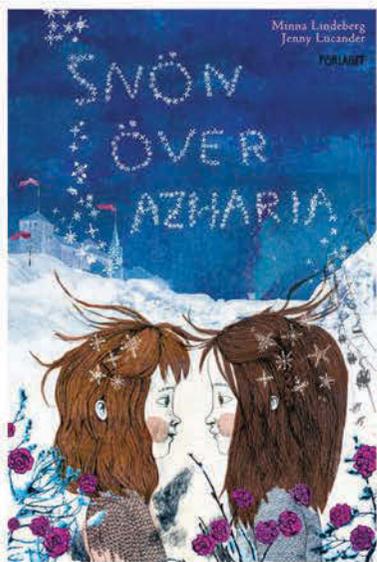


Diversity in Illustrating Children's Books

/ Jenny Lucander





”Making art, making illustrations, is a way of communicating with the world. Depending on how I decide to portray our environment, the characters, their reactions and feelings in my children’s books, I communicate messages that either cement or shake the existing norms and stereotypes of our society. Having this kind of power thrills me, but at the same time I’m aware that the privilege this enables is accompanied by great responsibility.”



language and culture

sensitive situations

use of or distribution of power

the right to use one's own
mother tongue should be guaranteed but is
not always in practice

Funding?

KONSTSAMFUNDET



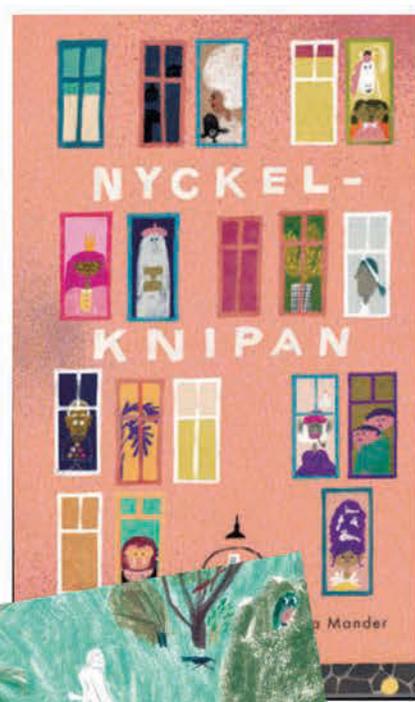
SVENSKA LITTERATURSÄLLSKAPET I FINLAND



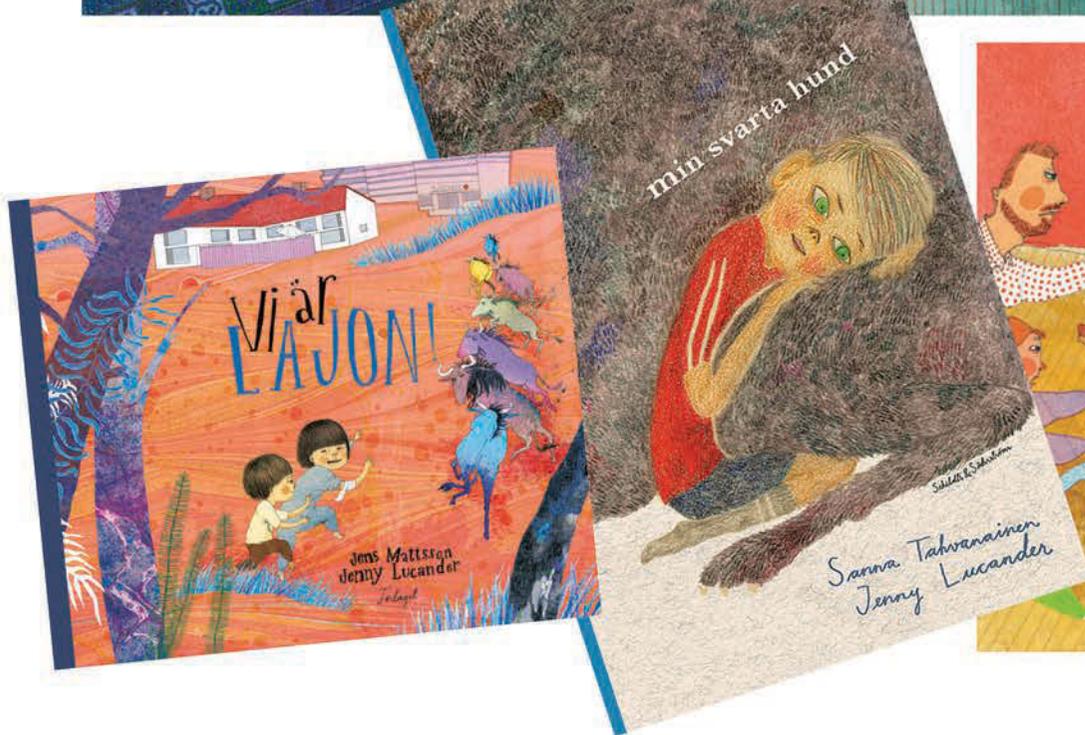
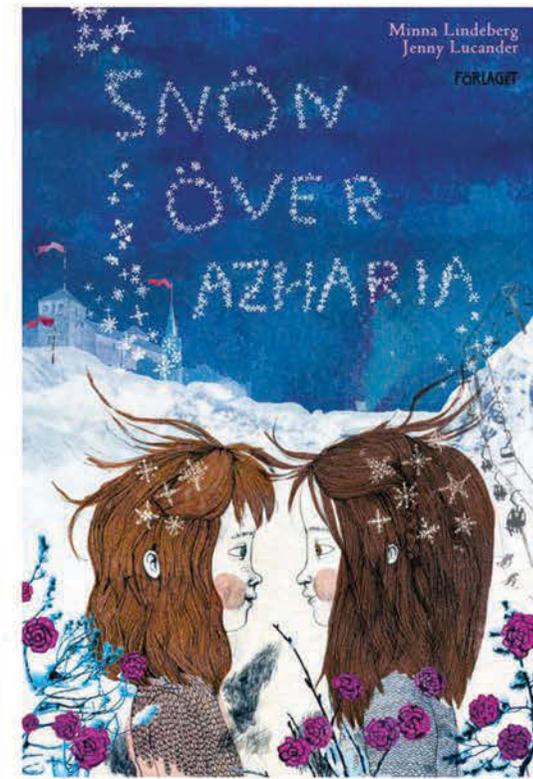
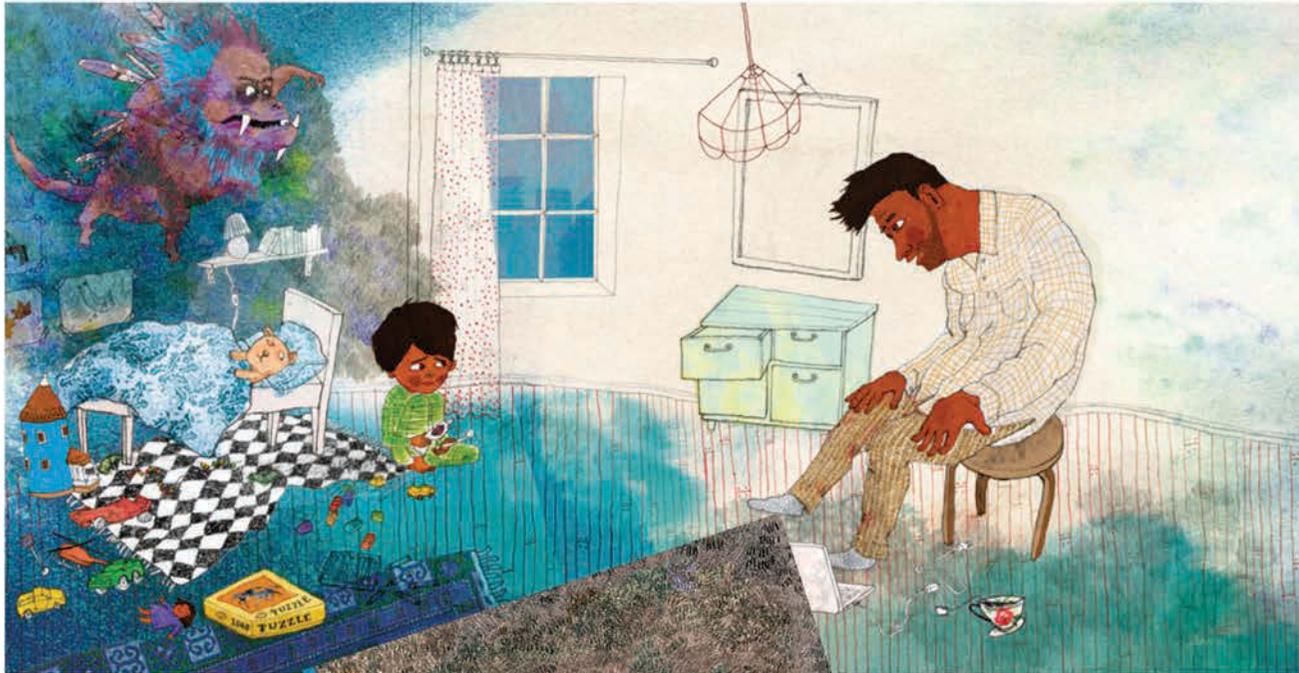
Svenska kulturfonden



Books from small publishers



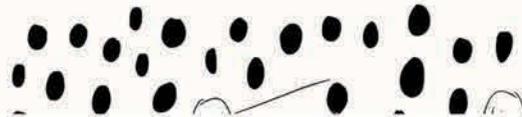
Examples of different kinds of diversity in my books



[Historia](#) [Teman](#) [Funktion](#) [Om Bilders Makt](#)

Om Kunskapsbanken Bilders Makt

Vi lever i en visuell kultur. Bilder formar vår uppfattning av världen, andra människor och oss själva. Men många saknar nödvändiga kunskaper för att kunna tolka visuella uttryck. Bilders Makt är en fritt tillgänglig kunskapsbank med bilder, film och förklarande texter om stereotypa bilder. Ordet stereotyp är hämtat från tryckkonstens historia där stereotypen är den mall som gör att man enkelt kan mångfaldiga typer för tryck. Liksom den ursprungliga stereotypen som användes för att låsa fast och fixera typerna i tryckprocessen, är den stereotypa bilden en mall, en låst bild. Genom att berätta om bildernas [historia](#), [funktion](#) och [teman](#) erbjuder Bilders Makt ett verktyg för fördjupad visuell läskunnighet om rasistiska stereotyper.



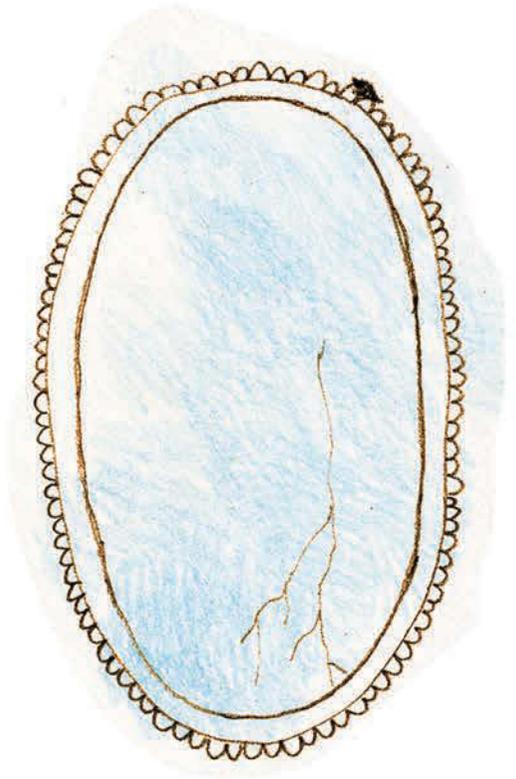
Vad är en stereotyp bild?
Film, 3 min



Det här är inte jag

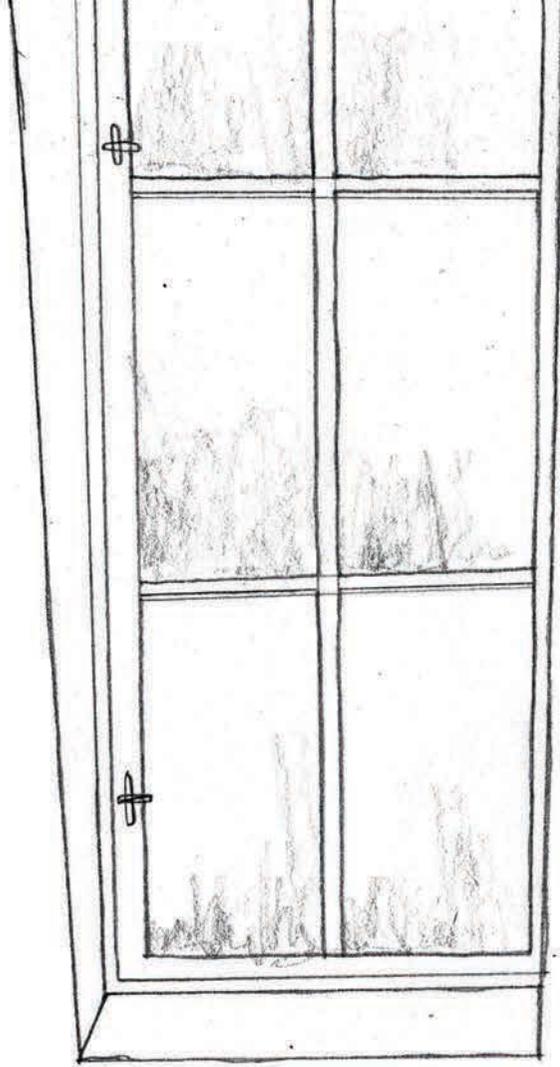


<https://bildersmakt.se/>



Mirror

or



Window



CLISHÉS

≠

QUALITY

The attitude
of the author
or illustrator

AND

The angle of the narrative is
equally important

Mirror or window

what does it look like in Finland today?



New examples from Finland (Sweden):

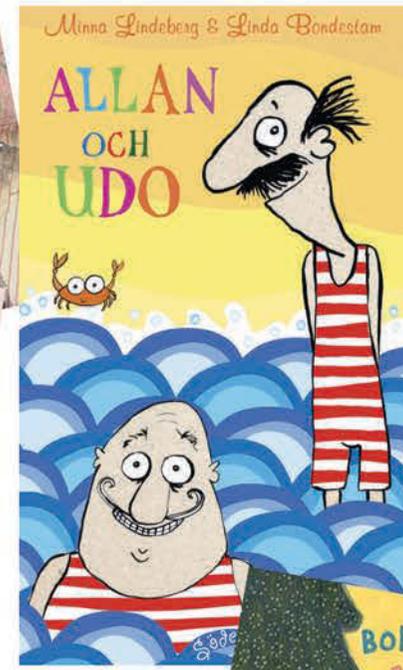
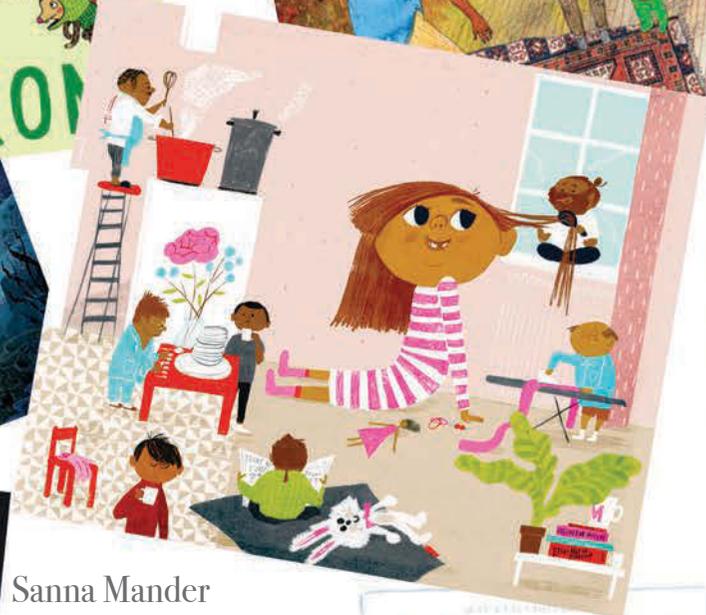
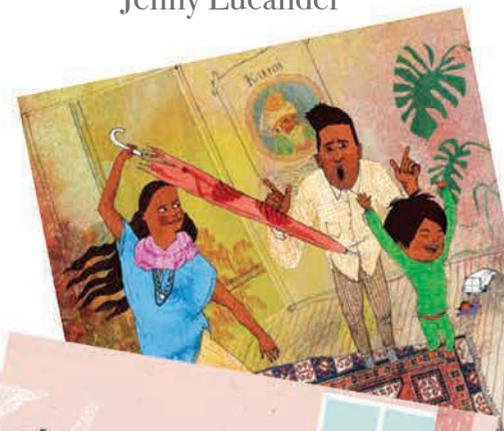
Anna Härmälä

Jenny Lucander

Minna Lindeberg
Linda Bondestam

Sanna Sofia Vuori
Linda Bondestam

Karin Erlandsson



Sanna Mander



Maria Turtschaninoff

Siri Ahmed Backström

Maija Hurme
Maria Frensborg
Åsa Mendel-Hartvig

Diversity in Children's Books 2015

Percentages of books depicting characters from diverse backgrounds. Based on the 2015 publishing statistics compiled by the Cooperative Children's Book Center, School of Education, University of Wisconsin-Madison. ccbc.education.wisc.edu/books/pcstats.asp



0.9%
American
Indians/
First Nations

2.4%
Latinx

3.3%
Asian Pacifics/
Asian Pacific
Americans

7.6%
African/
African
Americans

12.5%*
Animals, Trucks, etc.

73.3%**
White

Illustration by David Huyck, in consultation with Sarah Park Dahlen & Molly Beth Griffin
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* About a quarter of the total children's books published in 2015 were picture books, and about half of those depict non-human characters, like animals & trucks.

** The remainder depict white characters.

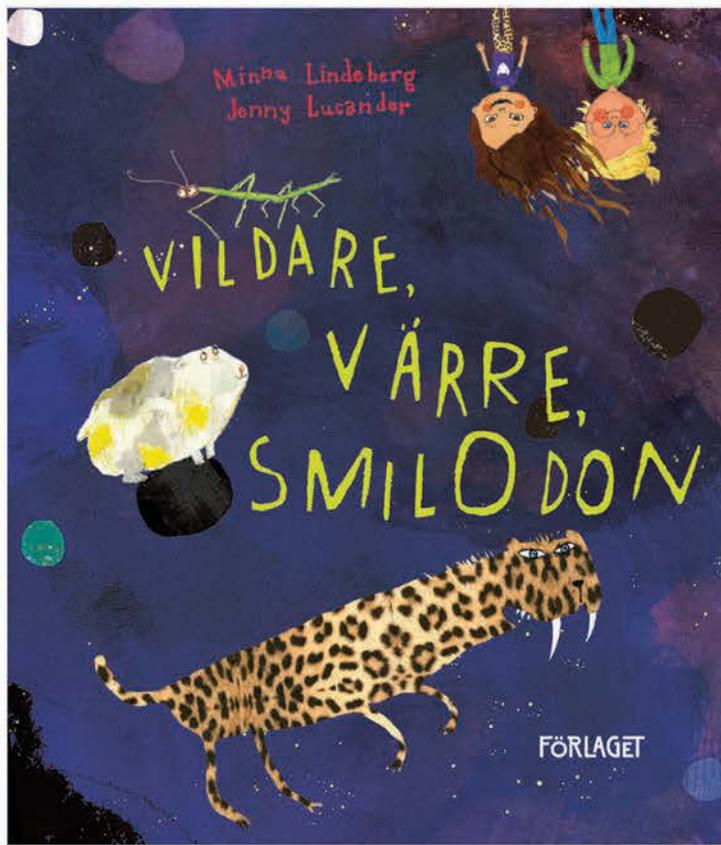
©2016 David Huyck Huyck,
David, Sarah Park Dahlen,
Molly Beth Griffin

Playing the movie director



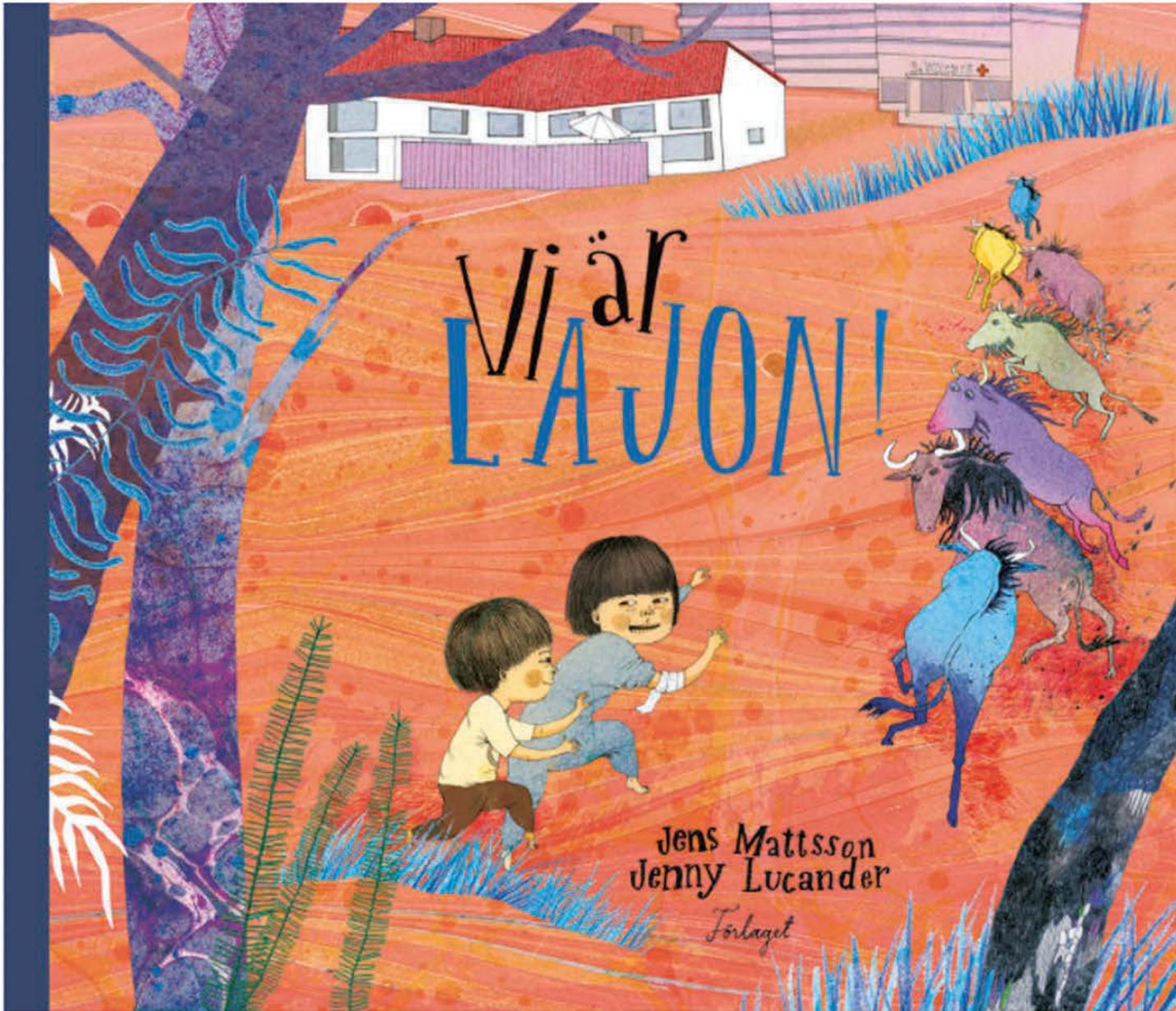


“Editorial experiment”

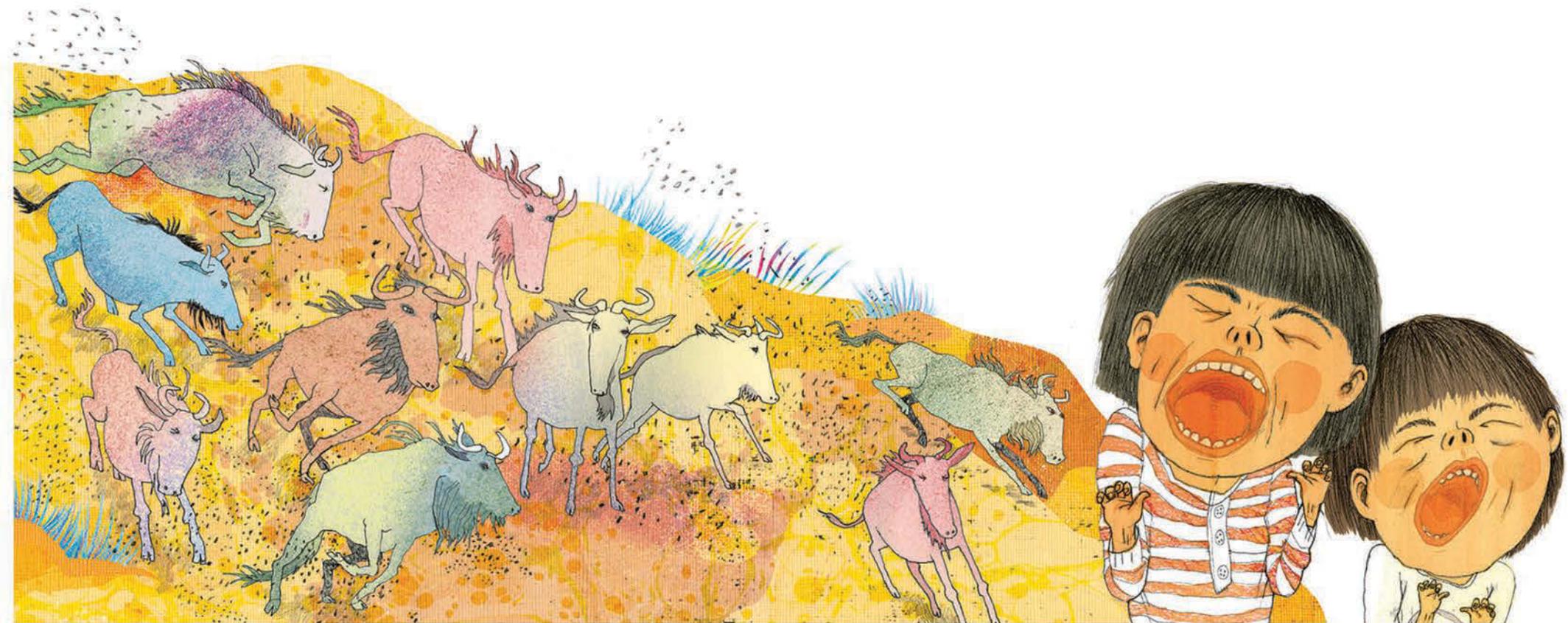


Vildare, värre, smilodon





Case: Vi är lajon!



Characters - Children



Characters - Adults



Settings - what kind of home?

Characters - nurse and patient

Min bror träffar doktorn många gånger och får äta medicin.
Sen måste han till och med bo på sjukhuset, men jag får hälsa
på. Mamma säger att medicinen ska göra honom frisk, fast han
kommer att tappa sin lajonpäls.



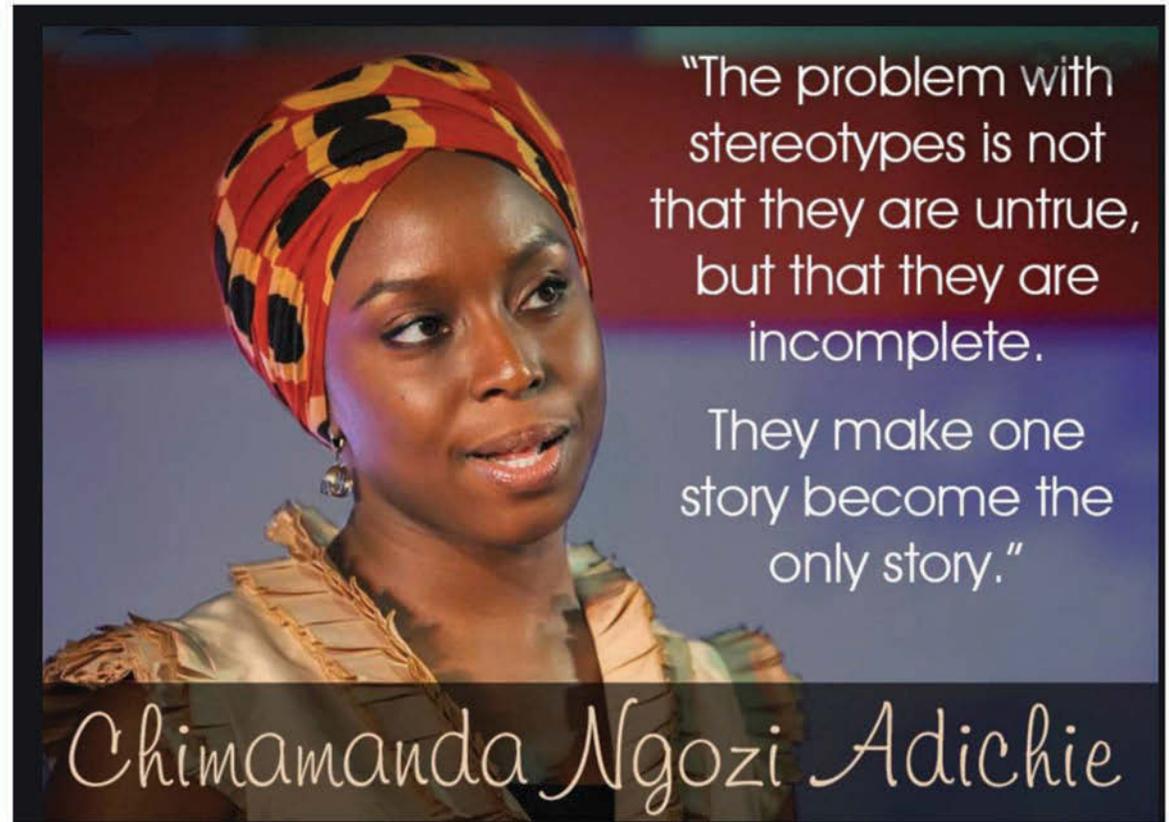
Characters - doctor

Mamma och pappa vill att jag ska sitta hos dem och ta det lugnt. Inte störa och stöka. Fast lajon måste få jaga och låta, även om mamma och pappa och doktorn säger nej. Så jag smyger in på toaletten, ryter och spiller vatten på golvet.



The **Danger** of a Single Story

In a twenty minute video, a 2009 **TED Talk** by Chimamanda Adichie, Adichie describes the powerful impression the multitude of British stories made on her as a young girl growing up in Nigeria. She argues that inherent in the power of stories, is a danger—the danger of only knowing one story about a group. “The single story creates stereotypes, and the problem with stereotypes is not that they are untrue, but that they are incomplete. They make one story become the only story.”



Adichie recounts speaking to an American student who, after reading her novel centered on an abusive male protagonist, lamented the fact that Nigerian men were abusive. Having just read *American Psycho*, Adichie returns his pity, and calls it a shame that “all young American men are serial killers.” The TED audience laughs at the absurdity of this generalization and her point is clear: on a micro-level, the danger of a single story is that it prevents people from authentically connecting with people as individuals. On a macro-level, the issue is really about power: almost by definition, there are many stories about the dominant culture so the single-story threatens to create stereotypes that stick to groups that are already disempowered.