected for lists of outstanding titles by the International Board of Books for Youth and by the International Youth Library in Munich, Germany.

Joanna Sholem

Joanna studied at Vassar College, Northern Arizona University, has been a Bookseller at Barnes & Noble, Corporate Planning and Assurance Coordinator at Scope and most recently Account Manager at Wellbeing Solutions Management (WSM). Joanna is a volunteer at HemiHelp and a passionate book lover with a particular interest in disability.

Deborah Smith

Deborah is the translator of *The Vegetarian* by Han Kang (Portobello Books), *The Essayist's Desk* and *The Low Hills of Seoul* by Bae Suah. Portobello Books will publish her translation of Han Kang's latest novel in January 2016. She recently founded TILTED AXIS, a not-for-profit company which will focus on publishing translations from Asia and Africa, mentoring emerging translators, and promoting other publications from these regions.

Roger Thorp

Roger is Editorial Director at Thames & Hudson. He was previously Publishing Director of Tate Publishing, the publishing house owned by the Tate Galleries in the UK. He became the first person to hold this position in 2001 and, as part of an expanding publishing programme, initiated the children's list in 2004. Prior to this he was a senior commissioning editor at Routledge.

Nati White

Nati White has worked with deaf children for over twenty year. She was a teacher of the Deaf at Meridian School Greenwich and has been in primary education throughout her career. Nati's conference presentations to fellow professionals have covered how to harness the imagination of deaf pupils, the importance of play, ways of integrating the arts into teaching of the sciences.

Edgardo Zaghini

Edgardo is a co-founder of Outside In World and a chartered librarian currently working for the Shared Library Service in Bromley and Bexley. Edgardo has an M.A. in Children's Literature and is a specialist in children's literature co-editing *Outside In: Children's Books in Translation* (Milet, 2005), *Universal Verse, Poetry for Children* (Barn Owl, 2006). Edgardo worked at Book Trust for eight years as information officer and commissioning editor for a wide range of children's literature publications.

Schools and Organisations

Hollywater School

Mill Chase Rd, Bordon, Hampshire GU35 0HA
<http://www.hollywaterschool.org.uk>

Hollywater is a special school catering for pupil of 2 to 19 years with severe/complex learning difficulties.

National Autistic Society Surrey Branch

<http://www.nassurreybranch.org>

The National Autistic Society have a network of local branches where parents, carers and people with autism can get help, access services, support each other and meet other people and families in similar situations. The local branches are run by volunteers.

National Charity for Blind and Partially Sighted People (RNIB)

105 Judd Street, London WC1H 9NE
<http://www.rnib.org.uk>

The RNIB is a charity and membership body of and for blind people and those with sight problems.

The National Deaf Children's Society

Ground Floor South, Castle House, 37- 45 Paul Street, London, EC2A 4LS
<http://www.ndcs.org.uk>

The National Deaf Children's Society is the leading charity dedicated to creating a world without barriers for deaf children and young people.

New College Worcester

Whittington Road, Worcester WR5 2JX
<http://www.newcollegeworcester.co.uk>

New College Worcester is a national specialist residential school and college for students aged 11 to 19 who are blind or partially sighted.

River Beach School, Littlehampton

York Rd, Littlehampton BN17 6EW

www.riverbeach.w-sussex.sch.uk

River Beach is a mainstream primary school with a Special Support Centre, (one of only two Primary Support Centres for deaf children in West Sussex). The pupils in the SSC all have a significant hearing loss and are supported by a Teacher of the Deaf and six Special Support Assistants who are experienced in working with deaf children.

St. John's C of E Infant School

Barford Lane, Churt, Farnham, Surrey, GU10 2JE

<http://www.stjohnsinfantschurt.ik.org>

St John's is a small infant school for children aged four to seven set in the village of Churt, near Farnham in Surrey.

Stepping Stones School

Tower Road, Hindhead, Surrey, GU26 6SU

<http://www.steppingstones.org.uk>

A small (40 student) independent school, offering specialist support, originally aimed young people with hemiplegia, now "makes provision for children on the autistic spectrum, for those with acute or chronic medical conditions, with a range of physical disabilities and those youngsters whose mental and/or emotional health is at risk".

Youth Library Group

<http://www.cilip.org.uk/youth-libraries-group/about-0>

The Youth Libraries Group of CILIP (Chartered Institute of Library and Information Professionals) is the organisation for librarians, information professionals and all those working with or interested in children's and young people's books, reading development, the promotion of libraries and reading for pleasure.

7.2 Bibliography

These are books that have been either assessed or referred to in our research.

Abuela siempre me recordará (My Grandmother Will Always Remember Me)

Samar Mahfouz Barraaj (text), Maya Fidawi (ill.), Grupo Amanuense, Guatemala, 2013, ISBN: 9929811799

Originally published in Arabic by Yuki Press, Lebanon, 2012, ISBN: 9953478180

Ahlan bikum fi alam Rafraf (Welcome to the world of Rafraf)

Fairouz Qarden Baalbaki, (text) Nadine Sidani, (ill.), Dar El Ilm Limalayin, Lebanon, 2009, ISBN: 9953635880

Alja Dobi Zajcka Ang (Alja gets a Bunny), Brane Mozetic (text), Maja Kastelic (ill.), Center za Slovensko, Slovenia, 2014, ISBN: 9616789400

Bilal wa Amer (Bilal and Amer), Nabiha Mheidly (text), Loujaina Al Assil (ill.),

Al-Hadaek Group, Lebanon, 2008, ISBN: 9953447148

Biancaneve (Snow White), Enza Crivelli (text), Di Tommaso di Incalci (ill.),

Uovonero, Italy, 2014, ISBN: 8896918241

Beszél a kéz (Talking Hands), Tamas Vincze (text) & Mari Takacs (ill.), Csimota Publishing House, Hungary, 2004, ISBN: 963 8635037

The Black Book of Colours, Menena Cottin (text), Rosana Faría (ills.) Walker Books, UK, 2010, ISBN: 9708250191

Cappuccetto Rosso (Little Red Riding Hood), Enza Crivelli (text), Peppo Biachessi (Ill.), Uovonero, Italy, 2010, ISBN: 8896918012

Coeur d’Alice (Alice’s Heart), Stéphane Servant (text), Cécile Gambini (ill.), Editions Rue du Monde, France, 2007, ISBN: 2915569926

Como pez en el agua (Like a Fish into Water), Daniel Nesquens (text) & Rikki. Blanco (ill.), Thule Ediciones, Spain, 2007, ISBN: 8496473591

Dar al-Nahda al-Arabiyya (Who’s the fairest?), Ru’ya Awadah al Hajj (text), Ghadi Ghassan (Ill.), Asala Publications, Lebanon, 2013, ISBN: 788144028120

El Cazo de Lorenzo (Lorenzo’s Saucepan), Isabelle Carrier, Editorial Juventud, Spain, 2010, ISBN: 8426137814

La petite casserole d’Anatole, Isabelle Carrier, Editions Bilboquet, France, 2009, ISBN: 2841812967

Il Pentolino di Antonino, Isabelle Carrier, Kite Edizioni, 2011, ISBN: 8895799568

El libro negro de los colores, Menena Cottin (text), Rosana Faría (Ils.) Ediciones Tecolote, Mexico, 2014, ISBN: 9709718401

El Cuento Fantasma (The Ghost Story), Jaime Gamboa (text) Wen Hsu Chen (ill.), Grupo Amanuense, Guatemala, 2013, ISBN: 9929811775

È non è (Sara’s World), Marco Berrettoni Carrara (text), Chiara Carrer (ill.) Libri per Sognare (Books for Dreaming), Kalandraka, Italy, 2010, ISBN: 8895933245

Escucha mis manos (Listen to My Hands), Alvarito Cuevas (text), Raúl Ramón Ramírez, (photos), Ediciones Tecolote, Mexico, 2007, ISBN: 9709718676

Gabriel, Elizabeth Motsch (text), Philippe Dumas (ill.), l’École des loisirs, France, 2006, ISBN: 2211081047

Gemeinsam sind wir grosse Klasse (Together we’re Fantastic) Franz-Joseph Huainigg (text), Verena Ballhaus (ill.), Anthology (Gemeinsam sind wir grosse Klasse), Annette Betz (Imprint of Ueberreuter Verlag), Germany, 2014, ISBN: 3219116078

Giacomino e il fagiolo magico (Jack and the Beanstalk), Enza Crivelli (text), Peppo Biachessi (ill.), Uovonero, Italy, 2012, ISBN: 8896918043

Heya Huma Hunna (She and the Others), Nahla Ghandour (text), Janna Traboulsi (ill.), Al Khayat al Saghir, Lebanon, 2010, ISBN: 9953015149
Elle et les autres, Nahla Ghandour (text), Janna Traboulsi (ill.), Le Port a jauni, France, 2011, ISBN: 7829951100

H Gata Koumbara (Kaitlin the Cat and her Clan of Mice), Soula Mitakidou, Evangelia Tressou & Anthony L. Manna (text), Sophia Fortoma (ill.), Kaleidoscope Publications, Greece, 2006, ISBN: 9607846648

H Mairn Pineza (Tina Thumb Tack), Soula Mitakidou & Evangelia Tressou (text), Apostolos Vettas (ill.), Kaleidoscope Publications, 2011, ISBN: 9604710379

Il Lupo e I Sette Capretti (The Wolf and Seven Kids), Enza Crivelli (text), Andrea Alemanno (ill.), Uovonero, Italy, 2013, ISBN: 8896918234

I tre Porcellini (The Three Little Pigs), Enza Crivelli (text), Matteo Gubellini (ill.), Uovonero, Italy, 2011, ISBN: 8896918067

La pasticceria Zitti (Zitti's Cake Shop), Rosa Tiziana Bruno (text), Ambra Garlaschelli (ill.), La Margherita Edizioni, Italy, 2011, ISBN: 8865320242

La Tortuga Marian (Marian the Tortoise), Almudena Taboada (text), Ana López Escrivá (ill.), Ediciones Grupo SM, Spain, 2013, 8467527308

Leila, Ruddi Allaya (Answer Me, Leila), Nadine Kaadan, Box of Tales Publishing House, Syria, 2011, ISBN: 9933910402

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Litamer alamon khass (Tamer's Own World), Fatima Sharafeddine (text), Marianne Moussalli (ill.), Farah Merhi (photos), Yuki Press, Lebanon, 2012, ISBN: 9953478166

Lola e io (Lola and Me), Chiara Valentina Segré (text), Paolo Domeniconi (ill.) Camelozampa snc, Italy, 2012, ISBN: 8896323052

Lola la Loba (Lola the Wolf), Amudena Taboada (text), Ulises Wensell (ill.), Ediciones Grupo SM, Spain, 2011, ISBN: 8467514100

Meine Füsse sind der Rollstuhl (My Wheelchair is my Legs), Franz-Joseph Huainigg (text), Verena Ballhaus (ill.), Anthology (Gemeinsam sind wir grosse Klasse), Annette Betz (Imprint of Ueberreuter), Germany, 2014, ISBN: 3219116078
Mis pies son mi silla de ruedas, Franz-Joseph Huainigg (text), Verena Ballhaus (ill.), La puerta del libro, Spain, 2007, ISBN: 8493551414

Mi hermana Aixa (My Sister Aixa), Meri Torras (text), Mikel Valverde (ill.), La Galera S.a.U., Spain, 2006, ISBN: 842462176X

Mimi l'oreille (Mimi's Ear), Gregory Solotareff (text) Olga Lecaye (ill.), l'école des loisirs, France, 2005, ISBN: 2211078761

Muette (Speechless), Anne Cortey (text), Alexandra Pichard (ill.), Editions Autrement, France, 2011, ISBN: 2746714965

Nel Bosco delle Fate: Con un ditino (In the Wood of the Fairies: With Your Own Finger), La Coccinella, Italy, 2014, ISBN: 8875488797

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Noi (Us), Elisa Mazzoli (text), Sonia MariaLuce Possentini (Ill.), Corso Bacchilega Editore, Italy, 2014, ISBN: 8896328798

Palko, Katalin Szegedi, Csimota Publishing House, Hungary, 2013, ISBN: 9639768611

Pelle på planetfärd (Pelle in Space), Jan Lööf, Specialpedagogiska Skolmyndigheten (SPSM), Umeå, Sweden (The National Agency for Special Needs Education and Schools), 2010, ISBN: 9128103169
 First published 2010, Bonnier Carlson, Sweden, new edition 2015, ISBN: 9163886804

Quer ler um livro comigo? (Read a Book with Me), Lawrence Schimel (text), Thiago Lopes (ill.), Callis Editora, Brazil, (Sept) 2015, ISBN: 8574169736
First published as *¿Lees Un Libro Conmigo?* Sara Rojo Perez (ill.), Panamericana Editorial, Colombia, 2005, ISBN: 9583019135

Raperonzolo (Rapunzel), Enza Crivelli (text), Antonio Boffa (ill.), Uovonero, Italy, 2012, ISBN: 8896918135

Riccioli d'Oro e I tre orsi (Goldilocks and the Three Bears), Enza Crivelli (text) Peppo Biachessi (ill.), Uovonero, Italy, 2012, ISBN: 8896918111

Sofía, la golondrina (Sofía, the Swallow), Almudena Taboada (text), Ana López Escrivá (ill.), Ediciones Grupo SM, Spain, 2006, ISBN: 8467508531

Tanca els ulls (Close Your Eyes), Victoria Pérez Escrivá, (text) Claudia Ranucci, (ill.), Thule Ediciones, Spain, 2009, ISBN: 8496473997

***Together, Dots Make a Picture**, Um, Jeong-soon, (Reading Fingers Series), Changbi Publishers, Korea, 2008, ISBN: 0936454180

Touch Me, Seon-hee Kim and Dan-ah Kim, BF Books, Korea, 2009, ISBN: 8997119370

Trelo mou Amaxidio (My Crazy Wheelchair) Merkourios Avtzis, Psychogios Publications, Athens, Greece, 2014, ISBN: 6180102949

***Twelve Birds**, Kim Hee-kyoung, Changbi Publishers, Korea, 2012, ISBN: 8936454425

Vaker (Humbug), Tamas Vincze (text) & Mari Takacs (ill.), Csimota Publishing House, Hungary, 2007, ISBN: 9639768017

The Very Hungry Caterpillar, Dreaming Fingers series, Eric Carle, Karadi Tales, India, 2006, ISBN: 8181900839

Voir, François David, Motus, France, 2005, ISBN: 2907354647

Wir sprechen mit den Händen (We Talk with our Hands), Franz-Joseph Huainigg (text), Verena Ballhaus (ill.), Anthology (*Gemeinsam sind wir grosse Klasse*), 2014, Annette Betz (Imprint of Ueberreuter Verlag), Germany, ISBN: 3219116078

Wir verstehen uns blind (We See Eye to Eye), Franz-Joseph Huainigg (text), Verena Ballhaus (ill.), Anthology (*Gemeinsam sind wir grosse Klasse*), 2014, Annette Betz (Imprint of Ueberreuter Verlag), Germany, ISBN: 3219116078

Žga špaget gre v širni svet (Spaghetti Joe goes into the wide world) Aksinja Kermauner (text) Zvonko Coh (ill.), MIŠ založba, Slovenia, 2010 ISBN: 9616630986

(Please note, that with the exception of one or two titles, none of those listed in the bibliography have been translated into English. These are the translated titles we have given the books for the purposes of our report).

*All Korean books listed with equivalent English title for the purposes of this bibliography.

7.3 List of Publishers

Al-Hadaek Group, Lebanon
<http://www.alhadaekgroup.com>

Al Khayat al Saghir, Beirut, Lebanon
<http://www.khayatsaghir.com>

Anette Betz, Ueberreuter, Munich, Germany
<http://www.ueberreuter.de>

Asala Publications, Beirut, Lebanon
<http://www.asala-publishers.com>

BF Books, Seoul, Korea
<http://bfbookskoreasme.com>

Bonnier Carlson, Stockholm, Sweden
<http://www.bonniercarlson.se>

Box of Tales Publishing House, Syria
<http://www.nadinekaardan.com/boxoftales>

Callis Editora Ltda, São Paulo, Brazil
<http://www.callis.com.br>

Camelozampa snc, Monselice, Italy
<http://www.camelozampa.com>

Casterman, France
<http://jeunesse.casterman.com>

Centre za Slovensko, Slovenia
<http://www.ljudmila.org/litcentre>

Corso Bacchilega Editore, Imola, Bologna, Italy
<http://www.baccilegaeditore.it>

Csimota Publishing House, Hungary
<http://www.csimota.hu>

Dar El Ilm Limalayin, Beirut, Lebanon
<http://www.malayin.com>

Editions Autrement, Paris, France
<http://www.autrement.com>

Editions Bilboquet, Vineuil, France
<http://www.editions-bilboquet.com>

Editorial Juventud, Barcelona, Spain
<http://www.editorialjuventud.es>

Editions Le Sorbier, Editions de La Martinière, Paris, France
<http://www.editionsdelamartiniere.fr>

Editions Rue du Monde, Voisins-le-bretonneux, France
<http://www.ruedumonde.fr>

Ediciones Grupo SM, Spain
<http://www.grupo-sm.com>

Ediciones Tecolote, San Miguel Chapultepec, Mexico
<http://www.edicionestecolote.com>

Changbi Publishers, Gyeonggi-do, Korea
<http://www.en.changbi.com>

Grupo Amanuense, Gutemala
<http://www.grupo-amanuense.com>

Interlinea srl Edizioni, Novara, Italy
<http://www.interlinea.com>

Kaleidoscope Publications, Athens, Greece
<http://www.kaleidoscope.gr>

Kalandraka, Florence, Italy
<http://www.kalandraka.com>

[Karadi Tales, Chennai, India](http://www.karaditales.com)
<http://www.karaditales.com>

[Kite Edizioni, Piazzola sul Brenta, Italy](http://www.kiteedizioni.it)
<http://www.kiteedizioni.it>

La Coccinella, Milan, Italy
<http://www.coccinella.com>

La Galera, S.a.U., Barcelona, Spain
<http://www.lagaleraeditorial.com>

La Margherita Edizioni, Il Castello Group, Milan, Italy
<http://www.ilcastelloeditore.it>

La Puerta del libro, Spain
<http://www.lapuertadelibro.com>

l'école des loisirs, Paris, France
<http://www.ecoledesloisirs.com>

Le Port a jauni, Marseille, France
<http://www.leportajauni.free.fr>

MIŠ založba, Dob pri Domžalah, Slovenia
<http://www.zalozbamis.com>

Mondadori Editore, Milan, Italy
<http://www.mondadori.com>

Motus, Urville-Nacqueville, France
<http://www.francois-david.com>

Panamericana Editorial, Bogotá, Colombia
<http://www.panamericanaeditorial.com>

Psichogios Publications, Athens, Greece
<http://www.psichogios.gre>

Specialpedagogiska Skolmyndigheten,
(SPSM), Umeå, Sweden
<http://www.spsm.se>

Thule Ediciones, Barcelona, Spain
<http://www.thuleediciones.com>

Uovonero Edizioni, Crema, Italy
<http://www.uovonero.com>

Walker Books, London, UK
<http://www.walker.co.uk>

Yuki Press, Beirut, Lebanon
<http://www.yukipress.com>

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