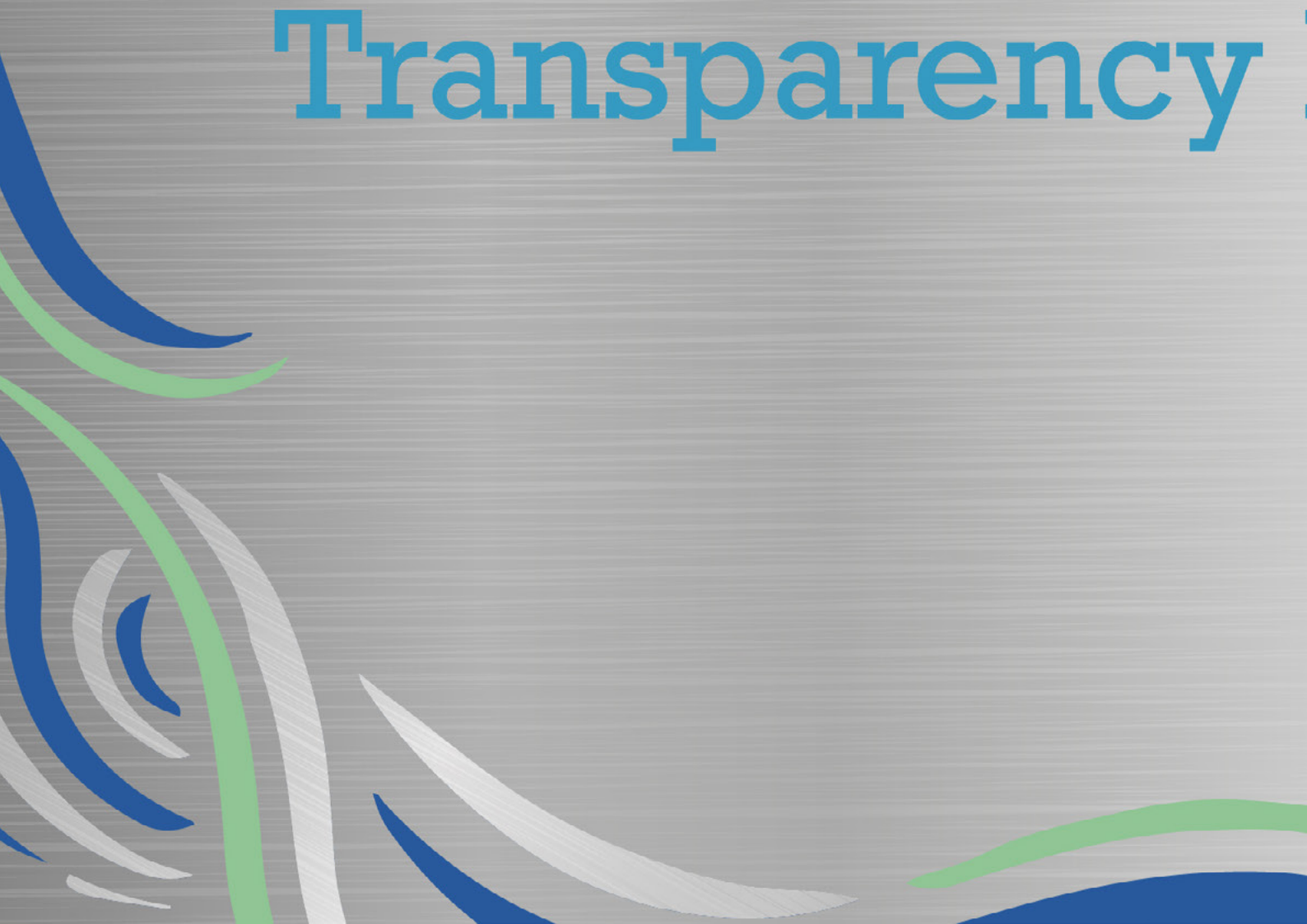


Changing the Story

Our People and Publishing Transparency Report



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Changing the Story at Hachette UK

Our mission at Hachette UK is to make it easy for everyone, everywhere to unlock new worlds of ideas, learning, entertainment and opportunity. To achieve this, we have to attract and retain talent that is fully reflective of the world we live in, and become the employer and publisher for everyone.

'Changing the Story' is one of four pillars of our business strategy and it puts diversity and inclusion at the heart of everything we do. It's a programme of employee networks, policy changes, partnerships and initiatives through which we will achieve our mission.

It began in 2016 as a huddle of 13 people who believed that better representation would lead to broader publishing, and has grown into a movement of eight networks with a combined membership of almost 1,500 of our colleagues right across Hachette UK.

We now have a three-strand approach to Changing the Story: our people, our publishing and our partnerships. We want to build a talented staff base that is representative of all readers and a culture in which everyone can thrive in their role while being themselves. We want to build a more diverse author base and publish work that reaches more consumers by being much more representative of all readers and telling stories with inclusion at their core. We want to build strategic partnerships to help improve access to books and life-changing reading skills for under-served communities.

We believe greater diversity and inclusion enriches creativity and means better books for everyone.

Changing the Story has organic, grassroots energy at its heart. We empower our people both to take ownership of the change they want to see, and to hold the leadership team accountable for that change. We partner and collaborate with our employee networks and staff from across the business to enable this transformation and we commit to radical transparency about our progress.

In the fifth anniversary year of Changing the Story, the purpose of this report is to be open and honest about where we are today, and to share our aims and actions as we focus on the next five years of Changing the Story.

Earlier this year, we received the Inclusivity in Publishing Award at the London Book Fair International Excellence Awards, recognising the transparent, holistic and open approach we take with this work. This is something we pledge to continue.

We are only at the beginning of our journey towards meaningful and lasting change within our business and our industry.

“We are only at the beginning of our journey towards meaningful and lasting change within our business and our industry.”

Hachette UK's workforce in numbers

In order to reach more consumers, now and in the future, it's vital that we have a workforce that's truly representative of the diverse society we live in. That journey to better reflect all readers starts with knowing who we are today. This year, for the first time, we have undertaken a staff census, asking all staff in the UK to update or submit their personal details to enable us to create a detailed snapshot of our workforce. The questions were designed to measure gender, age, ethnicity, nationality, socio-economic diversity, regional background, sexual orientation, religion or belief, caring responsibilities, neurodiversity and disability. Tracked over time, this data will help us to monitor representation, understand the effectiveness of our people policies, and tell us where we need to go further in our interventions.

The data is presented by category of question and we've put the questions we have the most complete data for, and the highest level of internal engagement for, at the beginning, so the report starts with the metrics that provide the most accurate picture of our company.

We've worked closely with our employee networks and taken into account the expertise of diversity and inclusion advisors to try to provide a comprehensive list of questions and options. Where possible, we have used standard terms, such as the ethnicity categories from the UK Census 2021. Where areas are more difficult to measure, such as socio-economic diversity, we've gone with questions and options that align to best-practice recommendations. For example, our 'parental occupation', 'secondary school type', 'free school meals' and 'parental education' questions reflect those outlined by the Social Mobility Commission.

We closed our data collection on 9 July 2021, and had an average disclosure rate of just under 75% across Hachette UK Ltd (our publishing divisions and Hachette central departments) and 67% across the Hachette UK Group (which is everyone including our distribution business). We're presenting the results for both Hachette UK Ltd and the Group because that's how we report our gender and ethnicity pay gaps and because we think this is the most open and straightforward way to reflect our business. The data only reflects the 1,654 staff based in the UK, although the Hachette UK territory also includes staff based at our international offices in Australia, New Zealand, India, Singapore, the Caribbean and Ireland.

In March 2021, the ten-year censuses of England, Wales and Northern Ireland took place, with the census of Scotland planned to take place in 2022. The national census results will give us a picture of all people and households and will help us to understand shifts in society. As this data becomes available, we will review our staff representation targets in line with the make-up of wider society.

We have used data on the profile of our workforce to highlight and help us to focus on areas of under-representation across the company and to develop action plans towards a more inclusive and supportive workplace. For example, gender pay gap reporting led to the equalisation of shared parental leave, enhanced flexible working and greater pay transparency, with the publication of our pay and bonus ranges.



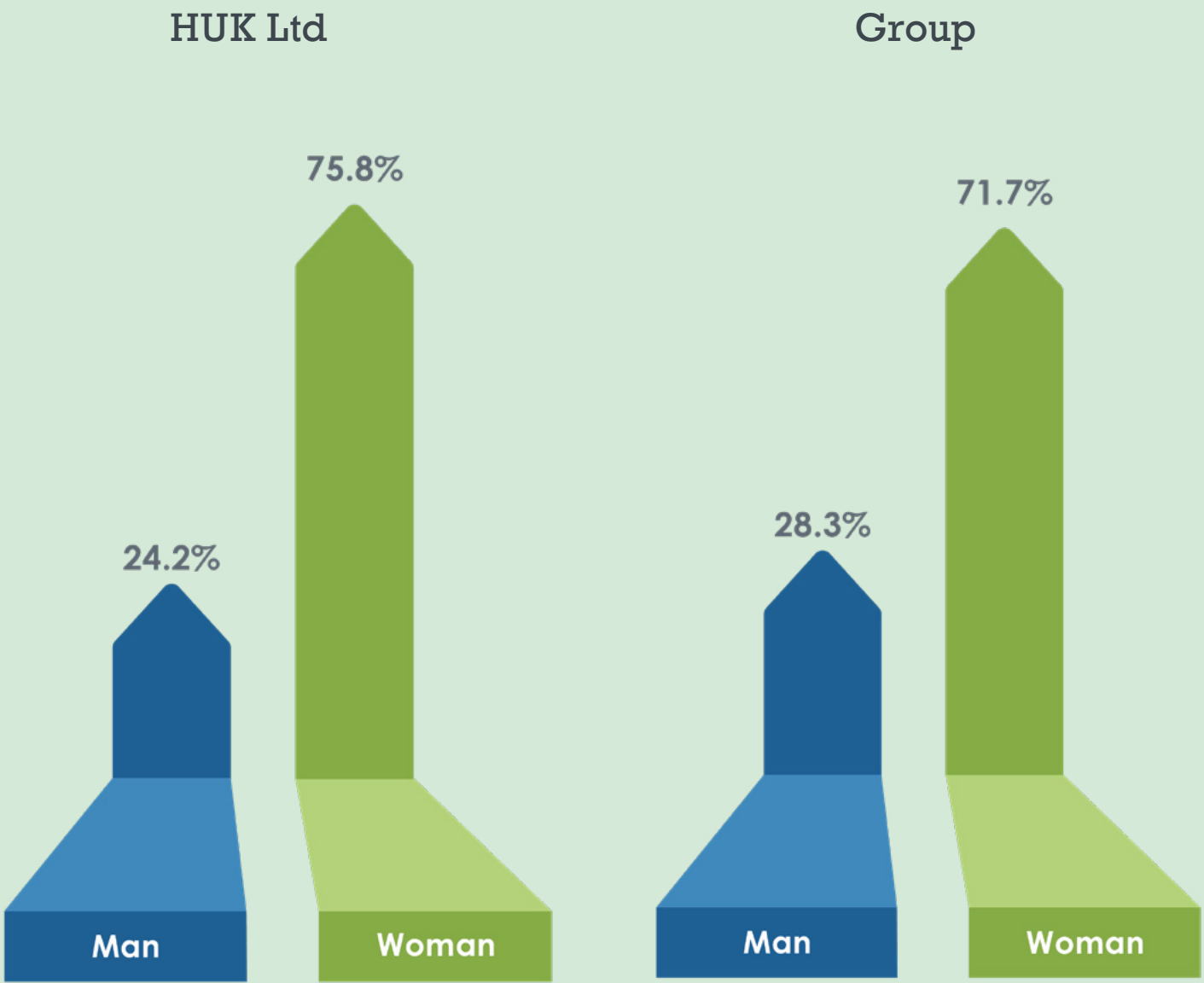
Gender

As we record the binary of men and women for the purposes of reporting our gender pay gap, we hold this data for 100% of our staff, so we are sharing these results first in our report.

The data shows that within Hachette UK Ltd, our publishing and central functions, we are a business of 75.8% women, and women are over-represented against the working-age population in all areas of the group, based on mid-2020 working-age population figures via [Nomis](#). For comparison, the working-age population in the UK is very close to 50/50 at 50.05% female and 49.95% male.

We need to maintain focus on equal progression and appointments of women to our senior roles, while also addressing the significant unequal gender balance in our entry-level roles. Since our first gender pay gap report in 2017, our Board composition has changed from being one third women to a Board in favour of women. In 2017, we pledged that the 66% of the company comprised of women at the time be reflected in the top pay quartile by 2020. This is a target that, as of our last reported gender pay gap in 2020, we were very close to achieving, at 65%.

Analysis of our salary quartiles from highest to lowest salary by gender shows a disproportionate number of men at either end of the organisation, with 35% in the lower quartile of the Group and 36% in the upper quartile. This demonstrates that we need to focus as much on increasing the number of men in lower-paid roles as we do on over-representation in senior roles if we are to achieve greater gender balance throughout the company and ultimately eliminate our gender pay gap.



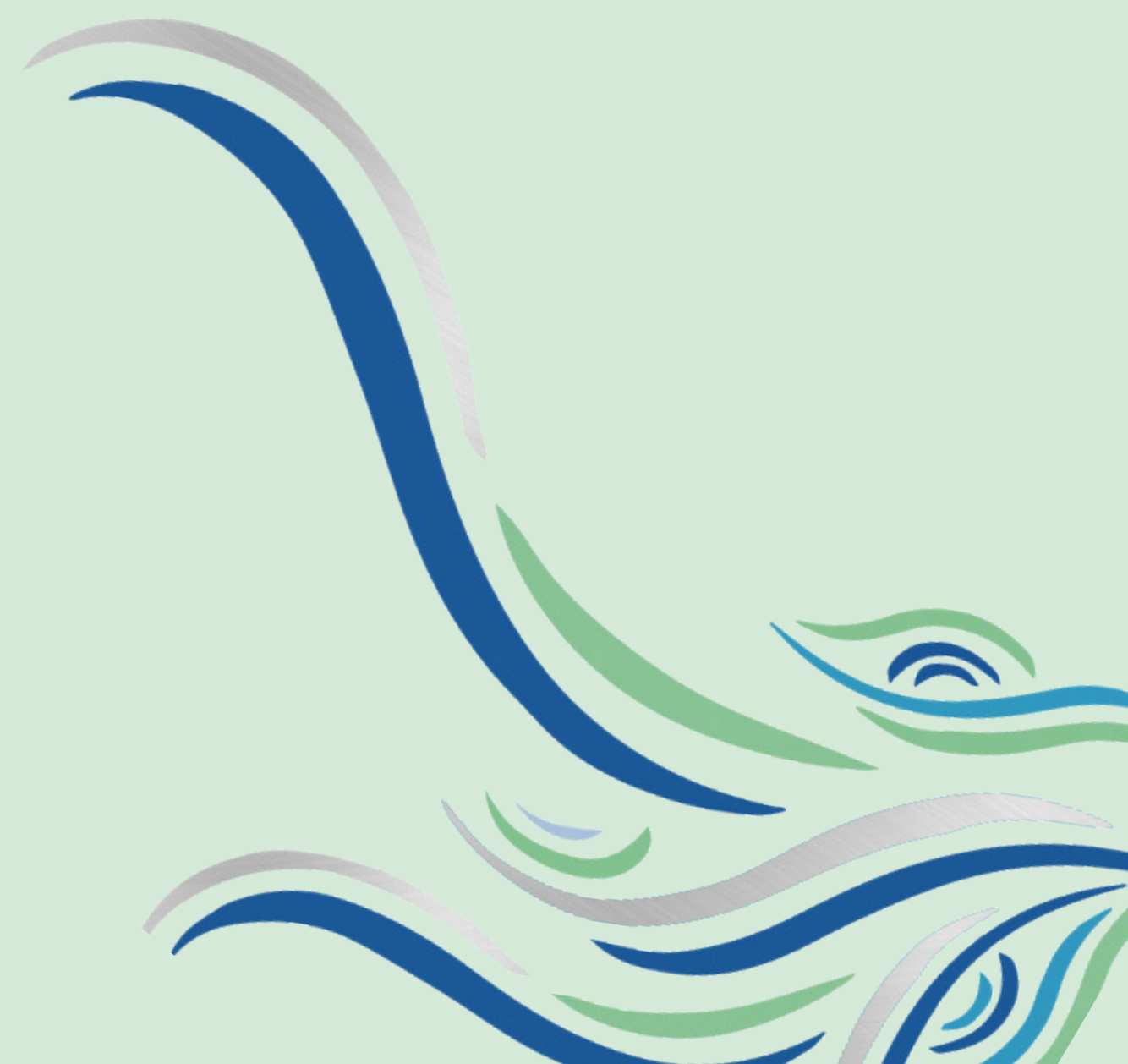
We partner closely with our Gender Balance Network on policies and programmes to support a more gender diverse and equitable organisation. We are honoured to have been included in *The Times Top 50 Employers for Women* in 2020 and 2021, the longest-running and most widely respected award for employers committed to achieving gender equality. Our Gender Balance Network was awarded a prestigious Employers Network for Equality and Inclusion (enei) Award 2020 for Employee Network Group of the Year (Private Sector), in recognition of its successful 2019 campaign towards equalising shared parental leave, and its ongoing work on our gender pay gap agenda.

In 2022, we will be publishing new well-being policies to ensure staff in all circumstances and at all life stages are provided with clear frameworks for support. These will include both a baby loss policy and a menopause policy, and we will be working closely with our Gender Balance, AgeWise and Wellbeing Networks on their creation and implementation. We think it's really important to share guidance for staff and managers to support conversations around topics that are deeply personal, sensitive and emotive, and often not discussed.

A central feature of our gender pay gap action plan has been pay transparency, and this priority is a direct result of employee feedback, workshops with staff and collaboration with our Gender Balance Network. 2020 marked the third annual publication of our pay ranges, which now include all job families, and we increased the median salary for roles for which we publish pay ranges to £80,000 per annum. For 2021, this will go up to £85,000. We also went a step further by introducing median bonus targets to our pay ranges, and we published guidance about the types of jobs and salary ranges to which stretch bonuses apply, what employees get bonuses for and how bonuses can be achieved. Last year, we also shared extensive information about the pay review process with staff, including the approval process and how pay increases happen, how and when budgets are set and the performance review cycle. Our aim is to demystify pay and bonuses and encourage open conversations between staff and managers. Alongside our salary ranges, we also publish generic job descriptions and our performance review forms have a dedicated space to encourage employees and line managers to discuss pay and progression. We advertise our jobs with a salary range stated, unless the salary is above approximately £85,000.

We will continue to run pension awareness sessions and webinars for staff at all life stages to support making informed decisions about financial well-being. We also promoted external resources through our pension provider, which included specific support for women, and conversations around the pensions pay gap.

Our gender pay gap reports and analysis can be [found here](#).

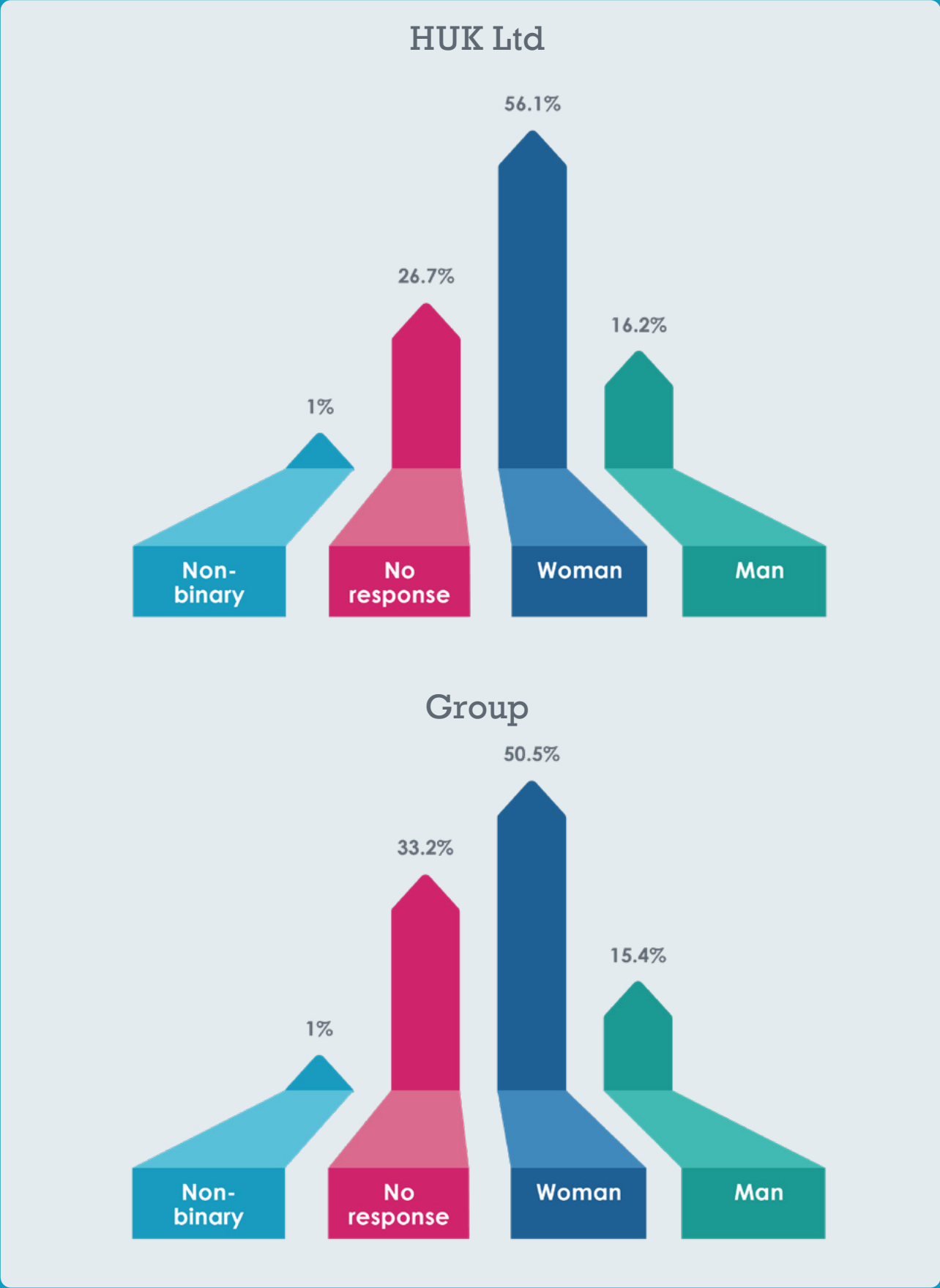


Gender identity

We asked our staff the question 'how would you describe your gender?'. We have staff who identify as agender, non-binary, queer and questioning. Right now, due to low numbers and our commitment to protecting anonymity, we can't report the breakdown in percentages and so the chart only reflects man, woman and other gender identities amalgamated under non-binary.

Separately, we asked the question 'do you identify as trans?'. We have staff who identify as trans, but the number of trans staff is not currently big enough to report on.

We are committed to creating a gender-inclusive environment for all our staff. In 2020, in partnership with our Pride Network, we established a trans and non-binary working group, which includes several Board members and network members. We partnered with All About Trans, a project delivered by the charity On Road Media, which works to promote trans voices in the media and positively change how the media understand and portrays trans people. All About Trans has run awareness sessions for our staff, including several Board members, in our key functions. This year, we also published a new Trans Inclusion & Transitioning at Work policy to ensure our trans and non-binary staff and those transitioning at work know how they are supported.



‘Non-binary’ includes Agender, Non-binary, Queer, Questioning.

Responses aggregated for confidentiality.

‘Cisgender’, which was part of a previous data collection, has been incorporated into ‘no response’.

Age

We hold information on dates of birth for 100% of our staff, so the age data charts represent everyone in the company. Our staff are, on average, younger than the UK population, with a median age of 35.9 within Hachette UK Ltd and 36.4 across the Group. This compares to 40.4 across the UK, according to mid-2020 ONS figures. However, we are closer to the regional median of 35.8 in London, which is where the majority of our staff are based. Across the Group, the median age for men is 38.8 and the median age for women is 35.6, and our data shows that the number of women between the ages of 25 to 34 is greater than the total number of men within our company.

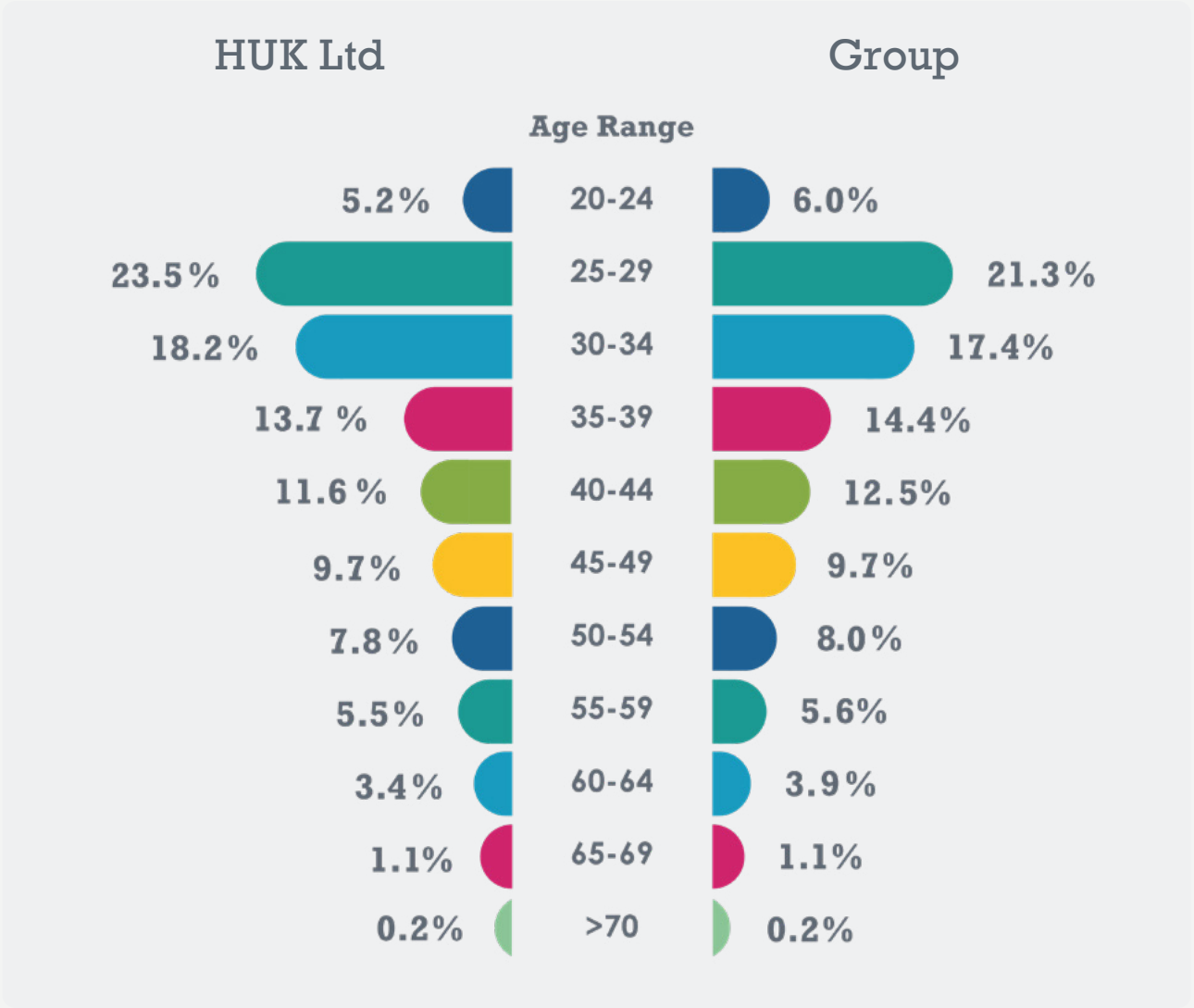
To support an intergenerational workforce, we will continue to work closely with our AgeWise Network. We are keen to ensure that our recruitment practices are equitable and enable opportunities for talent of all ages and life stages. For example, we will continue to exclude the requirement for a set number of years' experience on our job adverts and work to advertise our opportunities broadly, including considering what steps we can take to access talent who may be returning to work after a career break or considering a second career. We will continue to offer training and progression opportunities for staff of all ages.

Our AgeWise Network helps us by highlighting the changing patterns in work-life balance and in particular by recognising that an older workforce is the workforce of the future. The number of people in work aged over 50 in the UK is 10.5 million, which is over 32% of the UK workforce. 18% of staff at Hachette UK Ltd are aged 50 or over.

The median age of the Hachette UK Board is 45, and the average age is 49.

Consumer research commissioned by AgeWise shows that UK readers over aged 45 buy 45% of the books sold in the UK for self-purchase. It's important that we reflect the whole of our reader base in our workforce.

We're really proud of the connections created by our AgeWise Network through its Espresso Mentoring Scheme. AgeWise launched the scheme in 2019 to provide the opportunity to newer or less experienced employees to meet more established people in the business, to hear about their role and experiences during one-off mentoring sessions. The sessions are open to anyone who would like to talk in confidence to a more experienced colleague, or someone from a different area of the business, and can cover anything from career paths and networking, to a more general conversation or support. Over 100 mentoring sessions have taken place since the scheme started, allowing colleagues to share views, make new contacts, understand more about the business and speak to people they might not meet during their typical working day.



Ethnicity

We asked our staff to select their ethnicity from the categories used in the UK Census 2021, and we are really pleased that 97% of staff shared this information with us.

We under-represent the UK population in nearly all minority ethnic groups, with the exception of Asian/Asian British Chinese, Asian/Asian British Indian and Mixed/Multiple White and Asian.

Right now, due to low numbers and our commitment to protecting anonymity, we can't report the detailed breakdown in percentages of all ethnic groups, and we have amalgamated Asian, Black, Mixed/Multiple and White ethnic groups.

Hachette UK Ltd is 84.1% white and this is broadly in line with the UK population at the last census when the UK population was 86% white, although we are significantly out of line with the London population, which was 59.8% white, and where the majority of our staff are based. The make-up of our white staff across the Group is different to the national figure which is 80.5% white British — we have 65.9% white British staff and a higher proportion of people who classify themselves as white/other.

In London, 44.9% of the population is classified as white British, whereas 71% of Hachette UK staff identify as white British, so we are significantly out of line with the make-up of society in London.

We have been voluntarily publishing our ethnicity pay gap since 2019. At that time, our representation of Black, Asian and Minority Ethnic talent was 10.4% for Hachette UK Ltd and 7.7% for the Group, and we pledged a representation target of 15% of the Group workforce within five years. We're pleased that our representation is going in the right direction, but we still have a long way to go to reflect all readers. We work in close consultation and collaboration with our THRIVE Network for Black, Asian and Minority Ethnic employees on action plans to address under-representation. In 2019, we were shortlisted and highly commended for voluntary publication of our ethnicity pay gap in the Inclusive Workplace Award category at the Global Equality & Diversity (GED) Awards. We are also a signatory of the Business in the Community Race at Work Charter and we will continue to hold ourselves accountable against the charter commitments.

We recognise how limited binary pay gap reporting is and how this misses the nuance in experience and disparity in representation between different ethnic groups. That's why, alongside continued work on our ethnicity pay gap action plan, we will continue to focus

on actions to increase representation of Black staff and authors, and to work with the Black Writers' Guild. We have sought to focus on Black inclusion in our outreach activity by identifying partnerships that will enable us to raise our profile across Black communities, and specifically engage with Black creatives and professionals. We researched and reached out to organisations and jobs boards recommended by our Head of Diversity and Inclusion, employee networks, and the Black Writers' Guild. We have successfully established partnerships with five new jobs boards, including BYP and Socialfixt, and have begun advertising our vacancies with them. We will be tracking the number of candidates that we reach through these partnerships via our applicant tracking system. We have also formed a relationship with the digital lifestyle subscription platform Black Ballad, recommended to us by the Black Writers' Guild, and we partnered with them on an outreach event during Black History Month 2021.

We will continue to invest in opportunities and explore new routes to bringing the best talent into our business. We've been running a 12-month positive action traineeship for candidates from Black, Asian and Minority Ethnic backgrounds since 2017. This year, we enhanced this traineeship to ensure a more holistic industry experience for talent looking to break into publishing. This new programme was conceived by our Patron of Changing the Story, Sharmaine Lovegrove, who worked with our HR team to make it a reality, and sees us partnering with literary agency Curtis Brown and booksellers Waterstones, doubling the number of placements available, and broadening the number of departments and functions the trainees will have exposure to. The trainees specialising in editorial are spending a month of their traineeship at Curtis Brown to learn how to represent authors and matchmake them with publishers, and some of the trainees are spending a month at Waterstones to learn the art of bookselling and understand consumer buying behaviour. This enhanced traineeship is an industry-first, designed to make the entire industry accountable for change and ensure the richest experience for talent interested in a career in publishing. This year, while maintaining a strong focus on talent from Black, Asian and Minority Ethnic backgrounds, we have also encouraged applicants from lower socio-economic backgrounds, and particularly men from both these backgrounds. We received over 800 applications and successfully recruited and inducted 10 trainees in June 2021.

At the most senior levels of our business, our representation of minority ethnic groups is very low, with only one non-white board member. We want to ensure we are bringing in talent at all levels and that we are retaining and progressing the talent already within our business. We will track ethnicity in promotions, on future leadership programmes

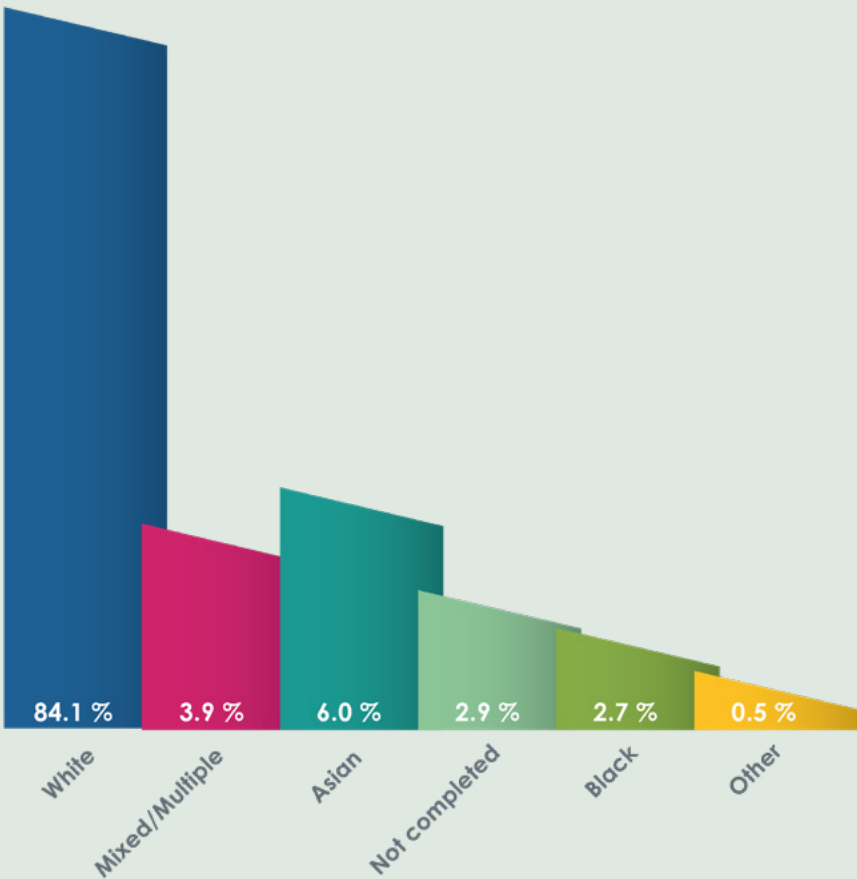
and development opportunities. We will also continue to support our THRIVE Network in nurturing the safe spaces they provide and in running opportunities for their members, such as their Mentoring Circles led by a trained facilitator to create a tailored and collaborative peer-to-peer feedback experience.

In addition to our main mentoring scheme, which is available to all staff, we run a Diverse Future Leaders mentoring scheme. The scheme matches staff from backgrounds currently under-represented at Board level with a Board member as a mentor for a 12-month period. The scheme was conceived by Yassine Belkacemi, Publicity Director and Editor at John Murray Press, and aims to develop the careers of junior staff and cultivate a diverse and dynamic management team at Hachette UK in years to come. Since 2017, we have matched 59 employees with Board-level mentors and many have progressed to more senior roles in the company.

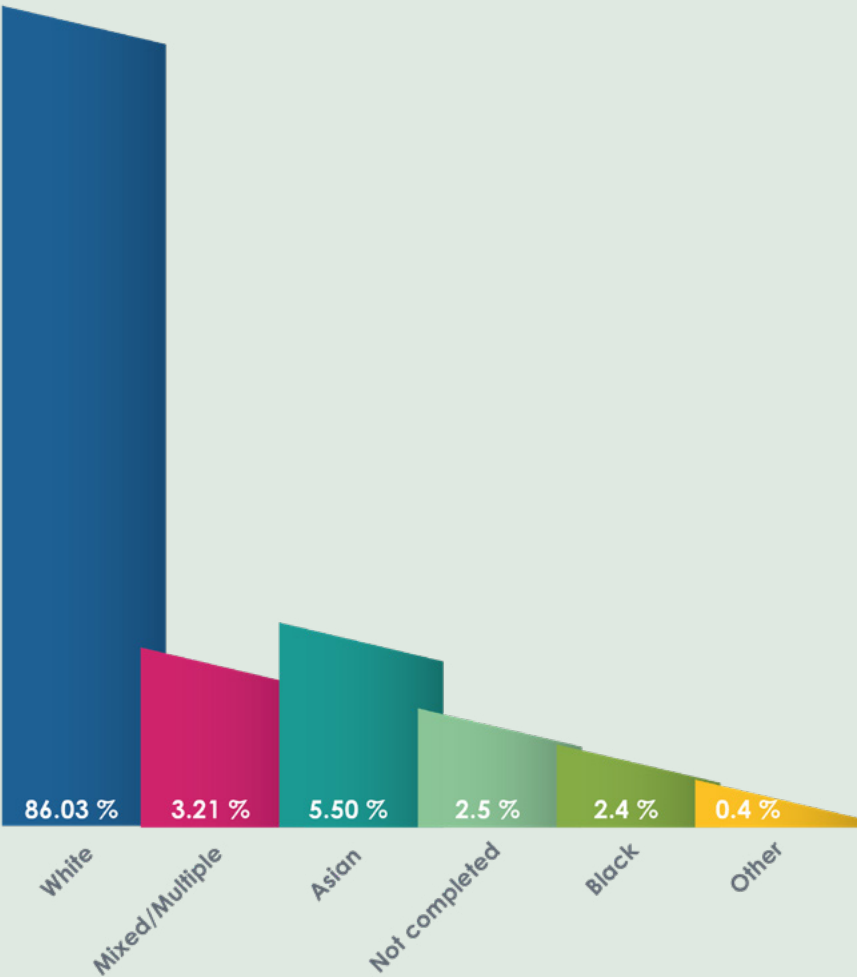
In recognition of the lack of ethnic diversity at Board level, and as part of our first ethnicity pay gap action plan, we created a Mirror Board leadership programme for high-potential colleagues from Black, Asian and Minority Ethnic backgrounds. The programme was conceived by Nick Davies, Patron of Changing the Story and MD of John Murray Press, and candidates were nominated by members of the Hachette UK Board using a robust set of criteria. The programme has involved bespoke leadership development, strategic tasks set by the Board to expand business understanding, and first-hand learning from Board members via a series of insights from Managing Directors on divisional strategies and their own career journeys. The Mirror Board sat from January 2020 for an 18-month period and comprised eight employees from across our publishing divisions and group functions. They have now transitioned into alumni, with ongoing development opportunities. The aims of this scheme have been to provide practical experience of what the Hachette UK Board deals with, increased access and visibility, demystification of the path to leadership, and practical and tangible stretch opportunities.

Our ethnicity pay gap reports can be found [here](#).

HUK Ltd



Group

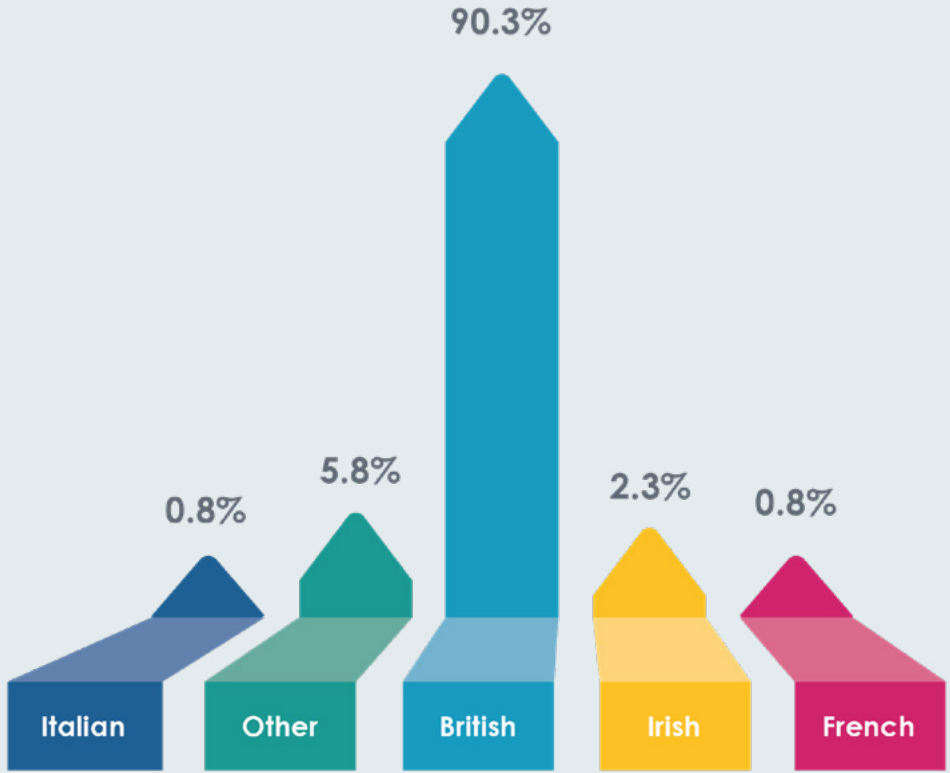


Nationality

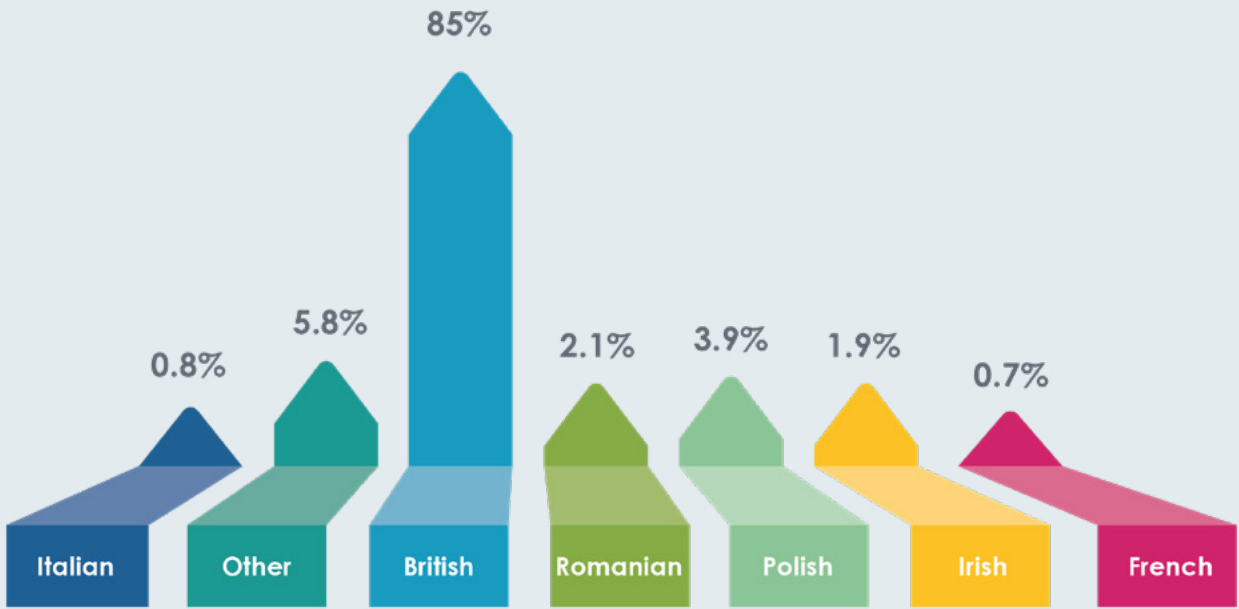
We hold nationality data for 100% of our staff. 85% of our staff across the Group and 90% for Hachette UK Ltd hold UK nationality. We have colleagues of 38 other nationalities, with the highest numbers for the Group being Polish, Romanian and Irish, and for Hachette UK Ltd being Irish, French and Italian. In distribution operations, 40% of our staff are EU nationals.

Our distribution business celebrates its multicultural and international workforce and this year has seen a programme of events and activities focused on building 'one team' and ensuring everyone feels welcome and valued. Highlights include celebrating 'Children's Day in Romania' in June, with the colourful drawings and paintings of the children of our staff displayed in the canteen at our distribution site. The team also celebrated National Inclusion Week in September with daily events, including 'Roll out of Recipes', which was a way to bring people together and celebrate the many diverse cultures and backgrounds at the site through food. The favourite recipes of staff from around the world will be collated in our own Hachette Cookbook.

HUK Ltd



Group



Socio-economic background

We asked staff the following five questions, which are designed to indicate background and advantage:

- 1. Parental education:**
Did either of your parents attend university and gain a degree (e.g. BA/BSc or equivalent) by the time you were 18?
- 2. Parental occupation:**
What was the occupation of your main household earner when you were aged 14?
- 3. Free school meals:**
If you finished school after 1980, were you eligible for free school meals at any point during your school years?
- 4. Secondary school type:**
What type of secondary or high school did you attend for the most time between the ages of 11 and 16?
- 5. Education:**
What is the highest level of education you have achieved?

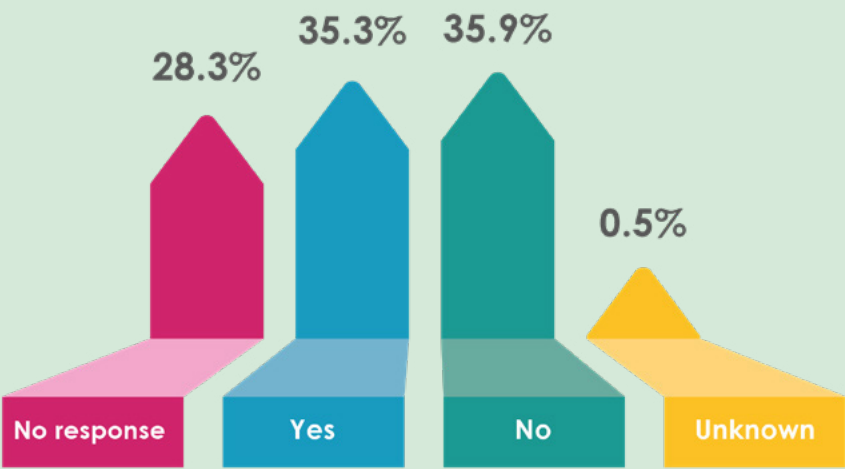
Our 'parental education', 'parental occupation', 'free school meals', 'secondary school type' and 'education' questions are modelled on those outlined by the Social Mobility Commission, and seek to indicate socio-economic background, economic and cultural advantage, economic disadvantage, educational advantage and social capital.

Parental education

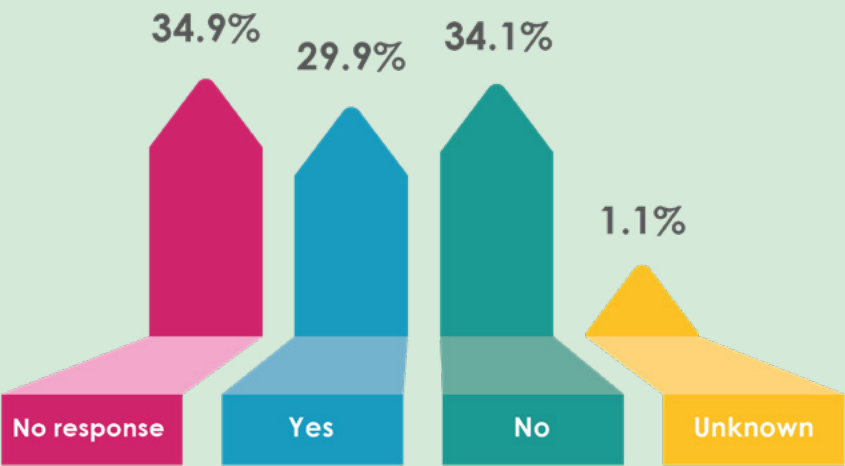
Did either of your parents attend university and gain a degree (e.g. BA/BSc or equivalent) by the time you were 18?

44% of our staff who have an undergraduate or postgraduate degree identify that one of their parents was a graduate. 67% of the population of graduates are the first in their family to attend university.

HUK Ltd



Group



Parental occupation

What was the occupation of your main household earner when you were aged 14?

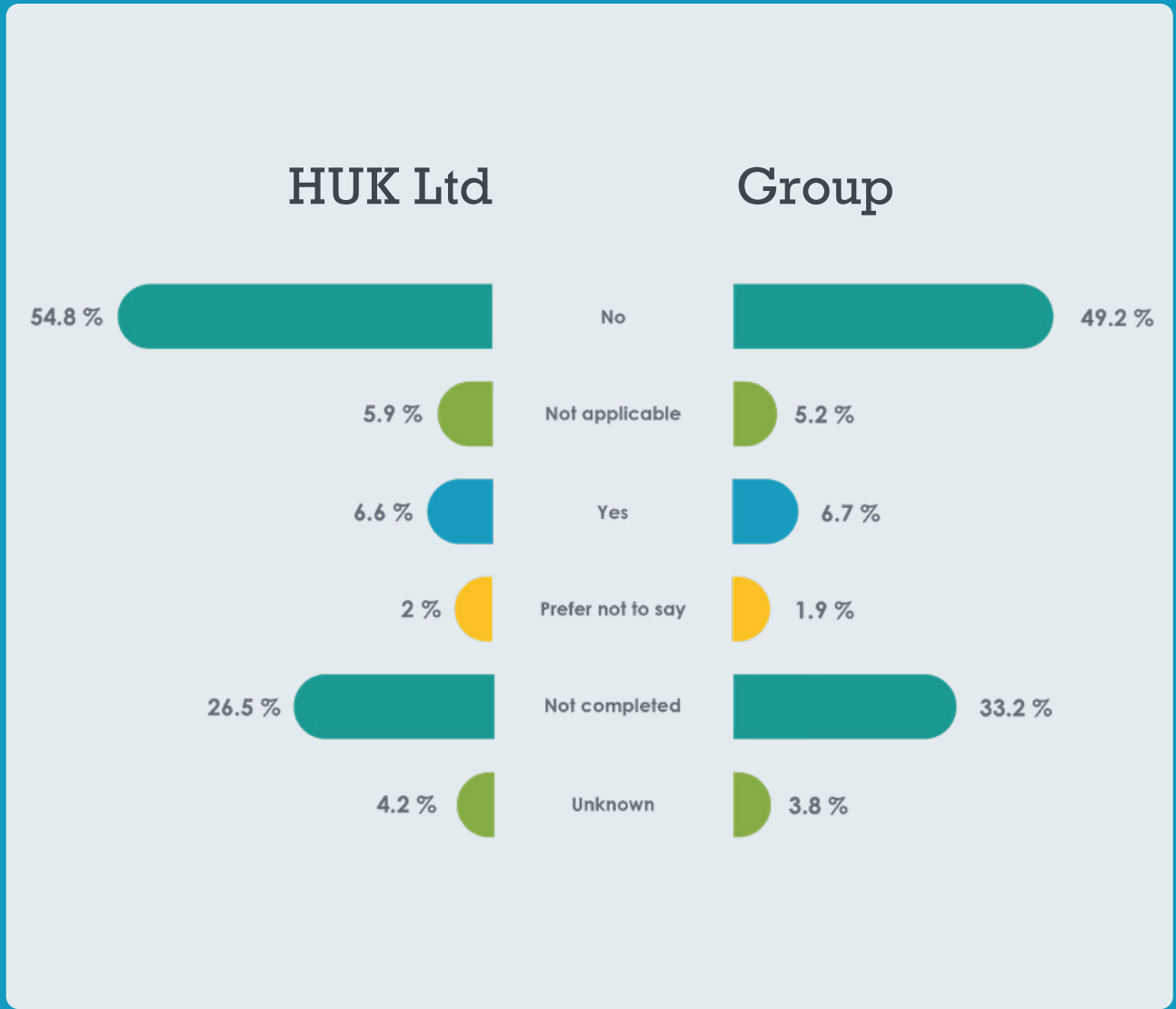
The dominant parental occupation within our staff base is 'professional background', which includes professions such as solicitor, medical practitioner or finance manager, and comprises 45.8% of Hachette UK Ltd and 40.2% of the Group, compared to a national benchmark for the entire workforce in England of 37%, according to the Social Mobility Commission. 16.2% of Hachette UK Ltd staff and 14.6% of the Group are from a 'lower socio-economic background', which includes professions such as HGV driver, cleaner or bar staff, compared to a national benchmark of 39%. 3.5% of Hachette UK Ltd and 3.3% of the Group are from Intermediate backgrounds, such as call centre agent or secretary, compared to a national benchmark of 24%.



Free school meals

If you finished school after 1981, were you eligible for free school meals at any point during your school years?

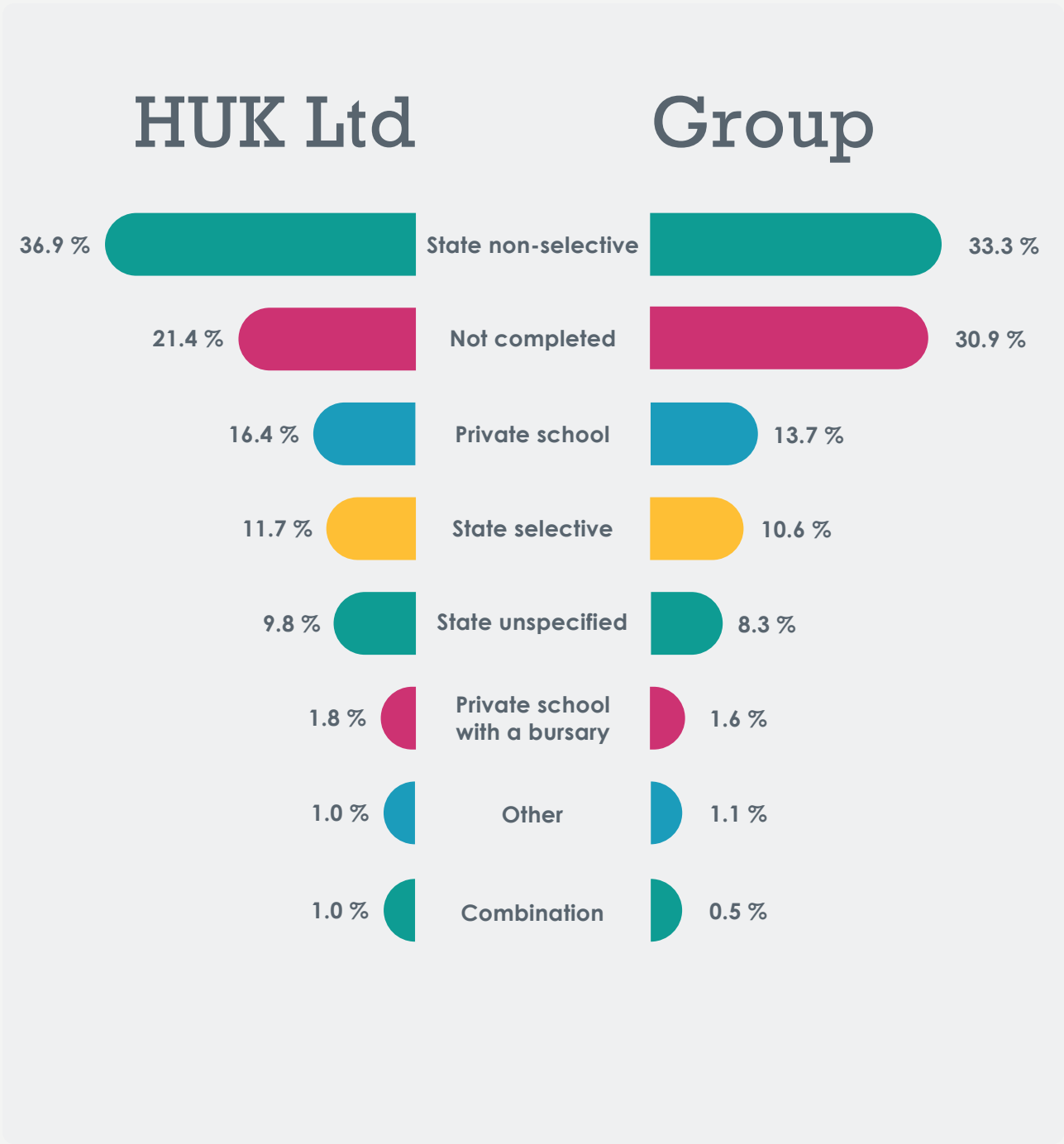
6.7% of the Group were entitled to free school meals, compared to 15.6% of school pupils nationally as at [January 2019](#).



Secondary school type

What type of secondary or high school did you attend for the most time between the ages of 11 and 16?

18.8% of Hachette UK Ltd staff and 15.8% of the Group attended private school, compared to 7.5% of the UK population, based on UK government data as at January 2019.



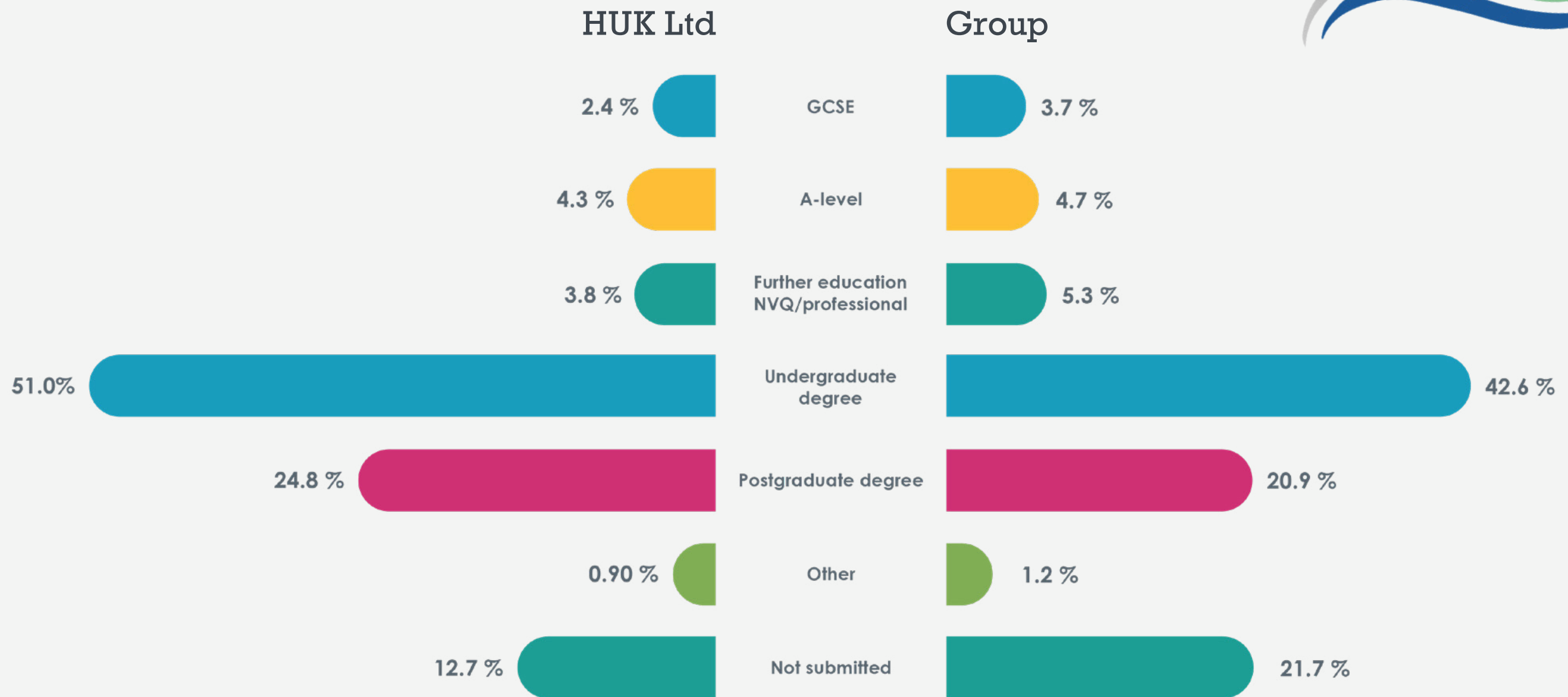
Education

We asked staff the following questions:

- **Highest level of education:**
What is the highest level of education you have achieved?
- **University attended:**
If you attended university, please select the first institution you attended.

We have a highly educated workforce, with 75.8% of Hachette UK Ltd educated to graduate level. This compares to 42% of the UK population aged 21 to 64 who are graduates [\(ONS\)](#).





University attended

67% of staff across the Group identified a university they attended.

38.5% of Hachette UK Ltd attended a Russell Group university, compared to 6% of the UK working population, and 6.5% of Hachette UK Ltd staff attended either Oxford or Cambridge compared to less than 1% of the working population.

Of the Russell Group graduates, 32.9% were privately educated (in combination/with or without a bursary) and 37.5% were educated at a state non-selective school.

Independent-school attendees are seven times more likely to attend Oxford or Cambridge and two times more likely to attend a Russell Group university.

Family or friends in publishing

Before you started in publishing, did you have family or friends who worked within the industry?

People from higher socio-economic groups are over-represented in Hachette UK. We must ensure we are more accessible to talent of all socio-economic and educational backgrounds if we are to reach all readers with our publishing.

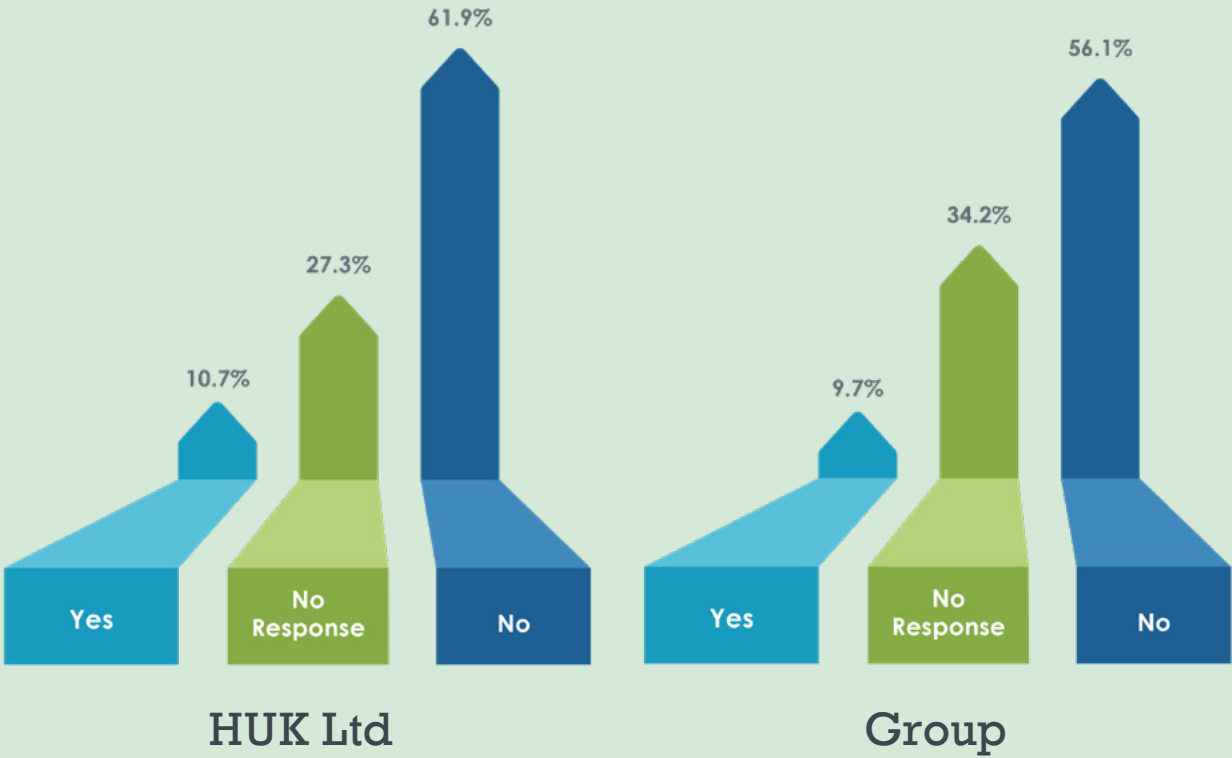
This year, we launched a series of free, publicly available, virtual events called 'Opening the Book' designed to demystify publishing and make it more open and transparent. The first part of the series focuses on explaining all of the different roles in publishing and what they involve and is designed for people who want to break into the industry, while the second part focuses on helping aspiring authors who want to get published. From June 2021 until the end of the year, there are 10 panel discussions being hosted by Sharmaine Lovegrove, Publisher at Dialogue Books and Patron of Changing the Story. Each panel focuses on a particular department, with three of our colleagues sharing, respectively, their first-hand experiences of entry-level, mid-level and head of department roles, bringing to life the opportunities and challenges of working in publishing today by giving a flavour of their day-to-day responsibilities and offering an honest picture of what career progression looks like. Some of the panels are followed by live Q&A sessions, where attendees can ask the panellists questions on how to get into the industry.

We are creating a virtual work experience week for up to 1,000 students in February

2022. It will be called 'The Business of Publishing' and there will be a mix of self-directed learning and live webinars throughout the week, managed and staged by our partner Springpod. Students will learn about the editorial, sales, marketing, rights, finance and production aspects of our business, and the programme will also include CV writing and interviewing skills. We'll be targeting schools aligned to our national office locations and ensuring representation of students from lower socio-economic backgrounds and ethnic minority groups.

We'll continue to exclude requirements for any level of education from our job adverts, unless strictly necessary for a particular specialism. We'll also continue to signpost to The Book Trade Charity, which offers financial support to people trying to enter the industry but who may struggle to afford the costs of attending interviews and undertaking junior roles, and we offer a rent deposit scheme to all our staff.

As we overhaul our recruitment policy and approach, we will advertise roles with organisations and on jobs boards that reach people from lower socio-economic backgrounds, including Creative Mentor Network and Creative Access.

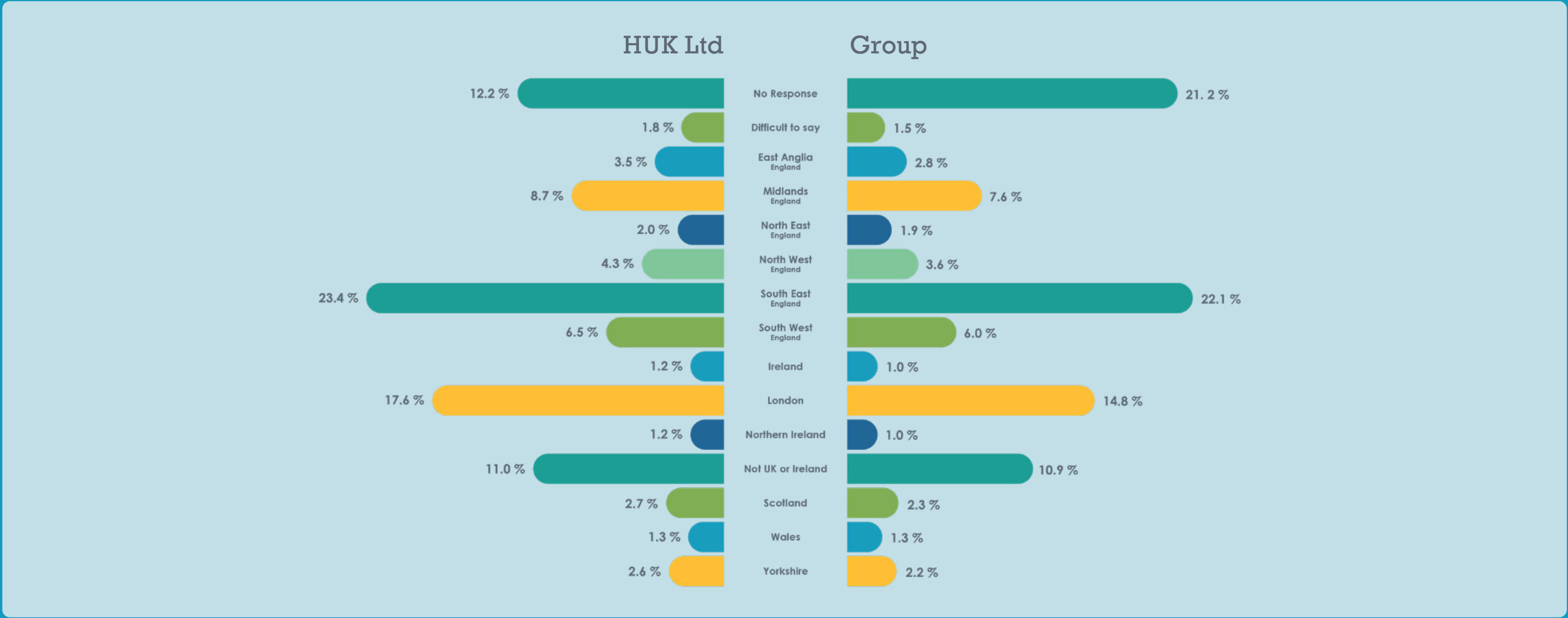


Regional background

We asked staff 'Where did you spend the majority of your childhood?'. The highest proportion grew up in South East England, at 22.1%, followed by London at 14.8%, while 10.9% of our staff grew up outside of the UK or Ireland.

In 2021, we opened five new national offices in Bristol, Manchester, Newcastle, Edinburgh and Sheffield. These offices will create a gateway to a new and diverse talent pool of publishing professionals, authors, illustrators and translators from across the UK. Our All Together Network showcased the five offices and the wider regions to all staff with a special virtual National Offices Day event in September, bringing each of the new locations to life for colleagues around the country. The current proportions of our staff who grew up in the regions where our national offices are located are: South West 6%, North West 3.6%, North East 1.9%, Scotland 2.3% and Yorkshire 2.2%.

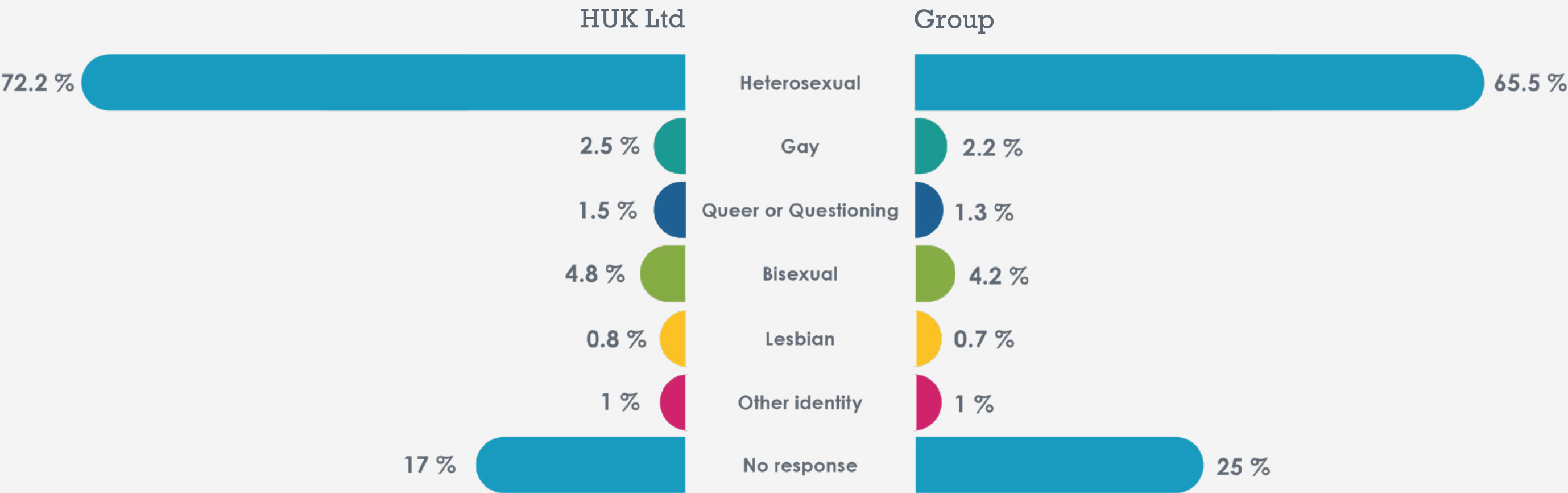
We will continue to invest in the growth and development of these offices over the coming years and we will work closely with bookshops, libraries, arts organisations and charities in all the new cities in which we're based. In future, we envisage entire imprints and departments developing in these offices. We plan to hire from more diverse talent pools across the country and will advertise as many of our job vacancies as possible with the potential to be based outside London.



Sexual orientation

We asked staff what term best describes their sexual orientation. 66% of staff within the Group identify as heterosexual, compared to 93.7% of the UK population according to ONS information 2019, and 9.4% of staff are LGBTQ+ compared to 2.7% of the national population.

We will continue to support and work closely with our growing Pride Network to ensure that we are supporting all our communities within Hachette UK and providing a safe space for colleagues of under-represented sexual orientations. We will continue to review our people policies and processes to ensure they are inclusive, and we commit to always learning and striving to become a more equitable company. We're very proud that our CEO, David Shelley, was named on the OUTstanding role model list of Top 100 LGBTQ+ Executives 2021, and on the EMpower Advocate Executives Role Model List 2021.



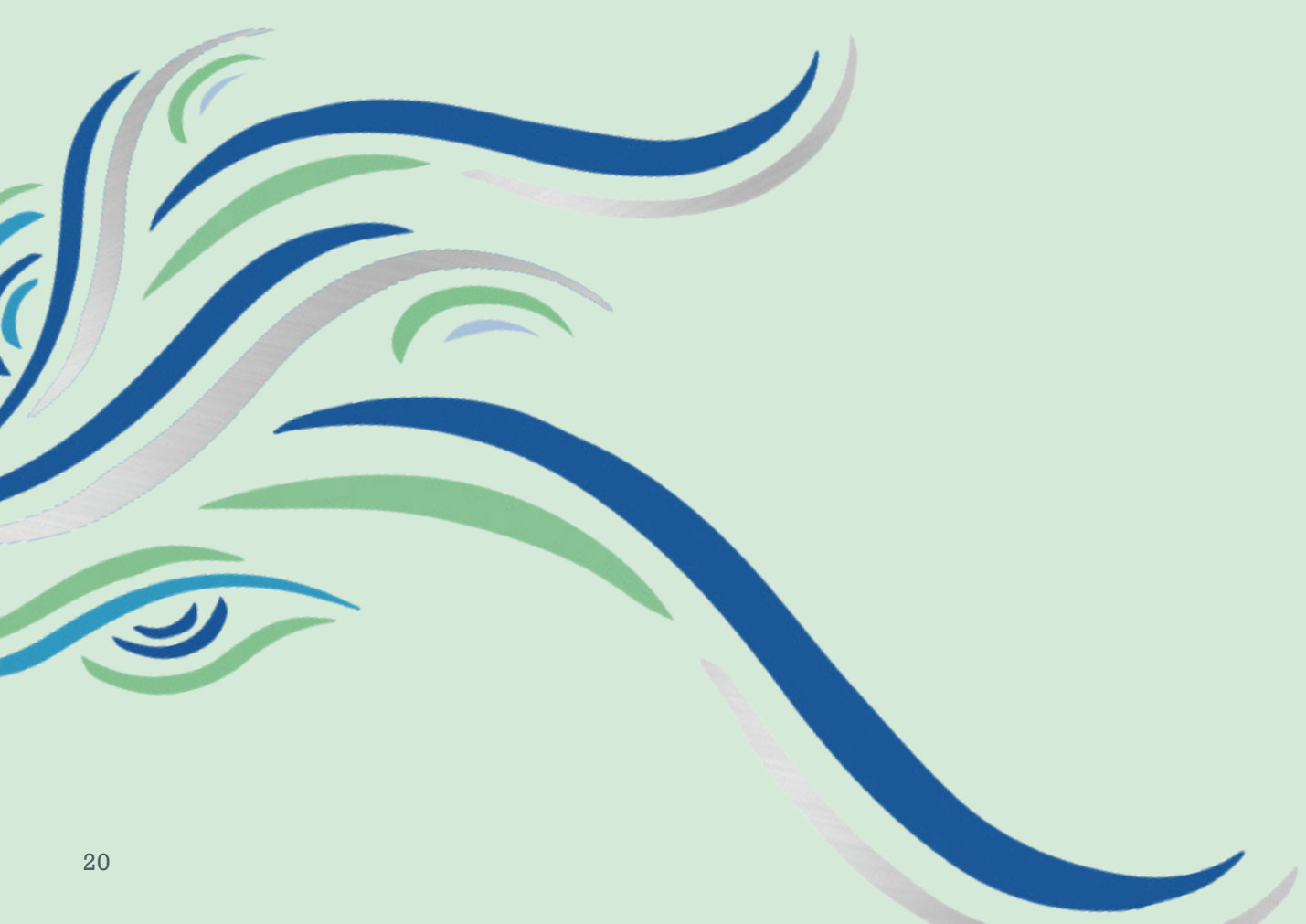
Other identity includes bi-romantic, asexual, pansexual and prefer to self-describe

Religion or belief

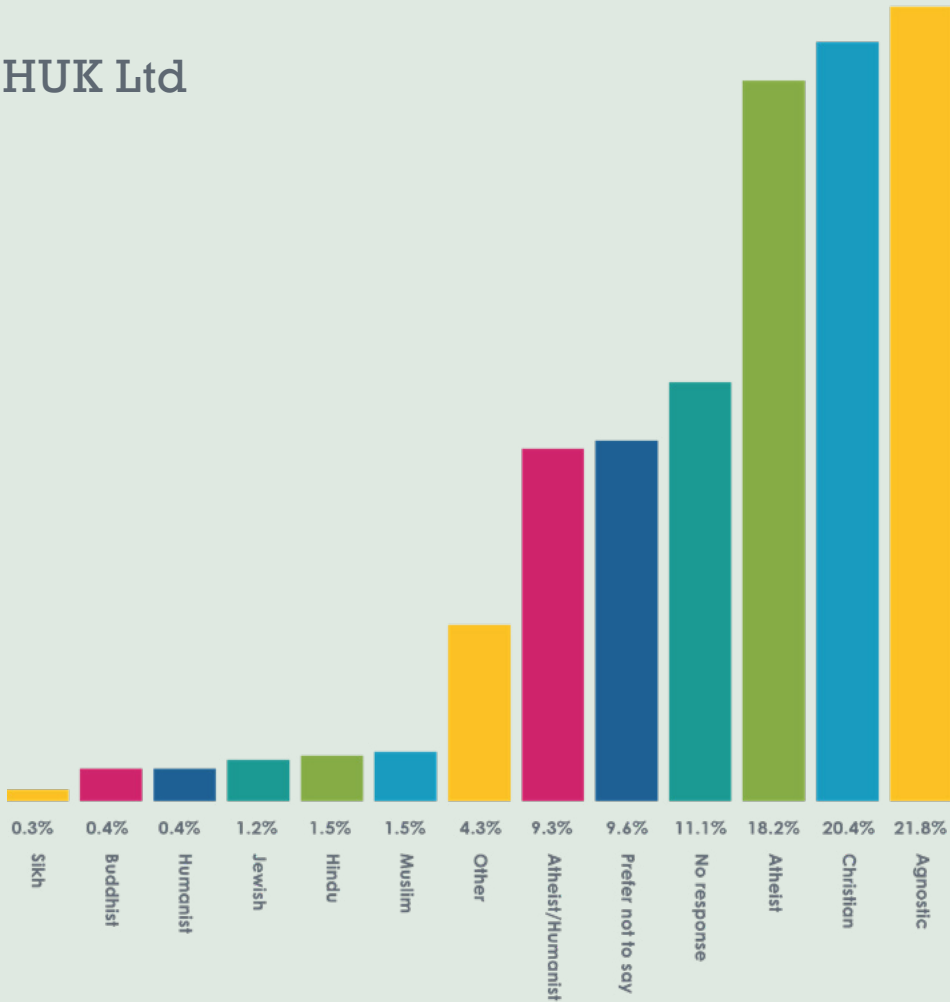
We asked staff what their religion or belief is, and the greatest numbers of our workforce identify as agnostic, atheist or atheist/humanist, with a combined total of 42.3%. The UK ONS data definition is 'no religion' and comprises 25% of the population. Within our workforce we have colleagues of different religions and beliefs, including those who identify as Buddhist, Christian, Hindu, Jewish, Muslim and Sikh.

We will continue to support staff to practise their faith within our offices. In our London office, we have a dedicated prayer room available to all staff and visitors, and we will be creating new prayer room guidelines to ensure it's well promoted and provides a shared and respectful space for colleagues of different faiths and beliefs.

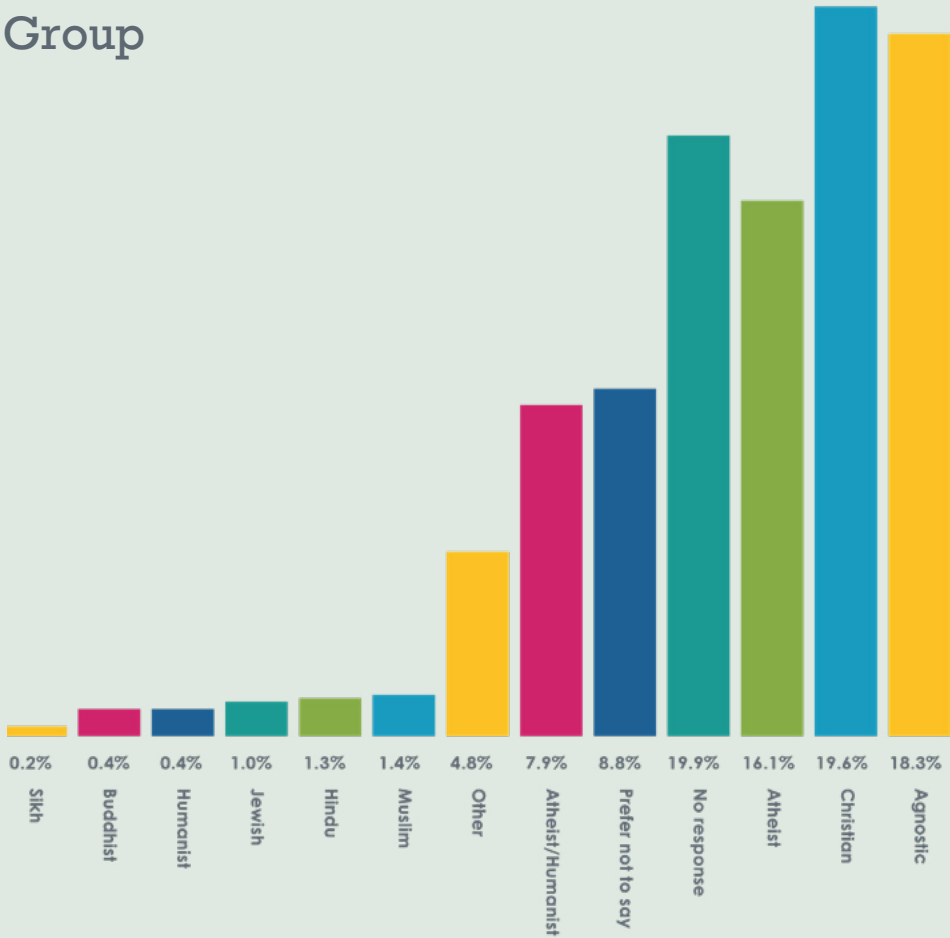
We work closely with our Multi-Faith Network, and the Christian, Jewish and Muslim faith-based networks within it, to explore ways we can improve awareness of religious holidays and observances and provide safe and respectful space for colleagues of all faiths. This will include new holiday guidelines to ensure staff and managers are able to have open and supportive conversations about annual leave around key dates for people of all faiths.



HUK Ltd



Group



Caring/parental responsibilities

We asked staff if they have regular caring/parental responsibilities. 49.8% of staff within the Group have no caring or parental responsibilities. 3.8% of staff within the Group have caring responsibilities that include being a primary carer of a disabled adult, primary carer of an older person/people, primary carer of disabled child/children, secondary carer, or having multiple caring responsibilities. This compares to 12.5% of the UK population, or 1 in 8 adults, who provide unpaid care by looking after an ill, older or disabled family member, friend or partner as estimated and defined by Carers UK. 14.7% of staff within the Group are parents of, or primary carers of, a child or children.

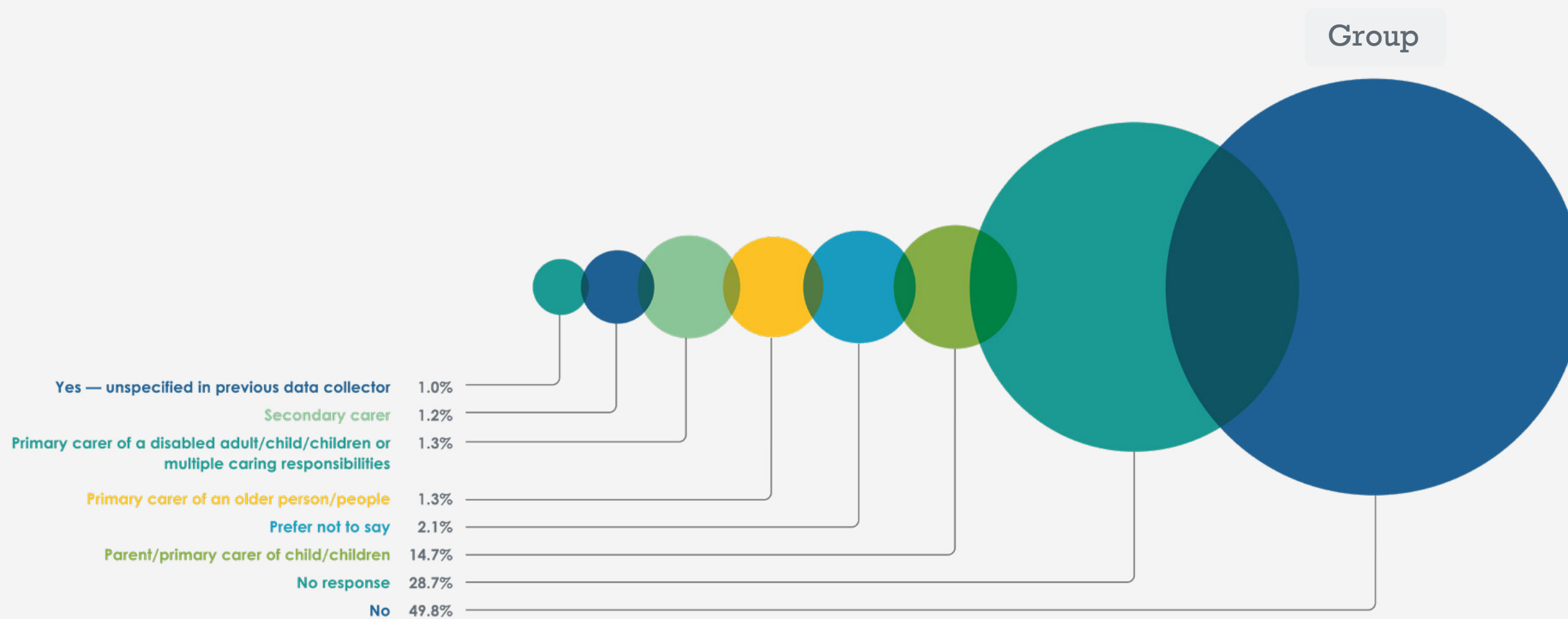
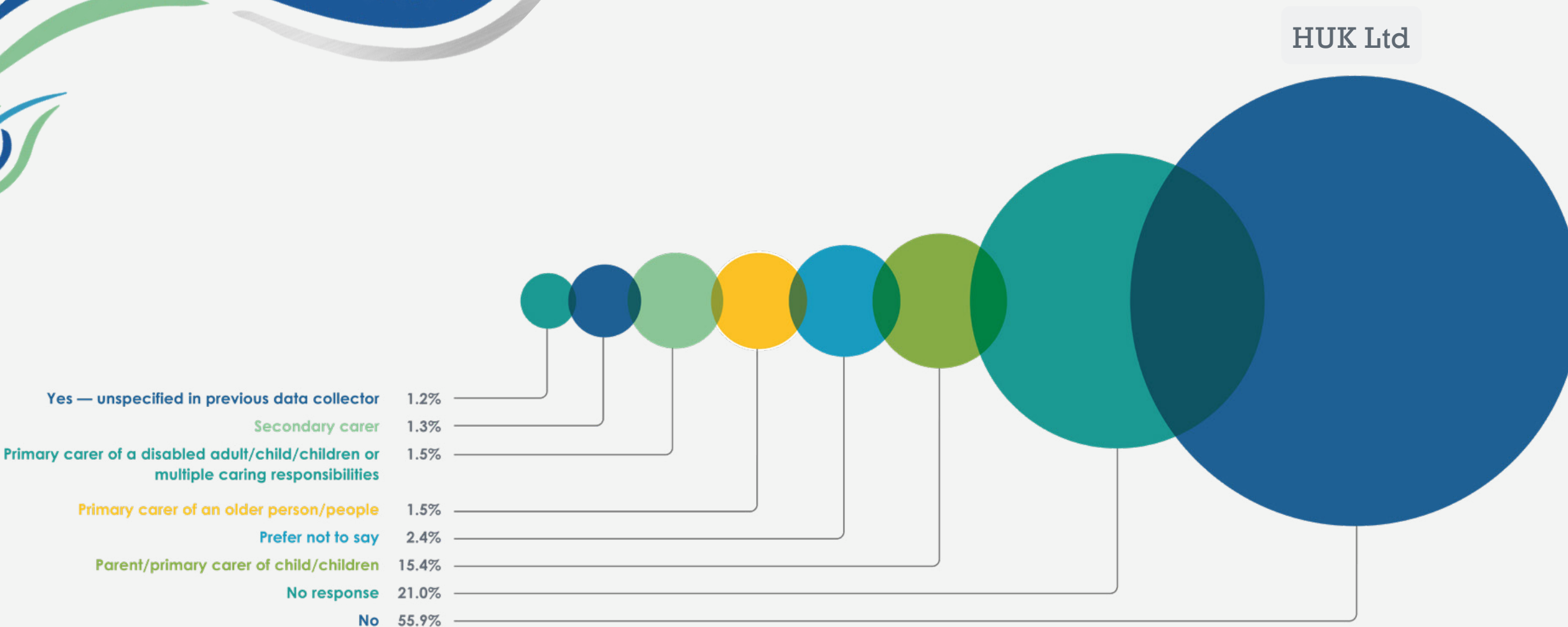
We're very mindful of the relationship between gender equality and caring responsibilities and we will continue to support the work of our Gender Balance Network with progressive policy changes that support everyone. In 2019, our Gender Balance Network launched a campaign to make the case for equalising shared parental leave pay for all parents and holding an internal panel event to elevate the conversation company-wide, highlighting it as an important factor in closing the gender pay gap and redefining traditional parenting models and assumptions. Later that year, we equalised shared parental leave and now both parents can take 20 weeks of fully paid leave at any point within the 50-week eligibility period. We ensure that all keeping-in-touch days — up to 10 for maternity leave and 20 for shared parental leave — are paid at a full day's pay whether employees work all day or just a few hours.

We recognise the benefit of peer support groups in retaining and supporting talent with parental and caring responsibilities. We will continue to run our parental mentoring scheme to support colleagues going on and returning from parental leave by providing a safe, confidential and trained point of contact — outside HR or their line manager relationship — to ensure their transition into parenthood and their return to work is as easy as possible. We'll continue to support our Carers Group and our Working Families Group. In 2021, we were shortlisted for Best Covid-19 Response at the Working Families Best Practice Awards and, beyond the pandemic, we want to ensure that staff are supported to thrive at work while balancing their caring responsibilities.

Even before the pandemic, in 2019, we held a 'Flexible Working Fortnight' trial in which 175 employees participated, and we were shortlisted for the best Innovation in Flexible Working at the [workingmums.co.uk](https://www.workingmums.co.uk) Top Employer Awards 2019. As a result of this trial, we waived the six-month statutory waiting period before staff could apply for flexible working.

As a result of the Covid-19 pandemic, we've seen our culture and working practices evolve and flexible working change from being considered an employee benefit to an organisational capability. Flexibility is incorporated into job design and from day one, roles are open to part-time working, job sharing, flexible hours and blended office/home working. We want to achieve an increasingly open, trusting and people-centric culture, and to capture the benefits of flexibility, both individually and organisationally. We are therefore taking steps to reimagine the world of work and to ensure that the learnings and gains made across this period translate into sustainable change. In 2021, we published our Agile Working Guidelines to reflect our vision for the future of work at Hachette UK as a blend of office and home-working, and we will be conducting a staff survey later in 2021 to assess how our blended model is working and how it can be improved. We've settled on a 3:2 average office to home-working model and this applies to everyone in the company, from our CEO to our newest, most junior recruit. We also operate core working hours from 10am to 4pm and we aim to keep regular meetings between these hours as far as possible.





Neurodiversity

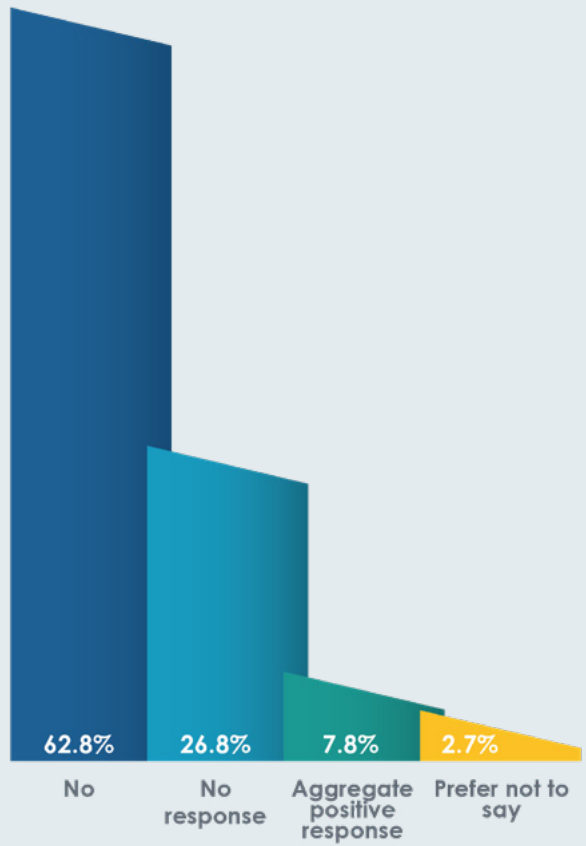
We asked staff if they have a neurodiverse condition or consider themselves to be neurodivergent, with 7.1% of all staff identifying as neurodivergent. We've aggregated all positive responses to protect anonymity and they include ADD/ADHD, Asperger's Syndrome, Autistic, Dyslexic, Dyspraxic, I don't know, Multiple, Neurodivergent, and Other neurodiverse identity.

It is estimated that between 10% and 15% of the UK population are neurodiverse, according to a [CIPD/BASE study](#).

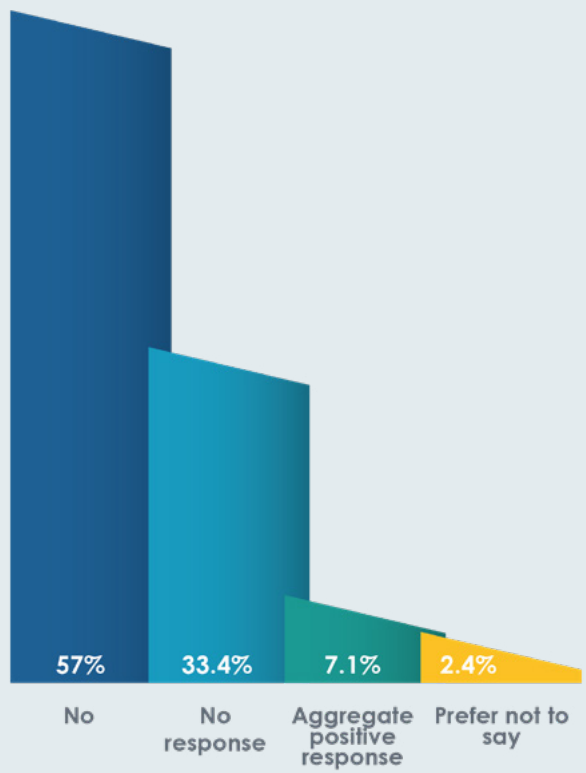
In 2020, Hachette UK became the first publisher to win a British Dyslexia Association (BDA) Smart Award, in recognition of our efforts to promote good practice and support the needs of dyslexic and neurodiverse individuals. This has included creating a set of guidelines for producing dyslexia-friendly texts and workplaces, which was written by Hachette UK's Accessibility Network and Jessica Kingsley Publishers, in consultation with the BDA. Members of the Accessibility Network, including Hachette UK's Head of Diversity and Inclusion, have also undertaken 'Specific learning difficulties and performance in the workplace' training.

We recognise that we are in the early stages of building awareness around neurodiversity and taking steps to support our colleagues within the workplace. We will continue to work closely with our Accessibility Network and our Neurodiversity working group on this agenda, and we will be publishing a Neurodiversity policy to ensure better support for our staff.

HUK Ltd



Group



Disability

We asked staff if they consider themselves to have a disability or long-term condition (mental health and/or physical) and in what areas this affects them. 78.1% of our staff within the Group gave no response to this question.

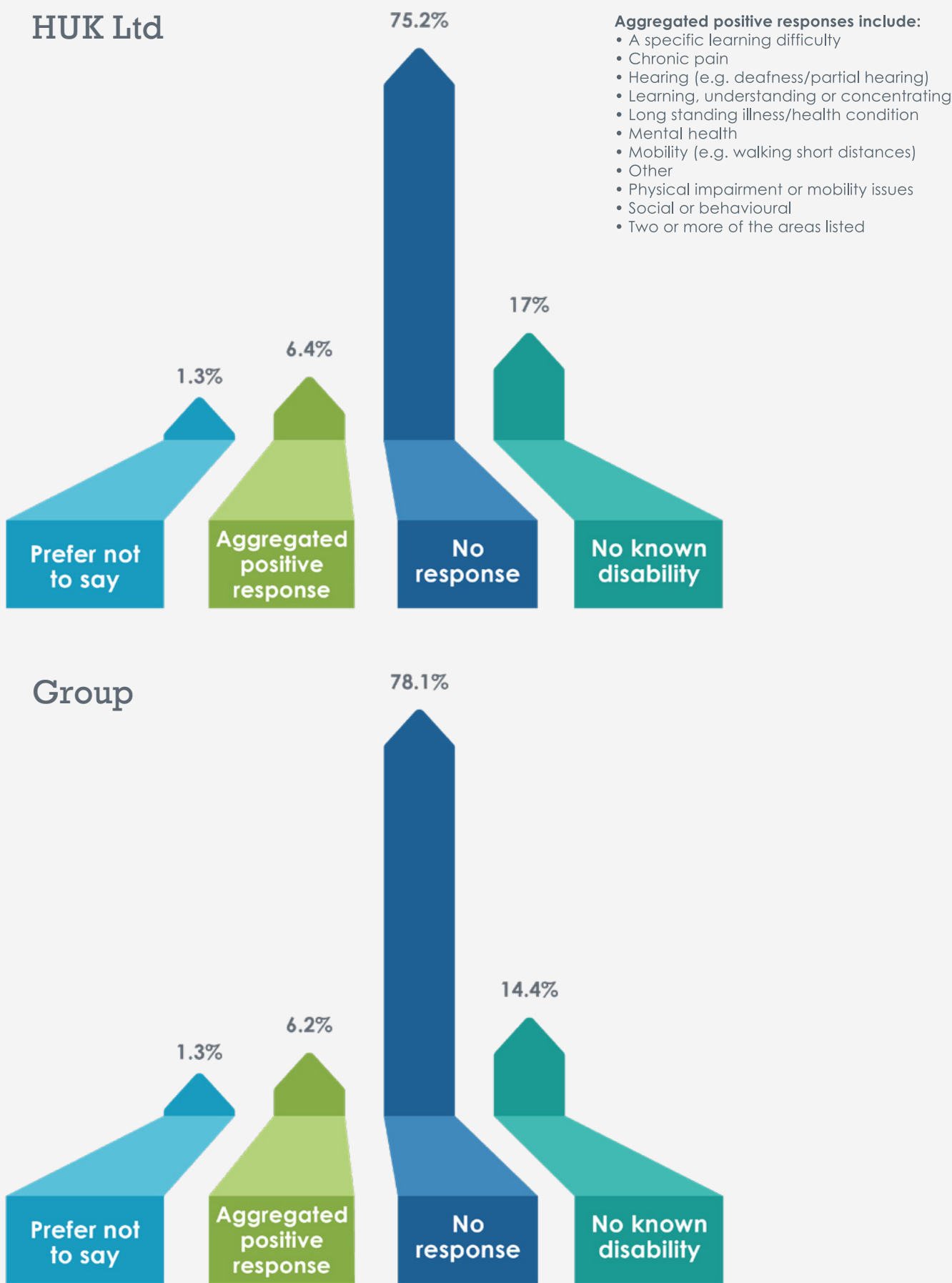
6.2% of staff report some form of illness, condition or impairment. 22% of the UK population and 19% of the working population report having a disability. ([government statistics financial year 2019/20](#)).

We have a very active Accessibility Network at Hachette UK, which has pioneered many interventions around disability and representation. In partnership with our Accessibility Network and King's College London, we have been running a 'Turning Pages' internship since 2018, which provides a four-week placement for a King's College London student with a disability.

This year, we have partnered with Mencap, the UK's leading learning disability charity, to deliver talks, and run fundraising activities and awareness-raising events. The partnership aims to raise awareness and improve understanding of learning disability by generating as much visibility of people with a learning disability as possible, to reduce the everyday stigma and misunderstanding this group faces.

In partnership with our Accessibility Network, we will work towards achieving a Disability Confident accreditation and continue to review our recruitment practices to ensure our opportunities are accessible. We acknowledge that we are in the very early stages of the work we need to do to increase representation and inclusion of staff with disabilities. We are a signatory of the Valuable 500, a global movement putting disability on the business leadership agenda, and we commit to moving forward on our disability inclusion journey.

The highest proportion of staff identified their disability or long-term condition to be in the area of mental health. Our HR team are all Mental Health First Aiders and 111 of our line managers have received mental health first aid training. We also have a community of Wellbeing Ambassadors, led by our Wellbeing Network, who are trained by HR to signpost to available support; many of them are now also Mental Health First Aiders.



Changing the structure to change the story

Changing the Story is one of the four pillars of our business strategy and something that everyone who works at Hachette UK is involved in from the day they join.

We understand we need to make changes to our systems, structure and processes to bring about meaningful and lasting change, and this work needs to be done at the highest level, looking at senior management roles, governance structures and what happens throughout the organisation. There must be a directive from the top for an embedded long-term programme of change.

Our CEO David Shelley is the founder and executive sponsor of Changing the Story, and the programme is overseen by our Changing the Story Committee, made up of Patrons Sharmaine Lovegrove, Publisher of Dialogue Books; and Nick Davies, MD at John Murray Press; Melanie Tansey, Group HR Director; and Doyel Maitra, Group Communications Director. This committee ensures that all plans and activities across the people, publishing and partners strands of Changing the Story are aligned with our mission.

In 2020, we relaunched our pillars in a company-wide virtual town hall to bring them to life and provide more clarity and consistency on how we measure performance. Every employee has an annual performance objective to make a quantifiable contribution to Changing the Story, and all of our Managing Directors write Changing the Story into their divisional strategies.

We recognise that the relationship-based, fast-paced and often informal approach to recruitment at many levels in the industry reinforces barriers to entry, and we need to change these practices to become more accessible and transparent for everyone. Last year, we began a root and branch review of resourcing and appointments in our business. Later in 2021, we will be introducing a new Resourcing & Recruitment policy, setting out clear expectations of managers when recruiting and best practice with regard to broadening the pool of candidates and increasing representation of people

with different backgrounds. We'll be supporting hiring managers right from the stage of creating job adverts all the way to making an offer. We have created a targeted outreach network of jobs boards and organisations through which we will share all vacancies, and we are overhauling our applicant tracking system to enable more effective equality monitoring and tracking of the impact of our outreach work. This is a major priority and we are appointing an internal recruitment team this year to enable these changes in our recruitment practices.

As well as increases in representation of under-represented groups, we have to address the reality of what it's like for under-represented groups to work in our company. From top to bottom, our business needs to be truly diverse and inclusive. In 2020, we published a new Respect & Inclusion policy, with accompanying employee guidelines, to ensure that everyone who works here knows and understands our values, what we stand for, and expected standards of behaviour, with options for addressing and reporting any problems and details of how we'll support our staff. In order to build a more respectful and inclusive culture, we have created bespoke cultural awareness training which we are delivering company-wide. The training focuses on recognising what an inclusive culture looks like, acquiring the key language and terminology to support that culture, and enhancing communication skills in everyday interactions in order to create effective teams. It covers concepts such as intersectionality, privilege and microaggressions. Since summer 2020, one third of our employees have attended a live, interactive session and in order to make it even more accessible, we're currently adapting it into an e-learning solution which can be worked through at an employee's own pace and accessed as a refresher.

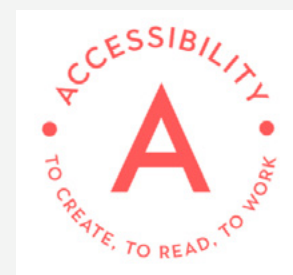
We are committed to changing the structures and systems that will Change the Story.



Our employee networks

Hachette UK employee networks are voluntary, employee-led and company-sponsored groups united in a common interest, issue, background, or characteristic. They are open to everyone who works here and designed to support inclusion and belonging through the creation of safe spaces for colleagues to share personal experiences, explore and raise awareness of pertinent topics, and drive us forward on our journey to change the story. They are absolutely instrumental in influencing positive and progressive policy change. Our networks work closely with our leadership team and all networks have an executive sponsor who is a Board member with responsibility for facilitating a two-way line of communication between network members and leadership. Our employee networks set annual goals that align with our wider Changing the Story ambitions. In recognition of the vital contribution our networks make to our business, our network co-chairs are allocated 10% of their time for network activity and receive an annual bonus of £2,500, effective for the duration of their leadership of a network, which is typically two years.

Our networks



The Accessibility Network supports the rights of those with disabilities and neurodiversities to create, to read, to access and to work. Their working projects include: hiring and internships; disability access; content accessibility and best practice; raising awareness of disability and neurodiversity in the workplace and celebrating existing publishing; supporting those with invisible conditions, Dyslexia best-practice and supporting carers.



AgeWise works to deliver on its 5-point manifesto, which includes i) Anticipating the mix of the future workplace and promoting pride in our intergenerational business. ii) Using its members' experience and knowledge to offer themselves as a resource in mentoring, particularly via their high successful Espresso Mentoring Scheme. iii) Raising consciousness of the issues in our industry and within Hachette so that all diversity training and initiatives, and development and recruitment include representation of the 50+. iv) Using market research to make Hachette knowledgeable on the buying and reading patterns of the 50+ demographic. v) Challenging easy assumptions about the 50+s.



All Together promotes the recruitment, retention and development of people for low socio-economic status backgrounds and regional backgrounds. The network is for people from those backgrounds and their allies, plus anyone interesting in promoting the social diversity of Hachette, as an employer and publisher.



The Gender Balance Network is focused on equal recruitment and progression for all genders at Hachette at every level of the business. The GBN collaborates with senior leadership regarding the annual gender pay gap report and policy matters such as shared parental leave.



Hachette Pride supports LGBTQ+ members of staff at all Hachette UK locations, and wants to make sure our publishing represents and reaches LGBTQ+ people in all regions where we publish. In order to be our best selves at work, we need to feel we can bring our whole selves to work. The Hachette Pride Network pledges to make Hachette an inclusive, comfortable and enriching space by offering support to colleagues of under-represented gender identities and sexual orientations.



The Multi-Faith Network aims to provide support and representation for employees of any religion. This is made up of individual networks for different faiths, offering a place to socialise, connect and raise any concerns within the workplace, as well as the opportunity to connect across other faiths. There are currently three faith-based networks under this umbrella – Christian Employee Network, Jewish Employee Network, Muslim Employee Network – and new networks for those of other faiths are welcome.



THRIVE is Hachette UK's Black, Asian and Minority Ethnic employee network. It is an inclusive network (all Hachette employees are welcome to join) with 3 main aims: to build people up, bring people together and build cultural awareness, with a particular focus to champion our Black, Asian and Minority Ethnic colleagues and writers. It has working groups for its main objectives around retention and development, cultural awareness and communication. As an employee-focused network, it organises social activities as well, such as the lively monthly bookclub, author talks and other events.



The Wellbeing Network aims to improve the health and well-being of all our staff by promoting a healthier, kind and supportive working environment, taking into account physical health, mental health, financial well-being and work/life balance. It aims to take a practical approach to help manage employee well-being, raise more awareness of the support which is available to all employees of Hachette UK and run and support numerous wellbeing initiatives through the year.

Co-creating change

Since 2016, Changing the Story has been a journey and the fact that there are over 1,500 employee network members across the company shows the collective responsibility and understanding of the need for change. Our partnerships with The National literary Trust, TutorMate and the Black Writers' Guild enable us to look beyond our company and envelop and support wider communities whose values we uphold in our aims.

Changing the Story is a close collaboration between our staff, our employee networks and our leadership. Together, we are creating the change we all believe in. In the year of the fifth anniversary of Changing the Story, we are publishing this report to help inform the next five years. It is through this transparency, and by inviting feedback and discussion, that we will move forward on our journey to becoming the publisher and employer of choice for everyone. We have presented this data to our employee network community and we will be working in true collaboration on action plans that will address areas of under-representation and ensure we are creating a culture in which everyone can thrive. These will be live action plans with owners and clear accountability. They will include many ongoing pieces of work and new policy changes and activity, some of which are outlined here and will evolve, and some of which we have yet to consider. Our journey to change the story will always be a work in progress, and we commit to reviewing our data and to sharing honest status updates with regularity and transparency.

Holding a mirror up to our business and asking probing questions gives us the opportunity to create the strategy to deliver meaningful and lasting change. This is vital for progress and over time our aim is for that mirror to reflect society and for us to truly be a publisher for everyone.

Our publishing — introduction

Our mission at Hachette UK is to make it easy for everyone, everywhere to access new worlds of ideas, learning, entertainment and opportunity through the books we publish. Our authors are our lifeblood and are at the heart of everything we do. We are passionate about taking their books and finding the widest possible readership.

Hachette UK has a long and distinguished history and we acknowledge that while we are proud guardians of a rich legacy, we also have a responsibility to help shape the future culture in our society. It's vital that our books reflect the many and diverse communities of readers we serve – and those we have yet to reach. We recognise that publishing has a reputation for being an insular world but at Hachette we are dedicated to making it a truly open, inclusive, supportive and intersectional industry. The first step towards ensuring that our lists are truly representative for all readers and to build meaningful change is to understand where we are today, with both the staff we employ and the talent we publish.

We further recognise that in order for this change to be sustainable it must be measurable, so this year for the first time we compiled a census to help us assess the representation of our author and contributor base. In partnership with our employee networks, we put together a comprehensive list of questions covering gender, age, ethnicity, nationality, socio-economic background, sexual orientation, religion or belief, neurodiversity, disability, path to publication and genre. We then invited all UK-based authors, illustrators, translators, external editors and other contributors whose work had been published by Hachette in the last three years to complete the survey. We are now pledging to send out the census annually, to enable us to build up a dataset that we can use to support us in our mission to make meaningful change.

Tracked over time, this data will help us to identify the existence or absence of equality of opportunity, and the findings will inform author outreach programmes that we will put in place to break down existing barriers and to encourage contributors from all backgrounds and communities to join us. The collection of this data allows us to respond

more meaningfully to the requests of organisations we partner with on our journey to change, such as the Black Writers' Guild. It will also support the work currently being undertaken by the Publishers Association, which intends to aggregate these publisher statistics to provide an overall picture of diversity in the industry's output.

In the fifth anniversary year of Changing the Story, the purpose of this report is to be open and honest about where we are today. We have included information about some of the initiatives that we have run over the last five years to achieve greater representation in our publishing, and we have showcased some of the imprints at Hachette UK, whose mission is to champion voices from under-represented communities.

While we acknowledge that we are only at the beginning of our journey towards meaningful and lasting change, we are all excited about and dedicated to collaborating with our staff, our authors, the agenting community and all our partners across the publishing industry to make this an inclusive industry for everyone, everywhere.



Hachette UK's publishing in numbers

To get a picture of the diversity of our publishing, we contacted authors, illustrators, translators, external editors and other contributors we have published in the last three years. In the scope of this census, we included new publications from the beginning of 2018 for all trade divisions, and from the beginning of 2014 for Hodder Education to coincide with the last curriculum change.

We contacted 6,820 authors, illustrators, translators, external editors and other contributors, and 3,364 completed the survey, which is a response rate of 49%. The survey closed to responses in June 2021.

91% of respondents were authors, and we also received responses from some illustrators, translators, series editors, external editors and contributors.

Everyone was asked to provide details of their path to publication, nationality and country of residence, but due to differences in laws governing privacy, we collected further details only from contributors who are resident in the UK. 69% of our respondents live in the UK.

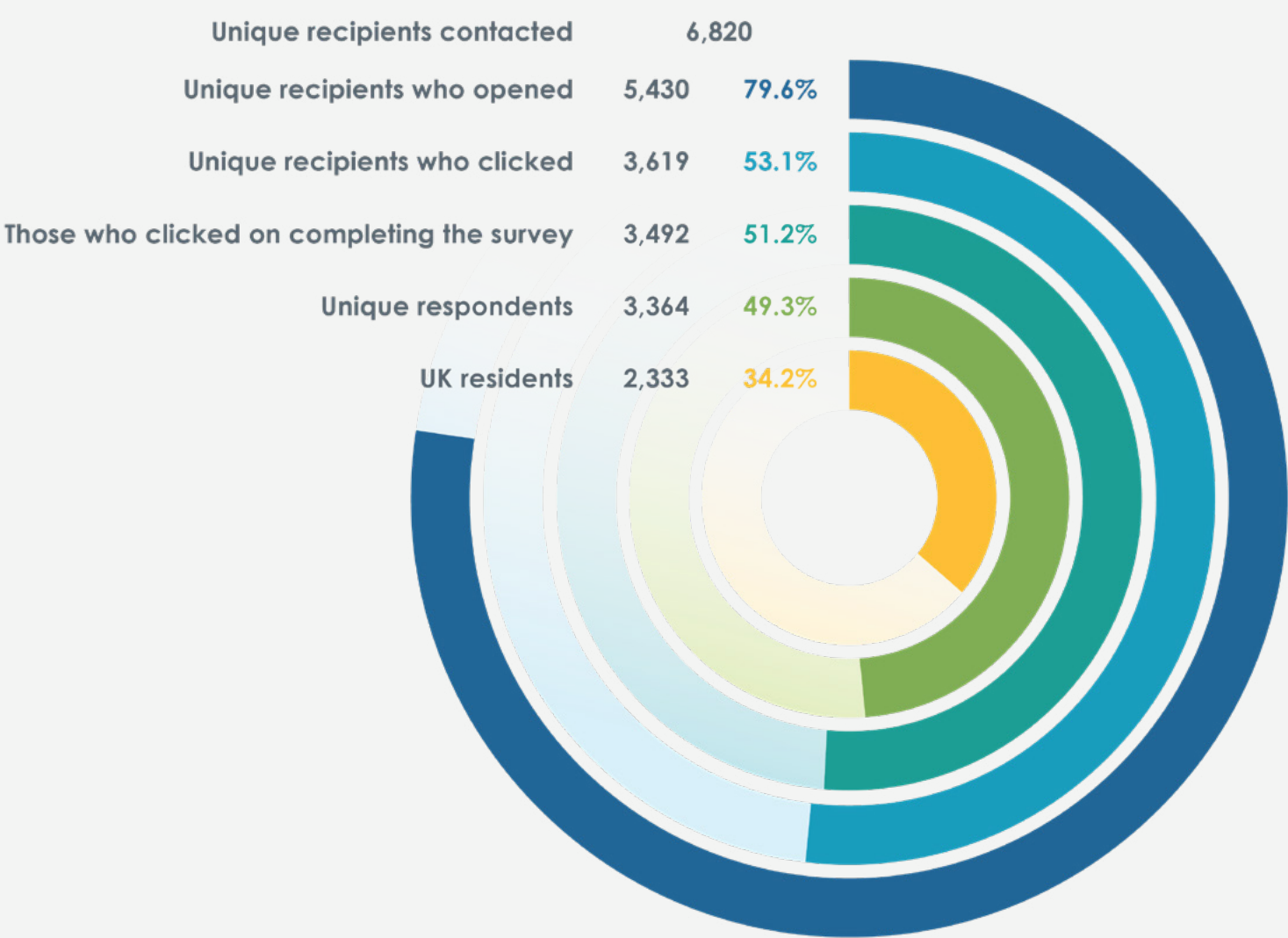
Where there are fewer than 10 respondents with a particular characteristic, we have amalgamated responses to protect anonymity.

In this report, we're including responses based only on publishing in 2019 and 2020. The report is based on works published in the year so, for example, if the hardback was published in 2019 and the paperback in 2020, responses are included in data for 2019, not 2020. If there is more than one contributor per work, they have all been included.

If the author has published more than one work in the year, their answers have been included for each work, so that we are being transparent about who is creating our publishing each year.

We applied the responses from contributors to titles published so that we could look at the statistics of who creates our publishing, by year.

The data represents 42% of total Hachette UK publishing in 2020, and 38% in 2019.



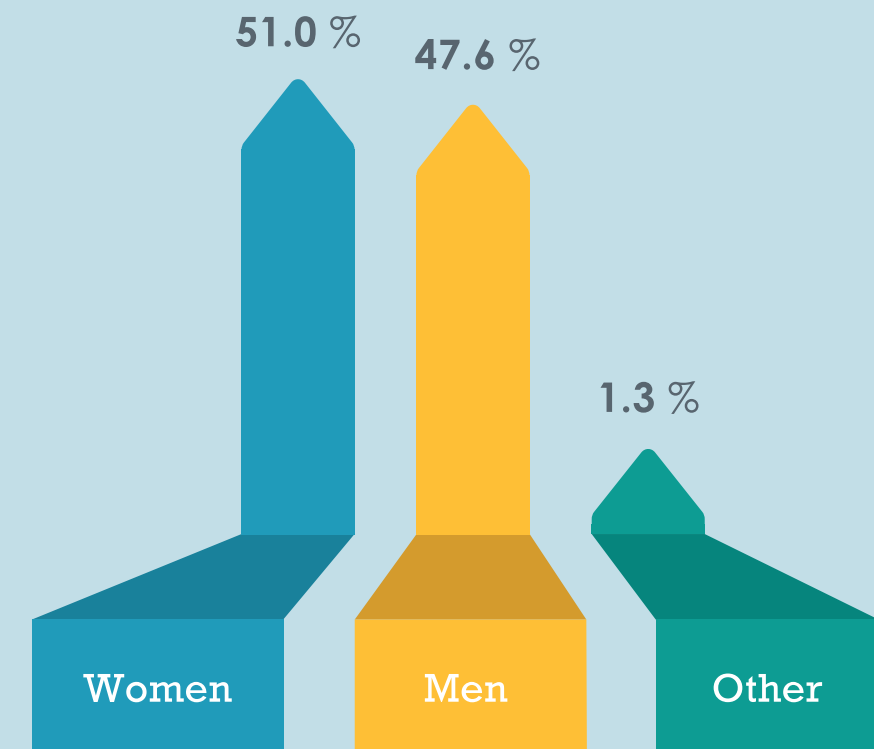
Gender

In 2020, 57% of respondents identified as a woman and 40.7% identified as a man. 2.3% were either non-binary, preferred to self-describe or preferred not to say.

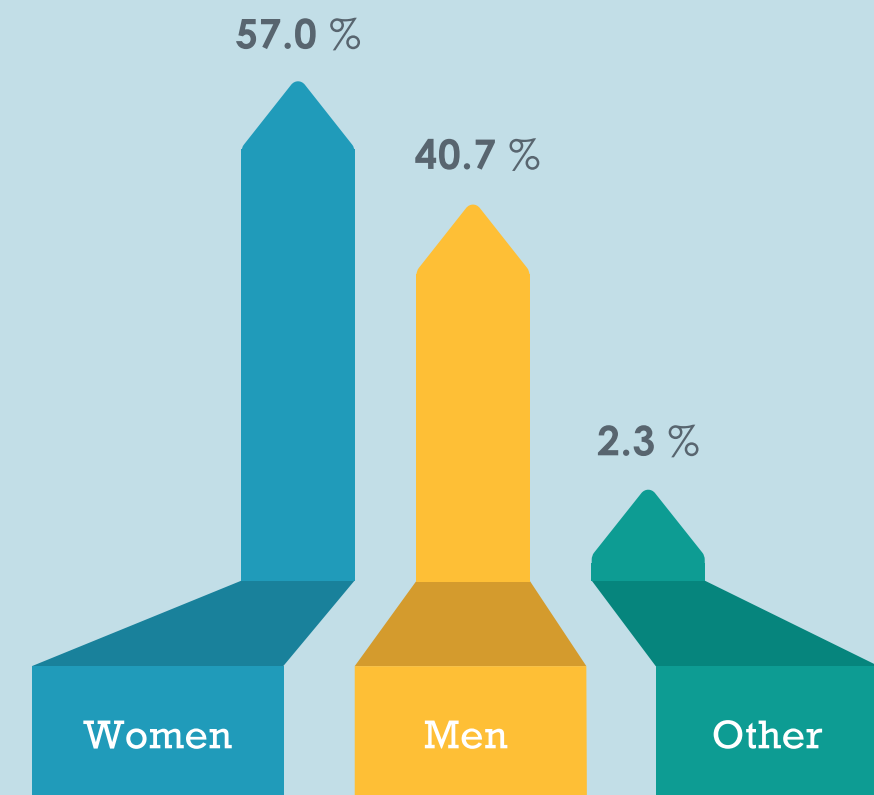
Percentages of women fluctuate depending on the publishing year, and it was 51% in 2019 and 57% in 2020.

Based on mid-2020 working age population figures from [Nomis](#), the gender split in the UK is very close to 50/50 at 50.05% female and 49.95% male.

0.9% answered Yes to the question 'Do you identify as trans?'. This corresponds with estimates by the Government Equalities Office ([Trans people in the UK \(publishing.service.gov.uk\)](#)) that there are approximately 200,000 to 500,000 trans people in the UK, which is around 1% of the population.



Contributors 2019



Contributors 2020

Age

The age of our authors and contributors is skewed slightly to the older range when compared to the national population figures from the ONS.

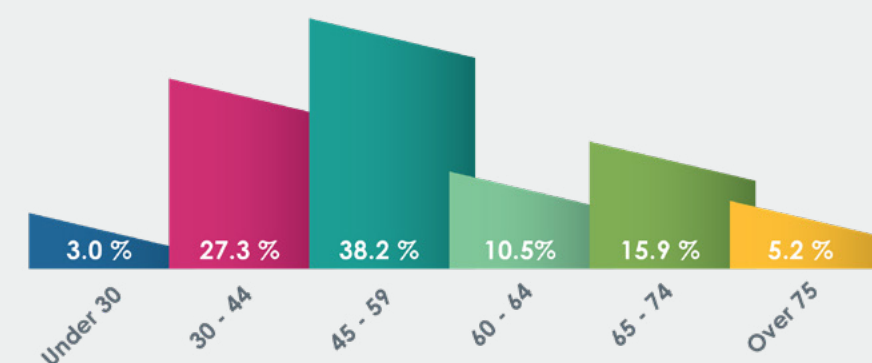
Only 3.6% of respondents for our 2020 publishing are aged under 30, compared to 20.6% of the adult population of the UK, and 40.7% are aged 45 to 59 compared to 24.8% of the population. 70% are aged between 30 and 60, compared to 50.9% nationally.

We have more older men respondents, 33% of whom are over 60, compared to 22.6% of women.

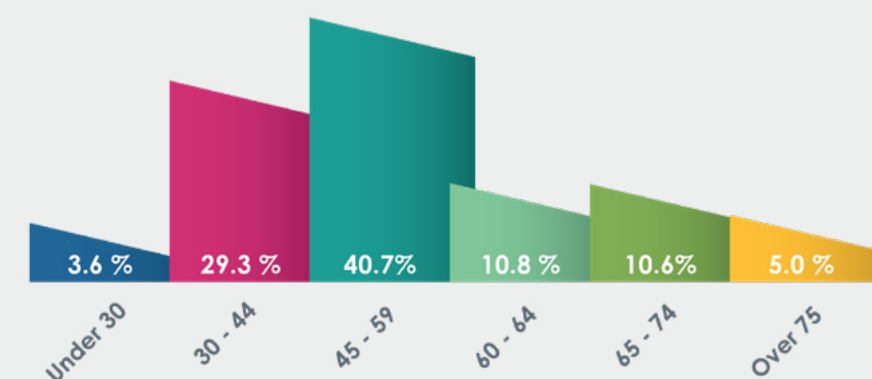
The sample size means it is difficult to break down age groups further by ethnicity, but 57.9% of Black respondents and 65.5% of Asian respondents are under 45, compared to 32.6% of all respondents.

A small number of respondents did not wish to reveal their age, so they have been excluded.

Contributors
2019



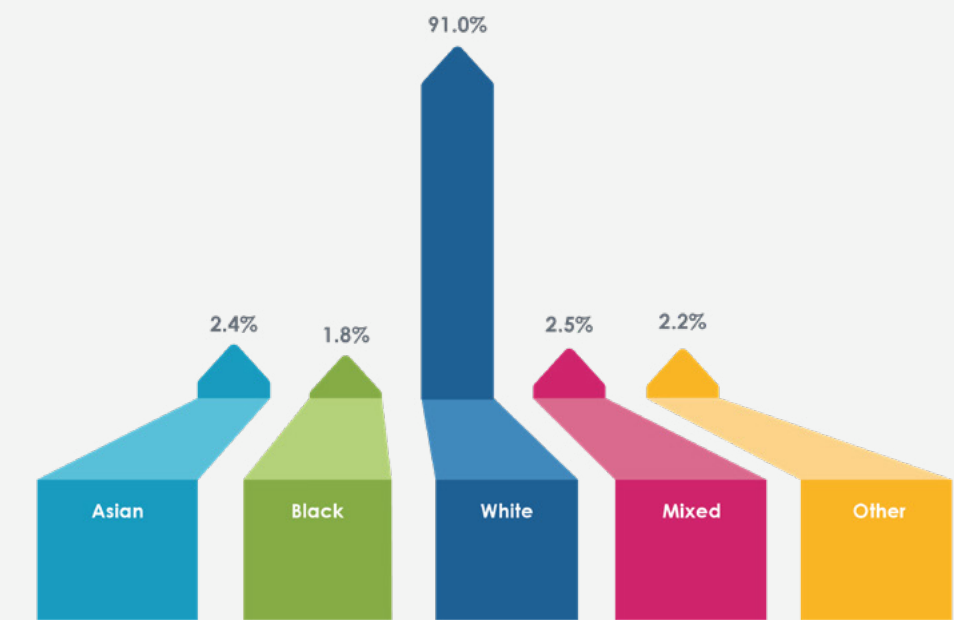
Contributors
2020



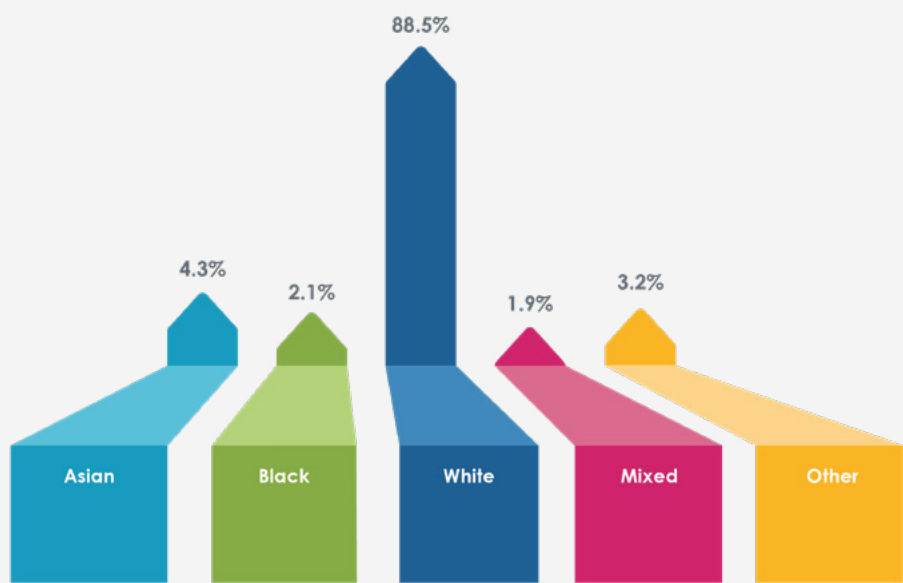
Ethnicity

91% of respondents from our 2019 publishing and 88.5% from 2020 were white, compared to 86% of the UK from the national census in 2011.

2.1% of respondents published in 2020 were Black compared to 1.8% in 2019, and 4.3% were Asian, up from 2.4% in [2019](#).



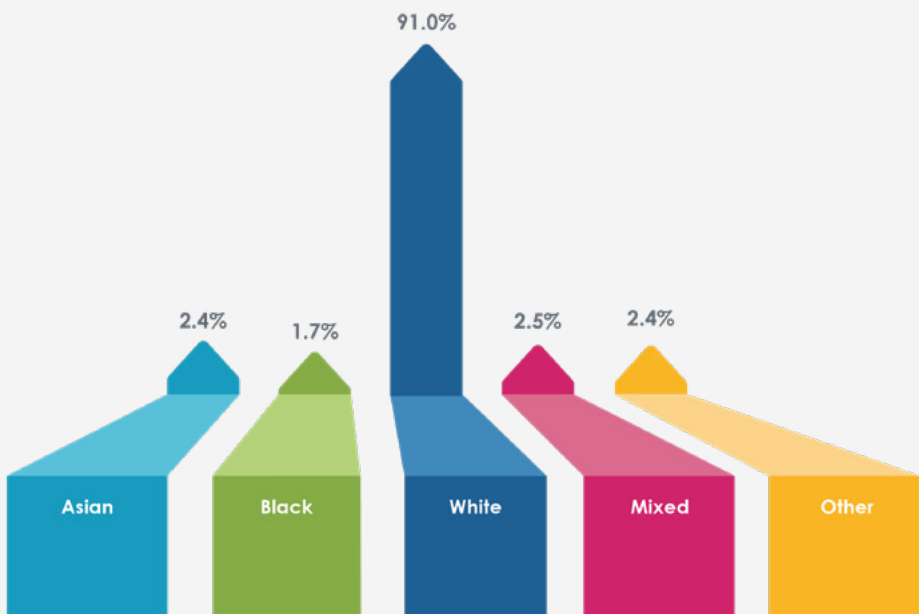
Contributors
2019



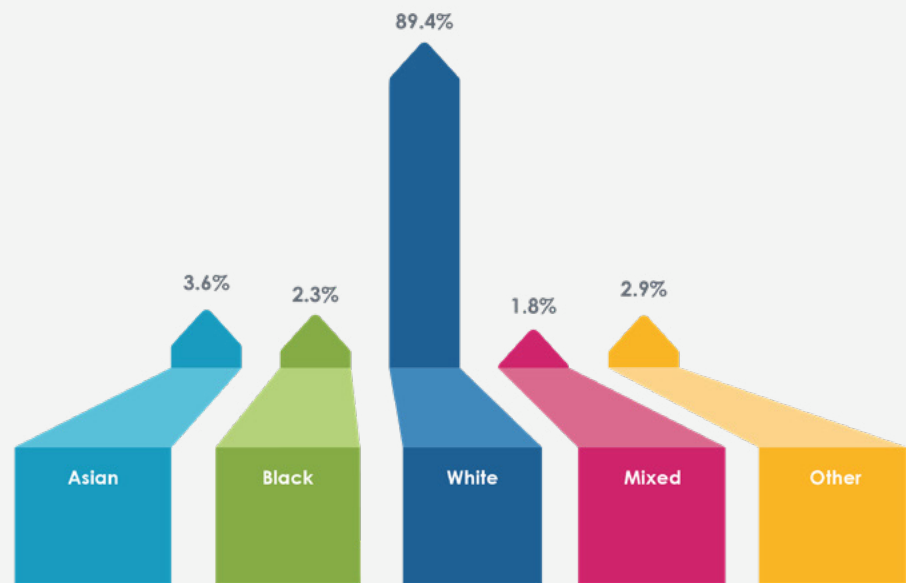
Contributors
2020

British respondents

If we look only at respondents who identified as British, the results show a very similar picture. Black respondents in 2020 increase to 2.3%, but Asian respondents decrease to 3.6%.



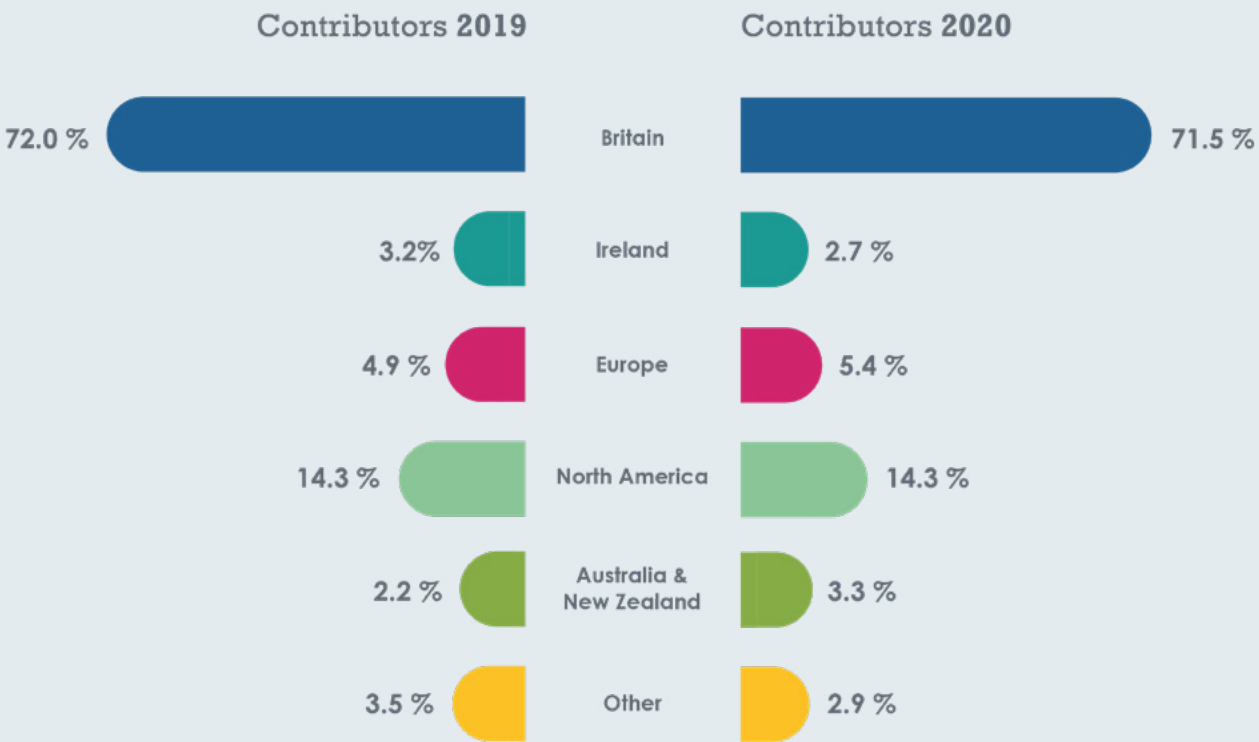
Contributors
2019



Contributors
2020

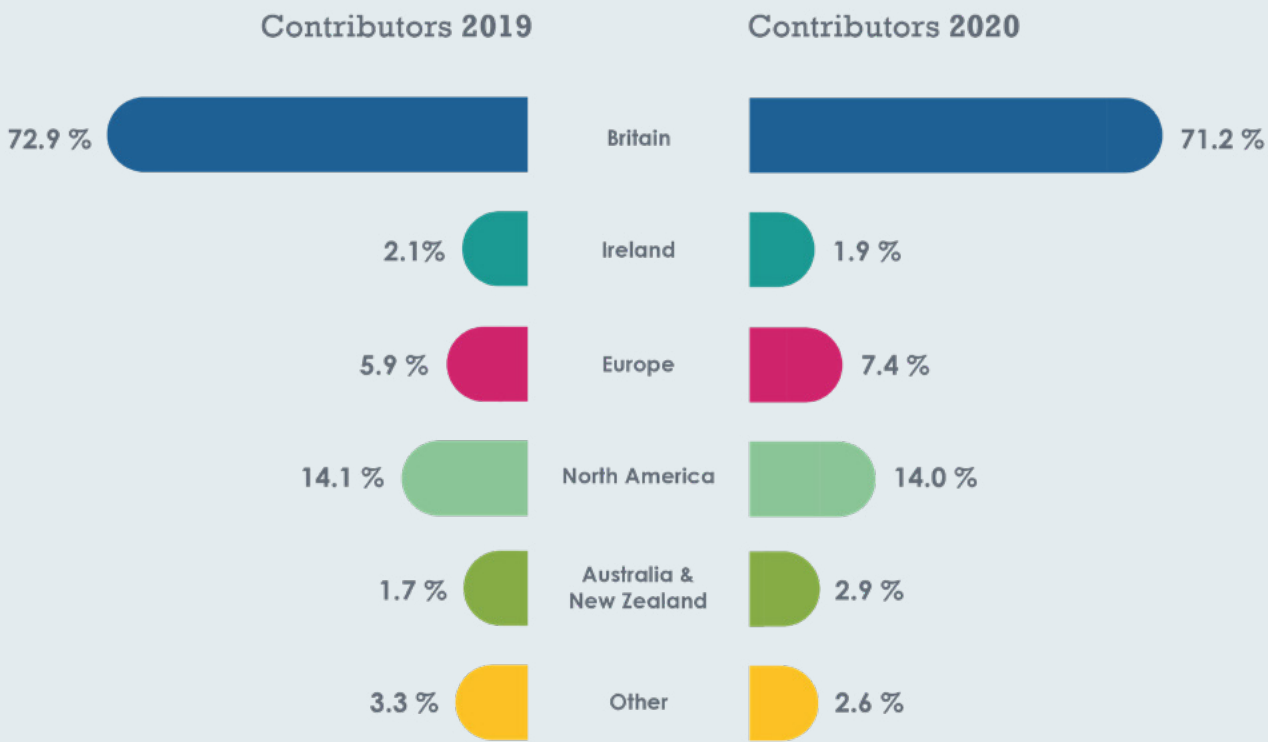
Nationality

71.5% of our respondents published in 2020 described themselves as British. Of those, 2.3% said they were Scottish and the rest were either English, Northern Irish or Welsh. 14.3% of our respondents are Canadian or American, 5.4% European and 3.3% are from Australia or New Zealand.



Country of residence

71.2% live in the UK, 14% in North America and 7.4% in Europe.



Socio-economic background

We asked a series of questions, modelled on those outlined by the [Social Mobility Commission](#), which seek to indicate socio-economic background, economic and cultural advantage, economic disadvantage, educational advantage and social capital.

Parental education

57.2% of the parents of respondents achieved some level of further education, compared to 90.9% of respondents themselves.



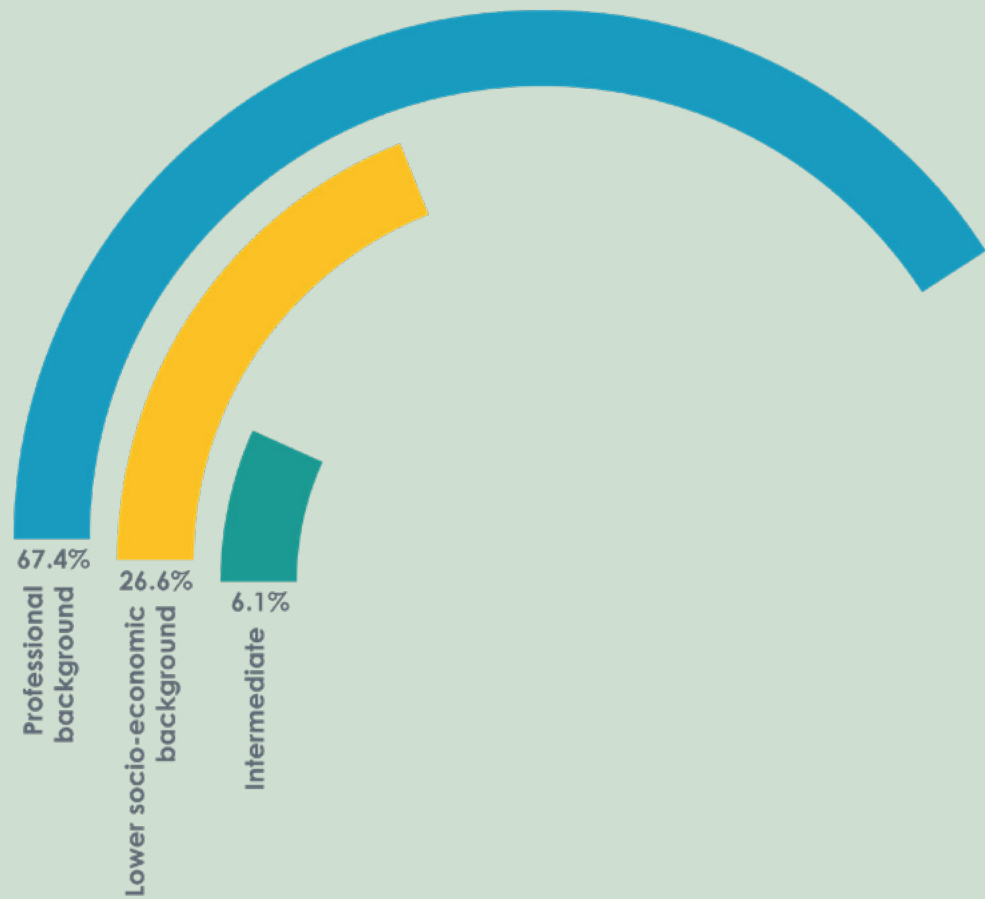
Parental occupation

We have a much higher proportion of respondents whose parents had a professional background, which includes professions such as solicitor, medical practitioner or finance manager, compared to a national benchmark for the entire workforce in England of 37%, according to the Social Mobility Commission.

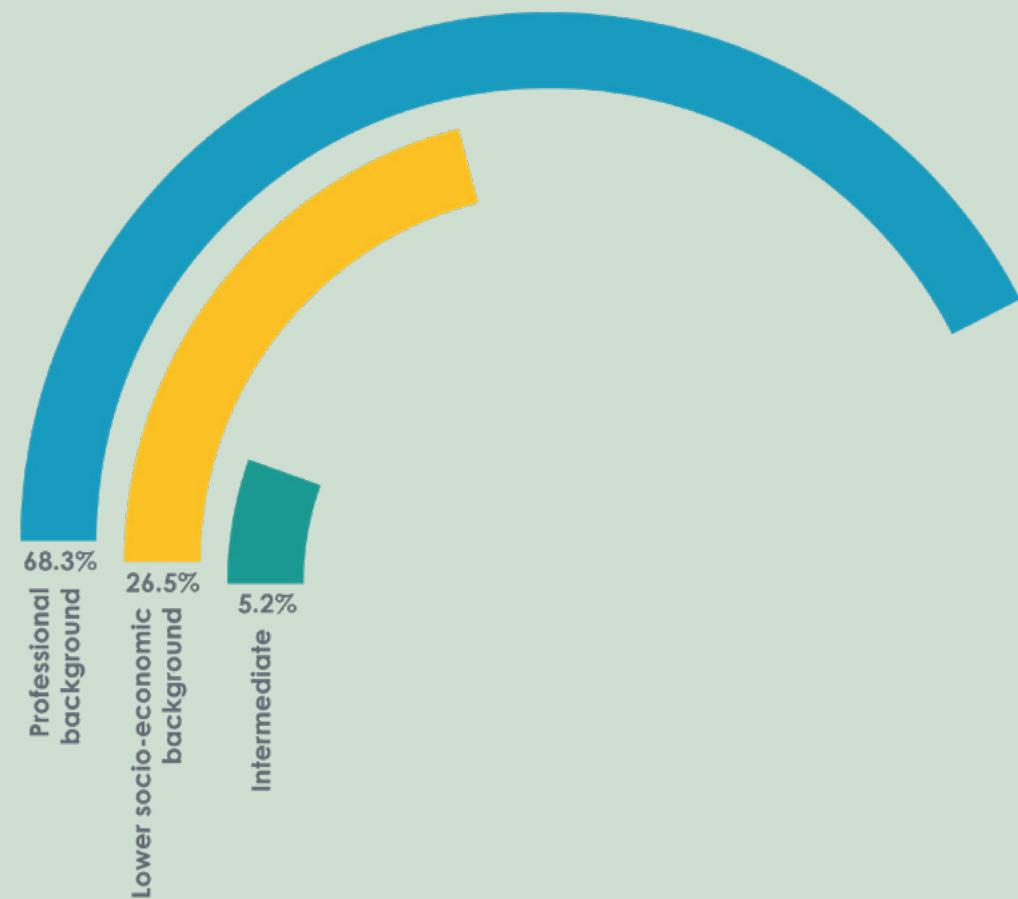
26.6% of respondents are from a lower socio-economic background, which includes jobs such as HGV driver, cleaner or bar staff, compared to a national benchmark of 39%.

The smallest number of our contributors come from Intermediate backgrounds which includes roles such as call centre agent or secretary, at 5.2% compared to a national benchmark of 24%.

Contributors
2019

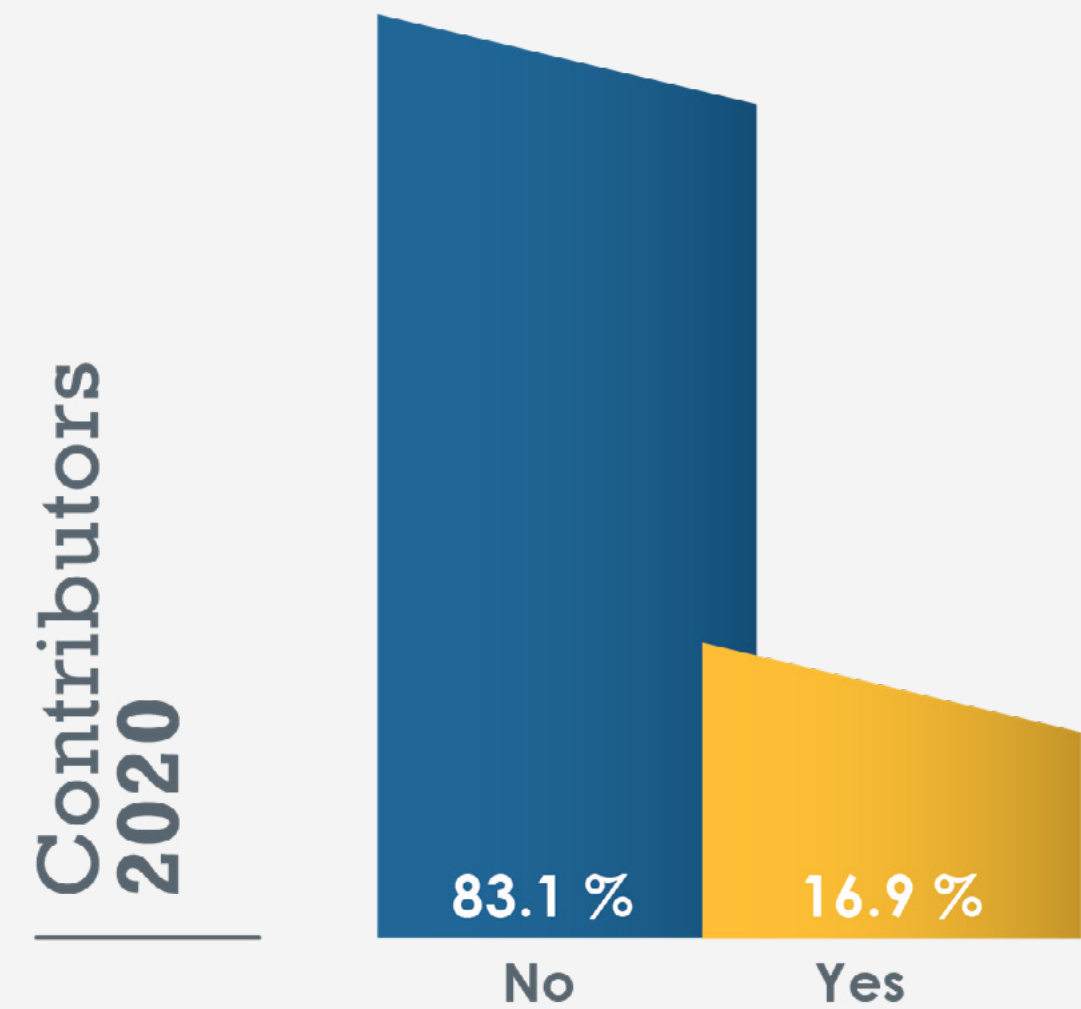
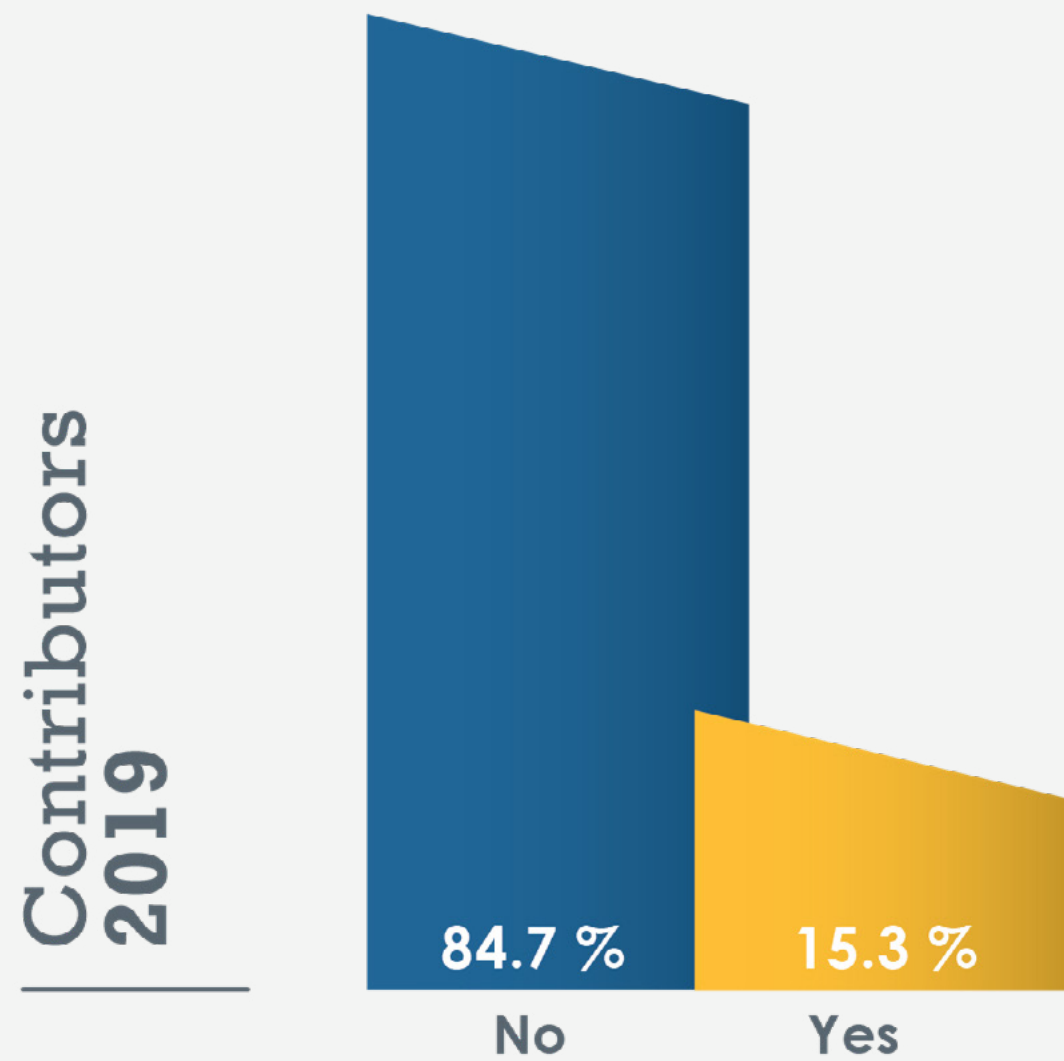


Contributors
2020



Free school meals

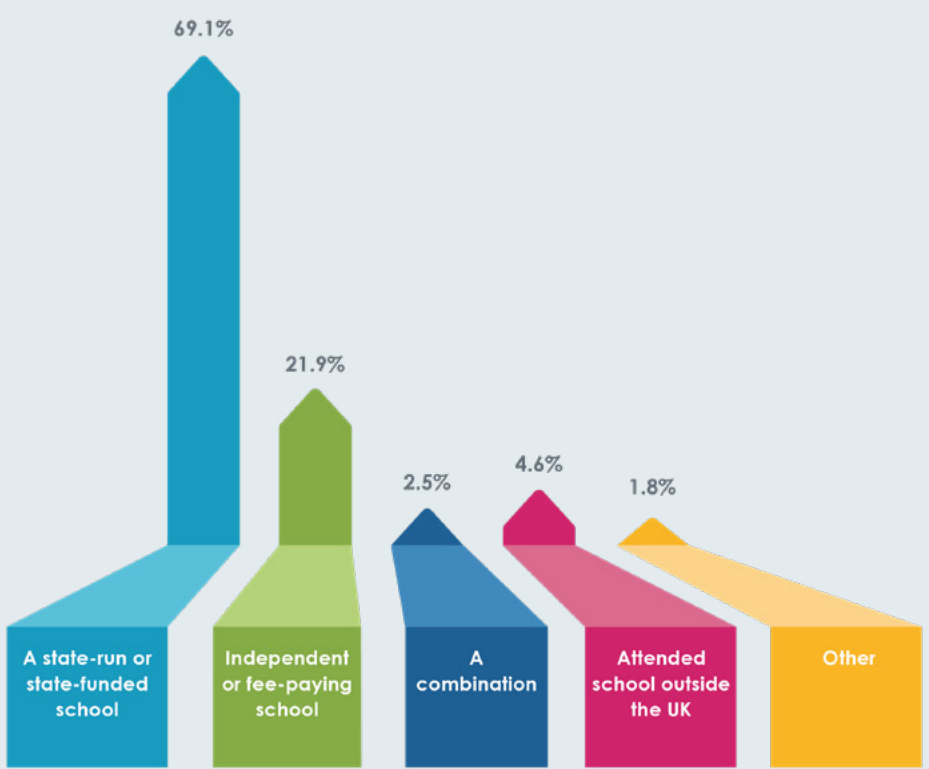
Free school meals were available from 1906 to 1981, so after excluding participants for whom they weren't available, those who didn't know or preferred not to say, our results are very similar to the national figure of 15%.



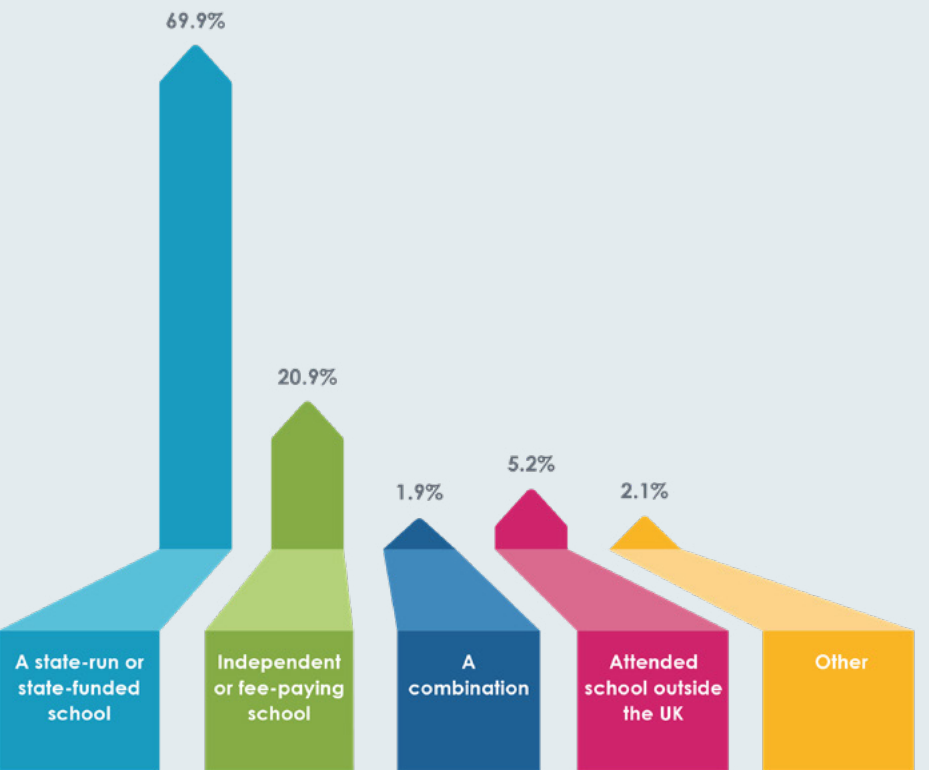
Secondary school type

According to the [Social Mobility Commission](#), it's estimated that 7.5% of the UK population were educated at a fee-paying school. 20.9% of our respondents published in 2020 went to a fee-paying school, compared to 21.9% of respondents published in 2019. This is significantly higher than the general population, but lower than the figure for the Creative Industries as a whole, which is 38%.

If we look at education and ethnicity, 63.4% of Black respondents attended a state-run school, as did 53.9% of Asian respondents and 67.5% of white respondents.



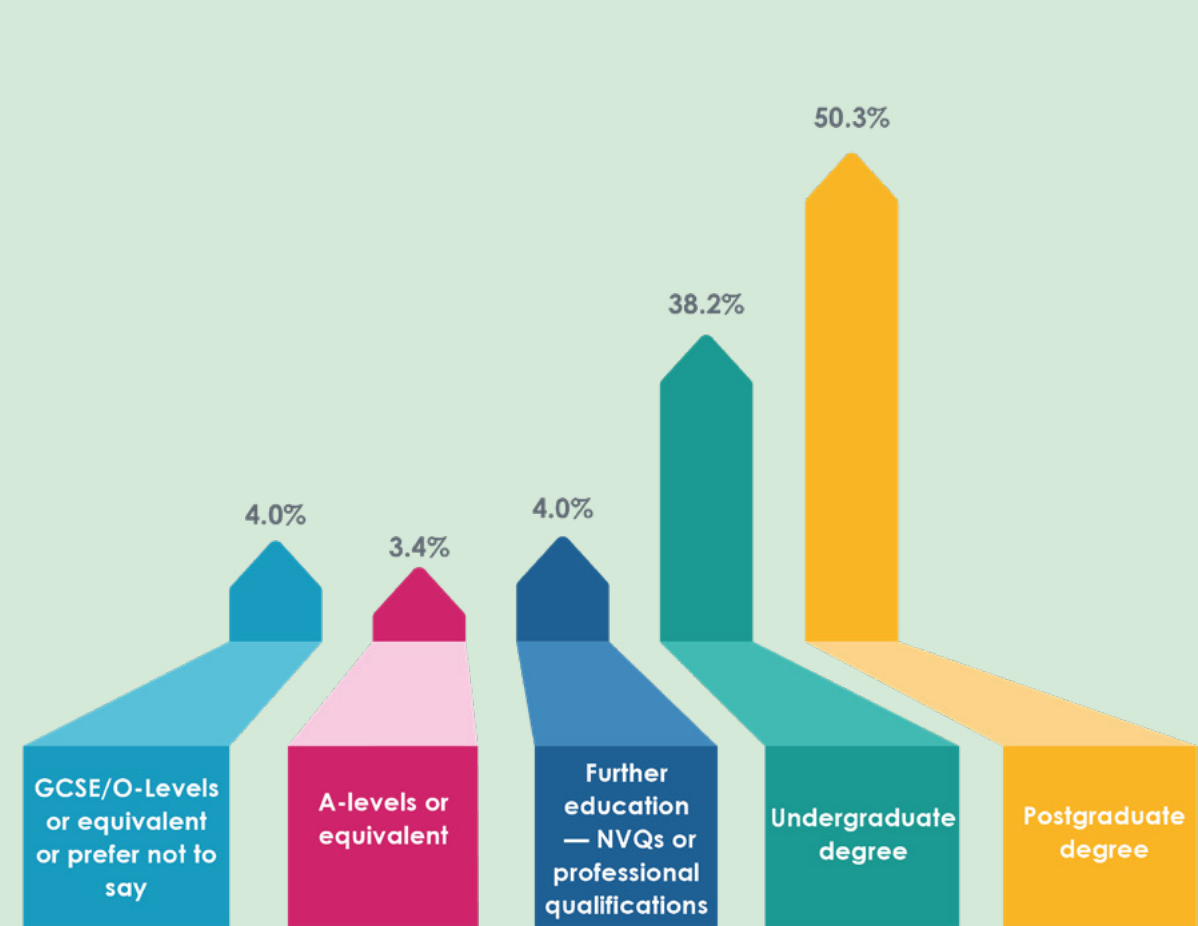
Contributors 2019



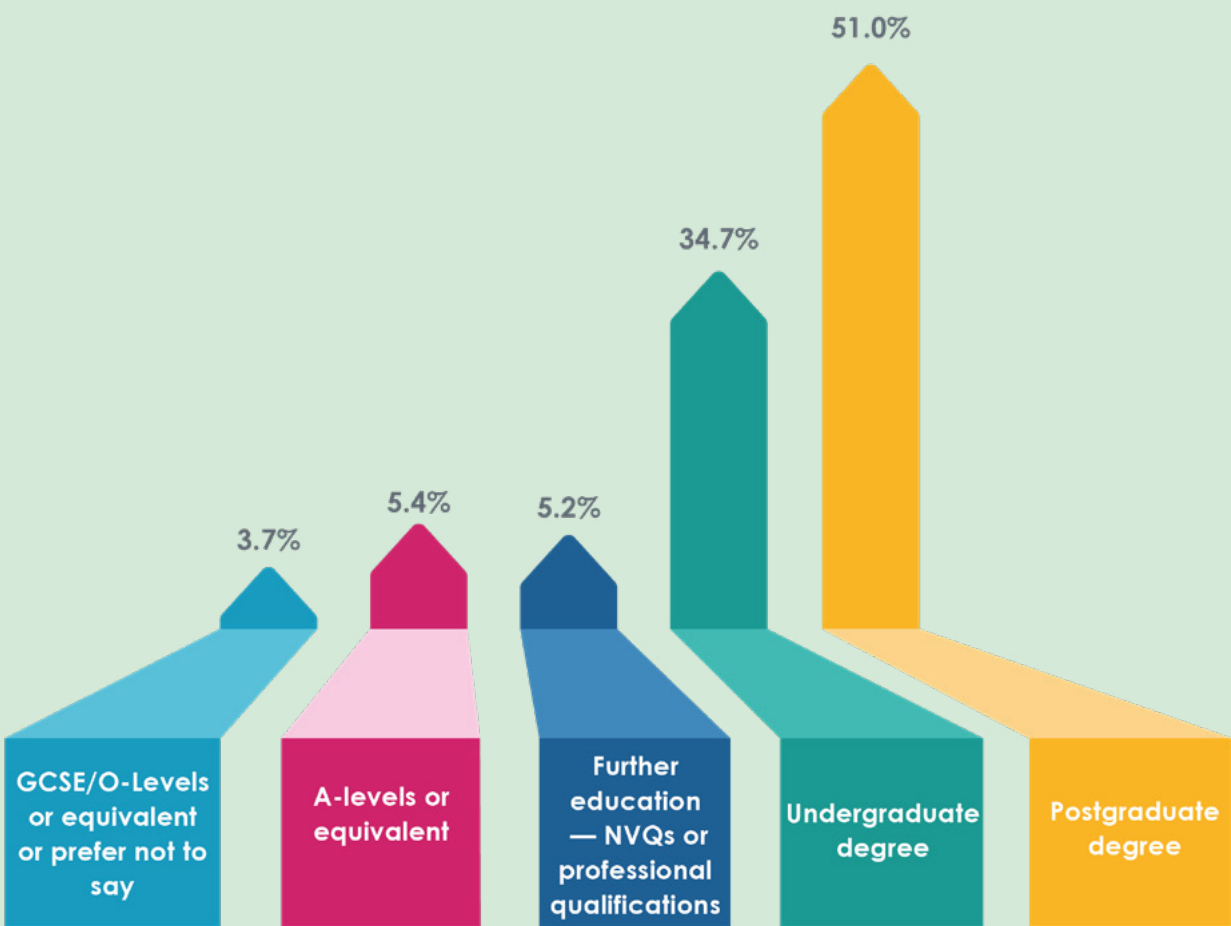
Contributors 2020

Education

Excluding those who contribute to Hodder Education titles reduces the proportion with a postgraduate degree from 51% to 42.2%.



Contributors
2019

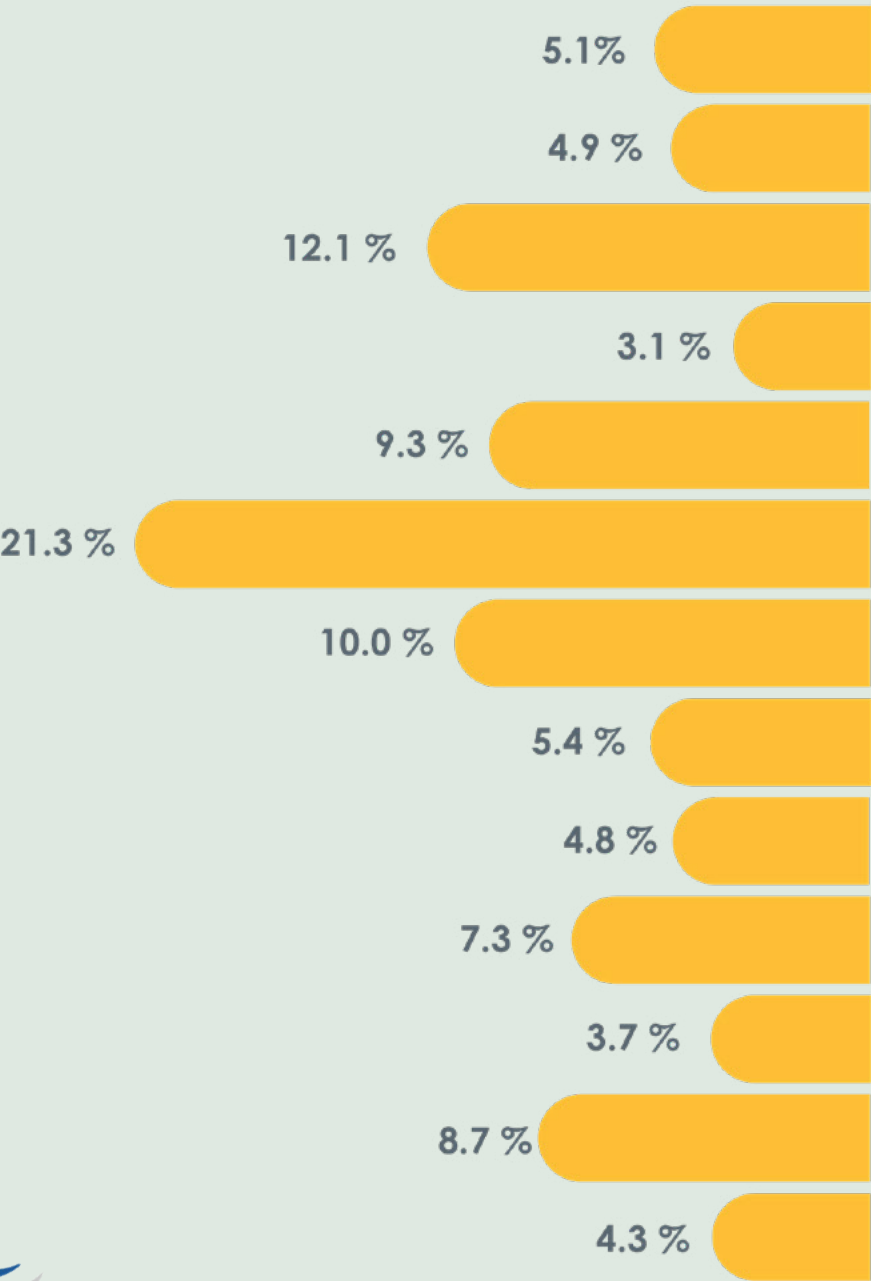


Contributors
2020

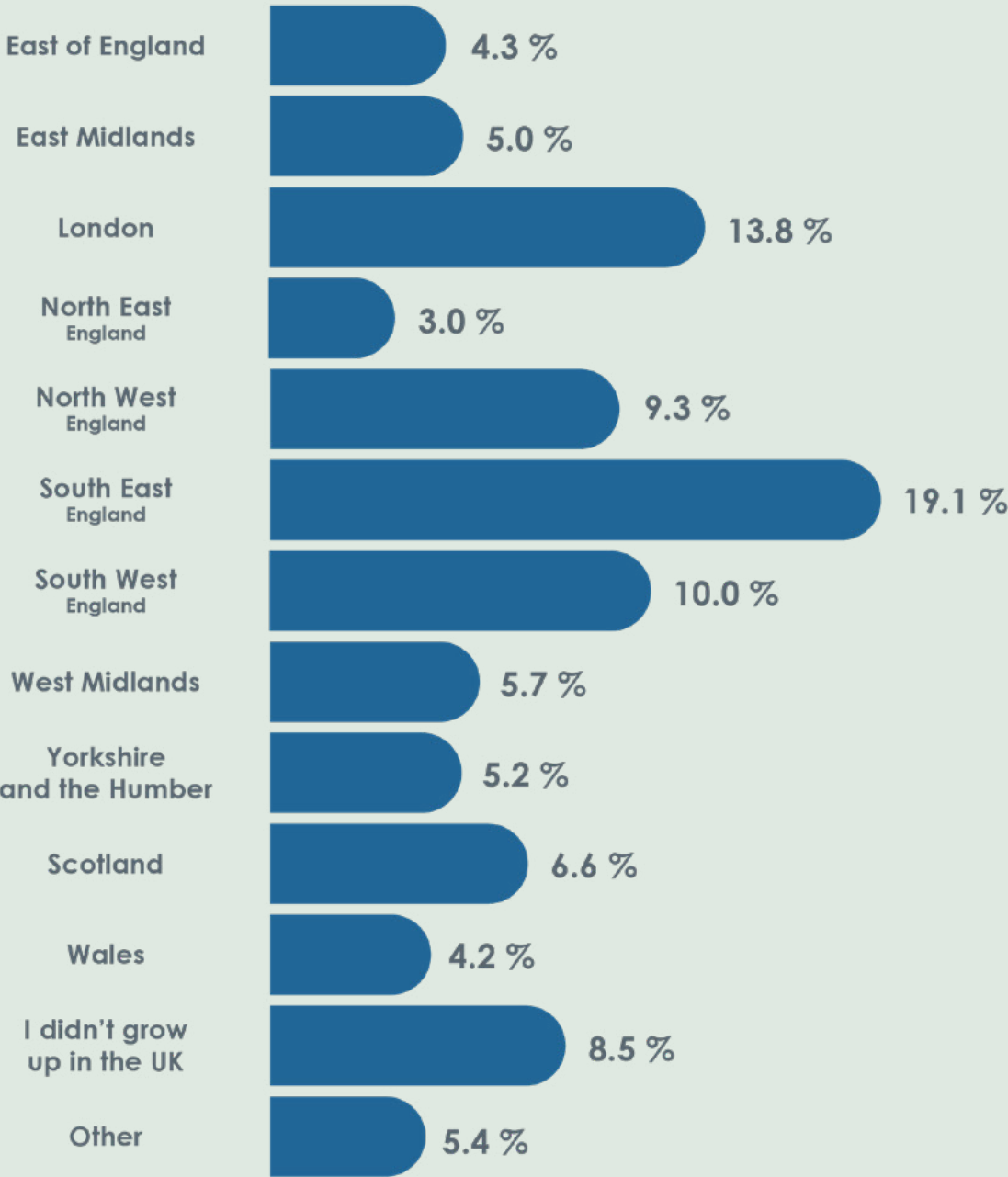
Regional background

Slightly more respondents come from the South East and South West of England, when compared to the [national population](#).

Contributors 2019



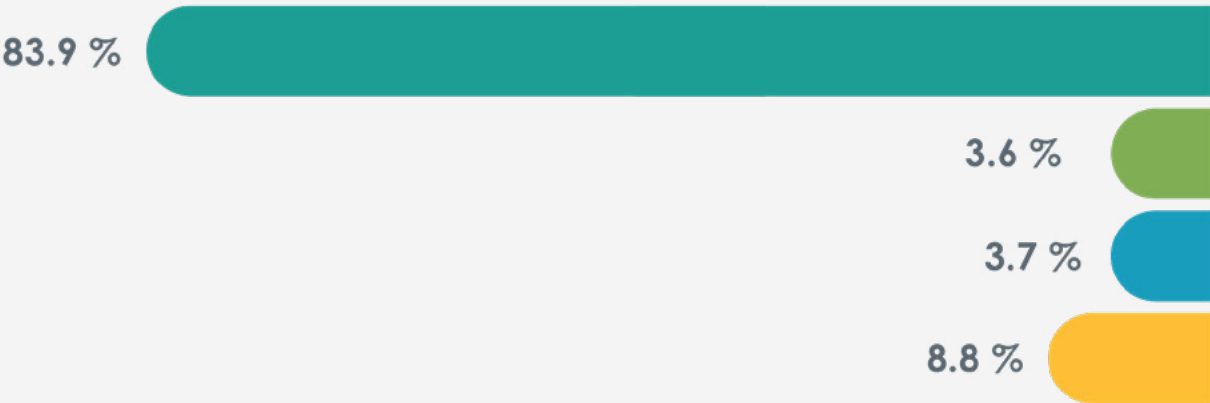
Contributors 2020



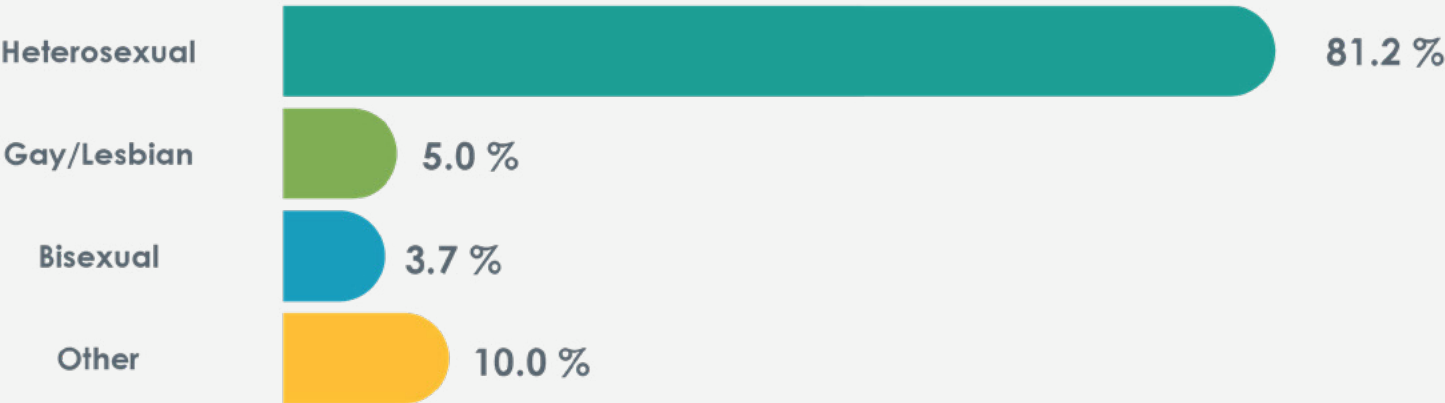
Sexual orientation

A high proportion of respondents are gay, lesbian or bisexual, compared to the national population as reported by the [ONS](#). 'Other' includes those who prefer to self-describe, those who prefer not to say and those who describe themselves as asexual.

Contributors 2019

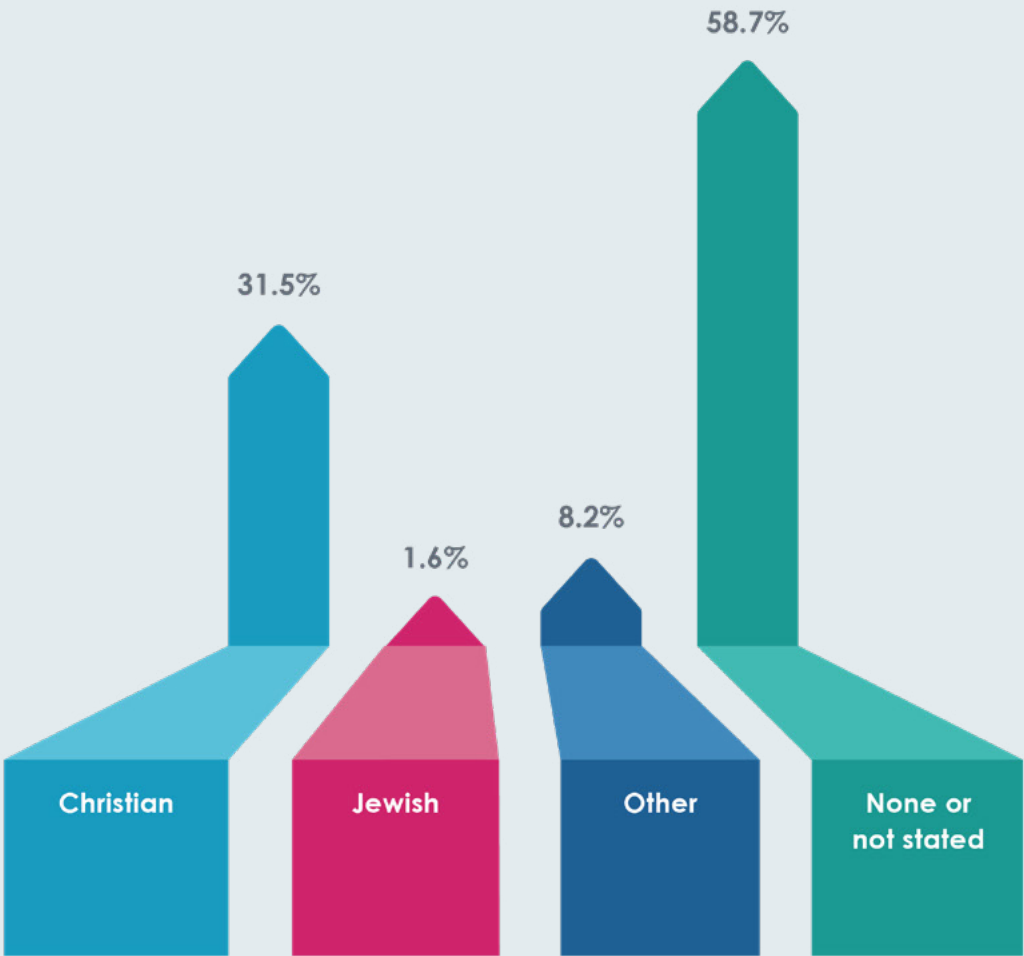


Contributors 2020

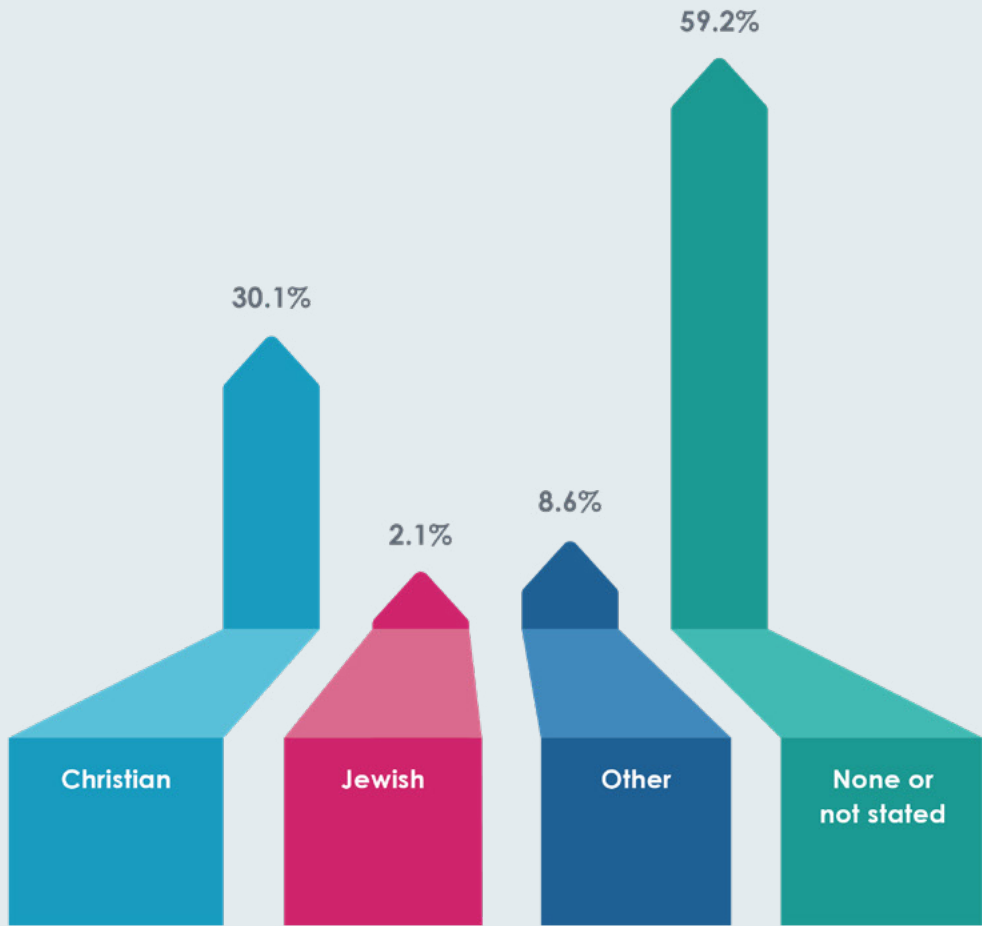


Religion or belief

Respondents who said they are of no religion or none stated, which includes those who are agnostic, are over-represented compared to the national figure. The percentage of contributors who identify as Christian is half that in the [2011 census](#).



Contributors
2019



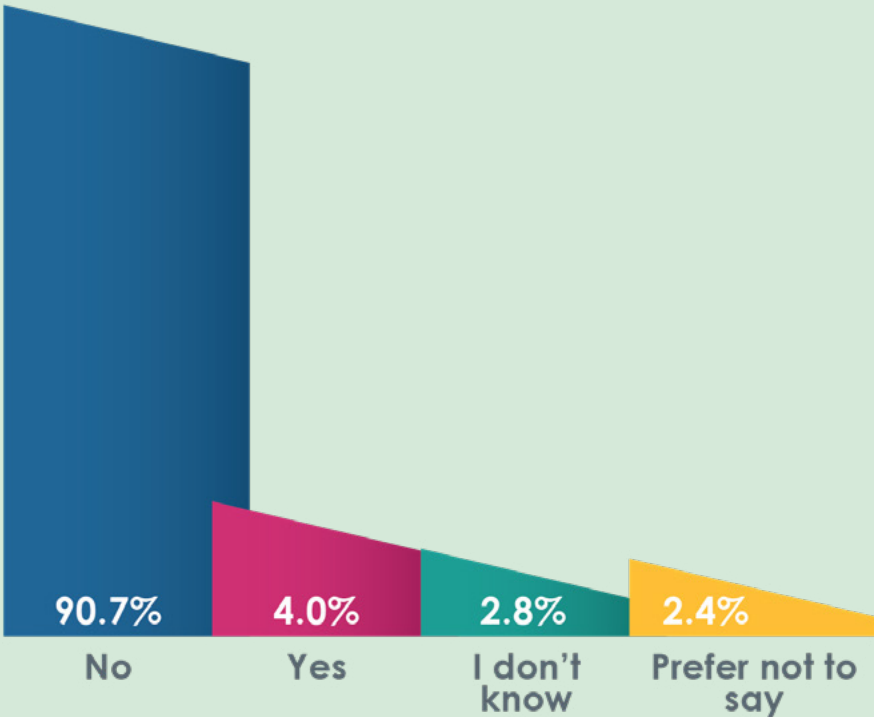
Contributors
2020

Neurodiversity

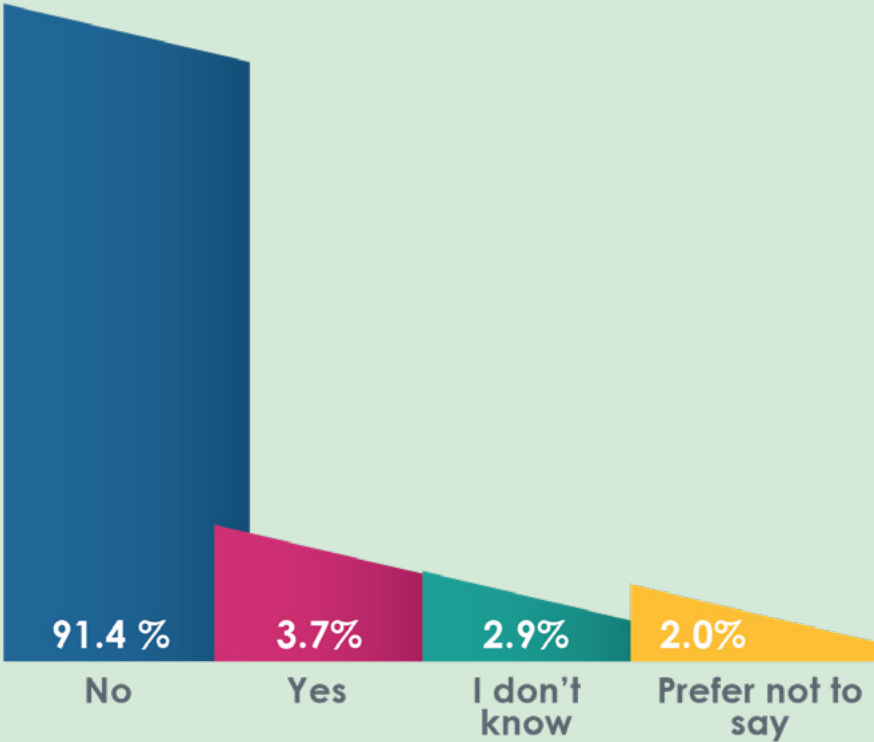
It is estimated that between 10% and 15% of the UK population are neurodiverse, according to a CIPD/BASE study.

Overall 8.2% of respondents consider themselves neurodivergent, representing around 4% of our publishing in 2019 and 2020. Of those who are neurodivergent, 31.1% selected 'autistic', 27.9% selected 'ADD/ADHD', 24.6% selected 'dyslexic', 13.1% 'dyspraxic', 22.1% 'neurodivergent' and 15.6% selected 'Asperger's Syndrome'. Some respondents selected more than one type of neurodivergence, so the total adds to more than 100%.

Contributors
2019



Contributors
2020

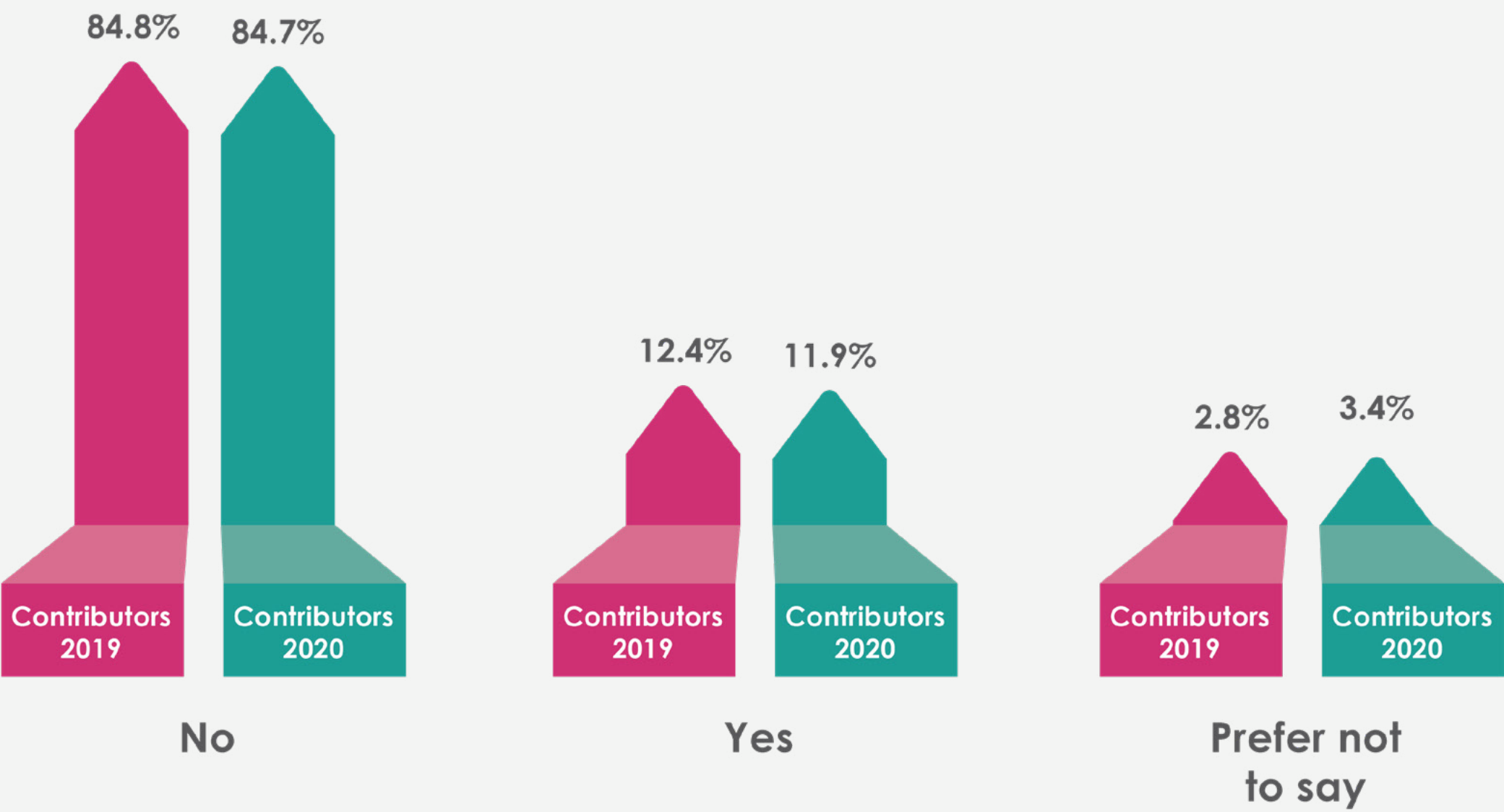


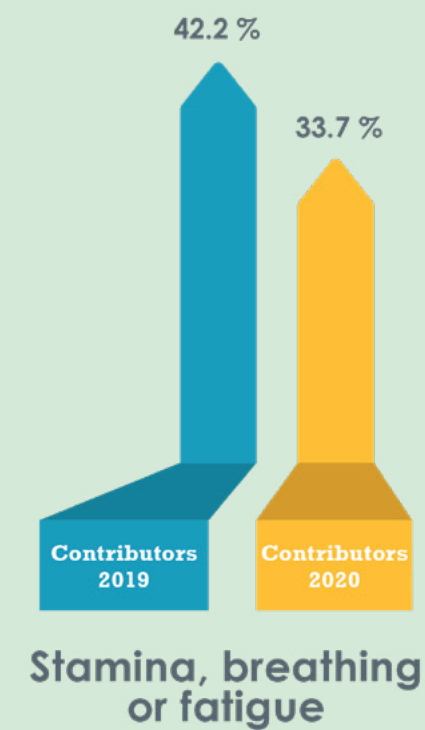
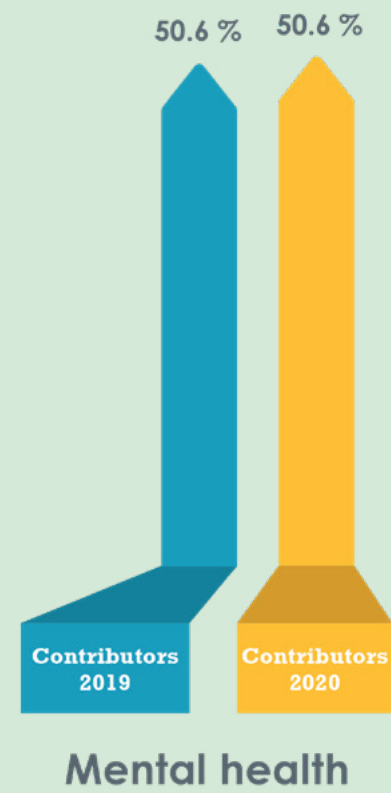
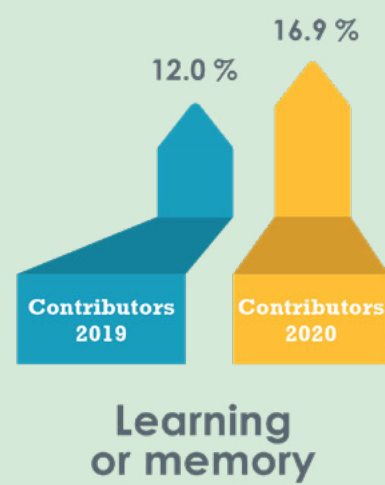
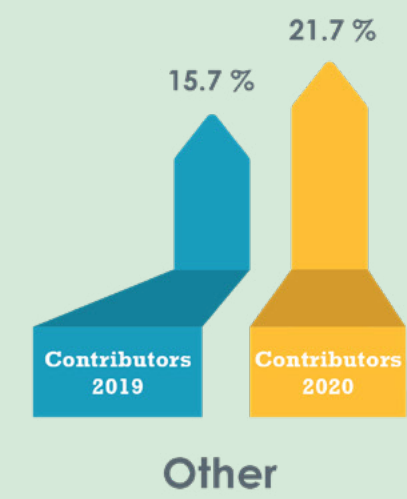
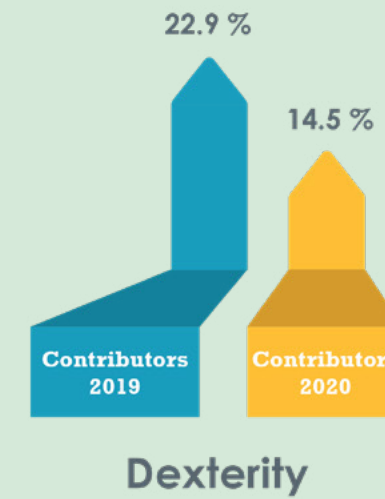
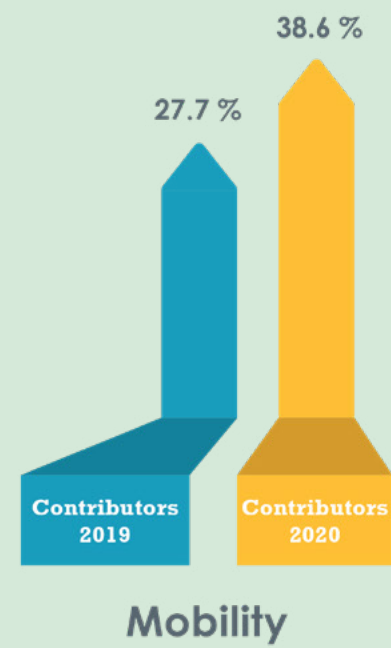
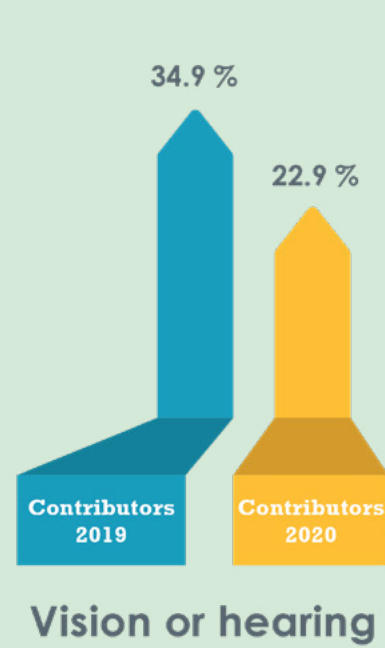
Disability

19% of the working age population of the UK have a disability, which is higher than the 12% of our respondents who reported having a disability.

We asked respondents to indicate the specific areas in which they were affected, and many reported more than one condition, so the total adds up to more than 100%.

50.6% of those with a disability said they had a mental health condition, compared to 29% of the national population. All other conditions reported by respondents from 2020 publishing were lower than the national statistics.





Path to publication

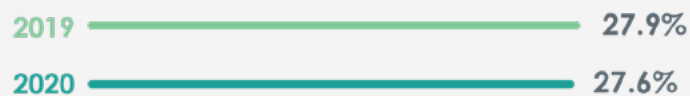
We asked all our authors and contributors to tell us their path to publication. The responses include non-UK residents.

45.1% of respondents were published after an agent sent us their manuscript and 27.6% were approached by someone at Hachette UK.

If we exclude Hodder Education, the proportion of respondents who were published having had their work sent to us by an agent increases to 57%.

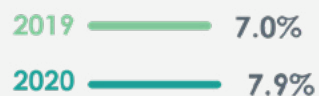
A Hachette UK company approached me directly

Contributors



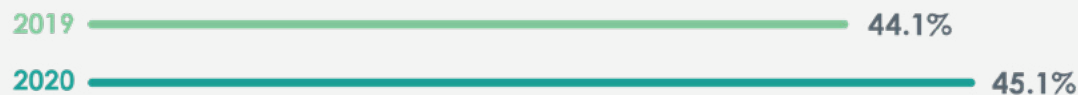
A non-UK publisher sent my book to a Hachette UK company

Contributors



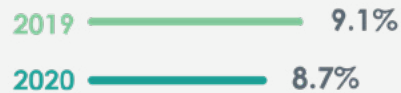
An agent or agency sent my manuscript/proposal to a Hachette UK company

Contributors



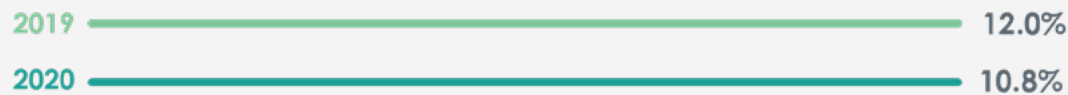
I submitted a manuscript directly to a Hachette UK company

Contributors



I was recommended to Hachette UK by a publishing contact

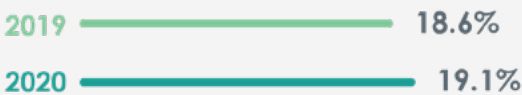
Contributors



Excluding Hodder Education

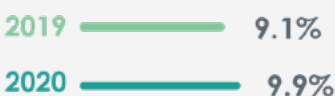
A Hachette UK company approached me directly

Contributors



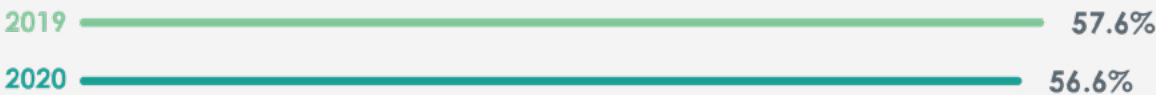
A non-UK publisher sent my book to a Hachette UK company

Contributors



An agent or agency sent my manuscript/proposal to a Hachette UK company

Contributors



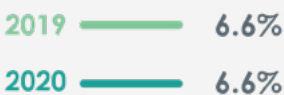
I submitted a manuscript directly to a Hachette UK company

Contributors



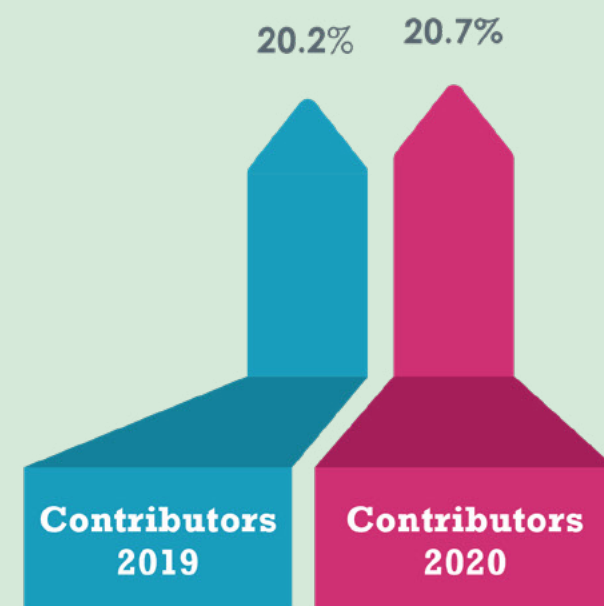
I was recommended to Hachette UK by a publishing contact

Contributors

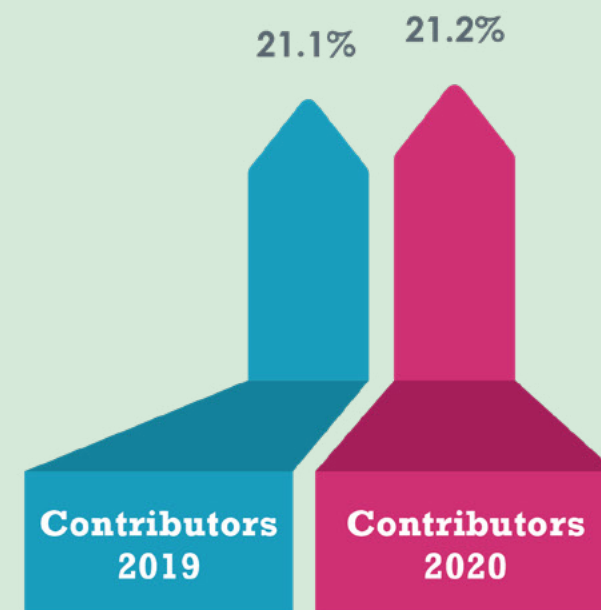


Genre

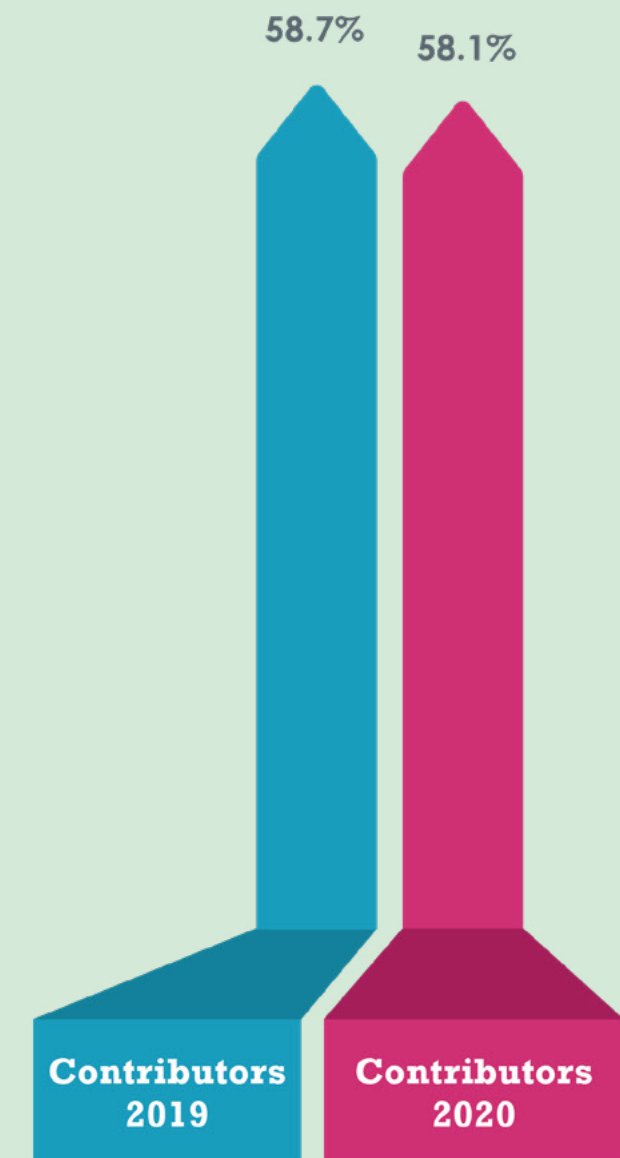
We analysed the genre of titles published, and 58% were children's. 34% of physical books sold in the UK in 2020 were children's books, according to Nielsen.



Fiction



Non-fiction



Children's

Changing the structure to change the story

We believe that diversity in all its forms is the key to the creativity that will make us a better publisher. We want to take our existing authors to the widest possible audience. At the same time, we need to break down the barriers to publication for aspiring authors, within our own company and across the publishing industry.

Over the past five years, we've created specialist imprints to publish new voices, introduced open submission programmes to find exciting new talent from under-represented groups, and worked with our employee networks to shine a light on the authors they're passionate about and the issues that matter to our staff. In this report, we're sharing just a few of the initiatives that are helping us to break new ground in our mission to publish a wider range of voices and to reach more readers.

Dialogue Books

Dialogue Books, spearheaded by publisher Sharmaine Lovegrove, is the home to a variety of stories from illuminating voices often excluded from the mainstream.

We shine a spotlight on stories for, about and by readers from the LGBTQI+, disabled, working-class and Black, Asian, marginalised and minority communities. We have a clear focus on distinctive, cross-genre titles that spark a conversation across fiction, non-fiction, commercial and literary publishing.

Established first as an English-language bookshop in Berlin in 2008, and reignited as an imprint as part of Little, Brown in July 2017, Dialogue Books has built its foundations upon the idea that through storytelling a dialogue is created to engender a more inclusive, nuanced conversation about experiences in our world.

Dialogue Books was founded as a reaction to *The Bookseller* statistic that out of 160,000 books that were published in the UK that year, fewer than 100 were by people of colour and only one Black male debut was published. The founding principles of Dialogue Books are around activism and amplification, ensuring that voices that matter are heard, and that the new canon of writers is inclusive of all across our society.

Our first title was *The Leavers*, the 2016 PEN/Bellwether Prize Winner for Fiction, which was closely followed by *The Old Slave* and *The Mastiff*, written by the Prix Goncourt winner Patrick Chamoiseau. In 2018, the imprint officially launched with four exciting debuts — *Brothers in Blood*, *XX*, *One More Chance* and *Cygnets* — discussing myriad topics including but not limited to: Asian crime, lesbian parenting, female prisoners and disillusioned adolescence. Dialogue Books' first title of 2019, *Remembered* by Yvonne Battle-Felton, was longlisted for the Women's Prize for Fiction.

2020 was an unexpected and challenging year. Dialogue Books boldly published directly into complex debates around identity, sexuality, race and class, and elevated its social media platform to gain scores of new followers who fully engaged with the books and the principles of the imprint. Dialogue Books was shortlisted for the Imprint of the Year and received a Highly Commended mention at the 2020 British Book Awards for its work as a new imprint and its dedicated and ambitious focus on inclusion.

Two books that highlight the core of the mission of the imprint from Dialogue Books' 2020 publishing roster are *Rainbow Milk* and *The Vanishing Half*.

Rainbow Milk by Paul Mendez follows nineteen-year-old Jesse McCarthy as he grapples with his racial and sexual identities against the backdrop of his Jehovah's Witness upbringing. It was in the *Observer's* Top 10 Best Debuts for 2020, as well as being shortlisted for the Gordon Burn Prize, the Jhalak Prize, the Polari Prize and in the Fiction Debut category of the British Book Awards.

The Vanishing Half by Brit Bennett is a powerful novel about the parallel lives of estranged twin sisters in 1950s America who choose to live in two very different worlds — one black and one white. It was shortlisted for the Waterstones Book of the Year 2020, the Orwell Prize for Political Fiction 2021, the Women's Prize for Fiction 2021 and the British Book Awards Fiction Book of the Year 2021.

In 2022, Dialogue Books will celebrate its fifth anniversary as an Hachette UK imprint. An activist imprint that is bold and inclusive is needed as much now as ever and the team will continue to shine a spotlight, amplify and give space to marginalised and minority voices to make a difference to the publishing landscape.

Jessica Kingsley Publishers

We believe in the importance of promoting diversity, which is why at Jessica Kingsley Publishers, we publish authors who have lived experiences of the topics we cover. So, our books about autism are written by autistic people, just as our books about gender diversity are written by people who identify as gender fluid. Our authors are the experts, and it's our job to make sure their voices are heard.

We work very closely with the communities for whom we publish, to ensure we're commissioning books that genuinely help and empower them. Our editors, marketing and sales teams speak regularly with our readers — on social media, at conferences and book events, and through long-standing partnerships with associations and charities — so that we can gather first-hand the feedback that informs our future publishing.

We want our books to inspire readers to change society for the better.

You might already know us for our books on autism, social work and arts therapies, as we've been publishing in these areas since we started, in 1987. More recently, we have broken new ground in the fields of mental health, gender diversity, adoption and fostering, and special education. In 2006, our Singing Dragon imprint was born, the home to our professional books on Chinese medicine and complementary therapies, yoga therapy and nutrition.

Our children's books tackle complex or sensitive issues like bereavement, anger and depression, making them accessible for young readers. They're wonderfully illustrated with a range of clearly diverse characters, so that all children can see themselves reflected in the stories that they read. We believe that establishing positive narratives about difference from an early age can help shape confident and fulfilling lives.

In 2004 we opened our office in Philadelphia, USA, and in 2017 we became part of the John Murray Press division of Hachette UK. In 2020, we won the British Book Award for Academic, Educational and Professional

The Future Bookshelf

We believe that publishing should be open and accessible to all people, from all backgrounds, from all communities. This belief led us to launch The Future Bookshelf in 2017 – an online creative-writing community and an open submissions platform for writers from under-represented communities.

The aim of the site is to demystify publishing and guide writers through the process of writing, editing, submitting and publishing, so they know what to expect and how to succeed. It includes inspiring tips, tricks and ideas from authors, agents and editors to help writers start and finish their manuscripts.

The Future Bookshelf has also held regular open submissions for writers from under-represented backgrounds with a view to finding them a home on one of the many imprints at Hachette UK. To date, the scheme has helped to discover a host of talented new writers, including Elizabeth Wong, author of *We Could Not See the Stars* (John Murray Press), Eleni Kyriacou, author of *She Came To Stay* (Hodder & Stoughton), Rebecca Zahabi, author of *Tales of the Edge* (Gollancz), Elizabeth Okoh, author of *The Returnees* (Hodder & Stoughton), and Robert Hamberger, author of *A Length of Road* (John Murray Press).

In 2021, The Future Bookshelf paired nine writers with nine Hachette UK editors as part of its mentoring offer. The mentees are writing books across a wide range of fiction including sci-fi, YA, crime and thriller, fantasy, reading group fiction and historical fiction. They also enjoyed free access to one of Curtis Brown Creative's short online courses as part of the programme.

The Future Bookshelf is one of 15 different creative-writing initiatives run by Hachette UK over the last 5 years. These projects (some of which are listed below) have been set up and run by different publishing imprints and employee networks from across the company. The initiatives have covered different genres, including Crime and Thrillers, Science Fiction and Fantasy, Commercial Fiction, Popular Science, History, Politics, Memoir, and Gender Studies and have involved exciting collaborations with the likes of gal-dem, Tamasha Theatre, Spread the Word, The Asian Writer, New Writing North and many literary agencies.

In 2022, The Future Bookshelf will evolve to become the home for all of Hachette UK's creative-writing programmes. We will hold 6 varied projects across the course of the year which will offer new mentoring opportunities and provide skills and support to aspiring writers from under-represented backgrounds. We also hope to find books that would otherwise not be published and thereby build richer and more genuinely diverse lists across our business.

The 2022 programme begins with Modern Stories, an open submissions prize for Black, Asian and Minority Ethnic writers, run by the editorial team at Headline. The brief is to write a crime or thriller novel about 'a relationship that isn't what it seems' and a team of influential bloggers will help judge the entries. Shortlisted candidates will receive editorial feedback and a follow-up session with an editor, and the winner will be offered a full publishing contract with Headline.

The Future Bookshelf will then pass to Jessica Kingsley Publishers, who will run a non-fiction writing prize open to people of colour around the theme of 'birth stories'. The winning entries will be published in an anthology of stories from fertility right through to the early days of parenthood which highlight the inequalities and challenges faced by people of colour in the UK maternal health system.

The full 2022 programme will be announced in the new year.

The Future Bookshelf is co-chaired by Nick Davies, MD of John Murray Press and Patron of Changing the Story, and Rhiannon Smith, Editorial Director, Fleet and Sphere.

The Mo Siewcharran Writing Prize

In 2019, we launched the Mo Siewcharran Prize, an annual award given to unpublished fiction writers from Black, Asian and Minority Ethnic backgrounds. The initiative, which is in memory of Nielsen Book's former director of marketing and communications, aims to nurture talent from under-represented backgrounds writing in English and encourage young people from Black, Asian and Minority Ethnic backgrounds to pursue a career in the arts.

Sarvat Hasin won the inaugural [Mo Siewcharran Prize](#) and her debut novel *The Giant Dark* was published by Dialogue Books in 2021.

Although it was temporarily put on hold during the pandemic, the 2021 prize was hosted by Little, Brown and Abacus imprints and was won by Santanu Bhattacharya for his novel *He Doesn't Live Here Anymore*.

The prize will continue to move across Hachette UK divisions for the next decade.

Opening the Book for aspiring authors

In autumn 2021 we held the second part of 'Opening the Book' – a series of public events aimed at helping writers from marginalised backgrounds navigate the world of publishing.

The Opening the Book events were co-created by Nick Davies, Managing Director at John Murray Press and Patron of Changing the Story in collaboration with the journalist, editor and co-founder of BAME in Publishing, Sarah Shaffi.

We collaborated with literary festivals in three of our new national hubs to give local writers the tips and advice they need via a series of myth-busting panels and career retrospectives.

Bristol

In Bristol, we were headline sponsors of the Class Writers Festival which aims to enhance, encourage and increase representation from the working class across the country by connecting authors, readers, agents and editors. Our All Together Network worked closely with the festival to stage three dynamic events:

The Business of Publishing: Myth Busting from Within: This event busted common myths around the world of publishing and offered transparency on everything from how authors get paid to how retailers select which books to feature. Two of our colleagues in the new Bristol office (Marketing Manager Lucie Sharpe and Publishing Director Jade Chandler) joined journalist and editor Sarah Shaffi, local indie bookseller Emily Ross from Storysmith and The Good Literary Agency agents Abi Fellows and Gyamfia Osei in the discussion.

Speed Pitching with Hachette UK: In these 1:1 sessions, 10 Hachette editors drawn from all our trade publishing divisions were matched with over 30 aspiring working-class writers, who were able to pitch their projects. The writers were given insight and guidance on their next step to being published. Writers were also given an opportunity to network with all the editors after the event over coffee.

A Writing Chance: Class, Authorship and Publishing Today: In this event, Northumbria University Professor Katy Shaw was in conversation with Hachette authors, including Paul Mendez, Jessica Andrews, Tony Walsh and Lorraine Brown. The panellists discussed the barriers working-class writers face and how to improve access for authors wanting to enter the industry.

Sheffield

In Sheffield, we worked with local literary festival Off the Shelf on two events:

Sarah Shaffi chaired a myth-busting session with a panel of publishing industry professionals including Dr Yvonne Battle-Felton, Dialogue author and Lecturer in Creative Writing and Creative Industries at Sheffield Hallam University; and Sarah Castleton, Editorial Director at Little, Brown.

We also hosted a career-retrospective with acclaimed local author Joanne Harris. An international bestseller, Joanne has published over 18 novels across multiple genres including *Chocolat*, *Blackberry Wine* and *Different Class*. The event offered audiences the chance to hear someone at the top of their game talk about their work, and prospective authors a chance to understand how someone has built and sustained a long writing career.

Newcastle

Finally, we collaborated with our friends at New Writing North to host a career-retrospective with the bestselling thriller writer Mick Herron. Born and raised in a working-class family in Newcastle, Mick's route to the top of the bestseller lists has been a lesson in practice and patience across more than 20 years. The event was chaired by Sarah Shaffi as part of the Durham Literary Festival.

Feminist Book Box

One of the key pillars of Hachette UK's strategy is 'owner mentality' and in an industry first, staff from across the publisher's trade divisions joined forces to launch a monthly subscription book service in March 2021. The Feminist Book Box highlights the best in feminist writing and storytelling across Hachette UK.

The box includes a beautiful package of two paperback titles from a list submitted by divisional publishing teams and handpicked by a diverse staff panel from across Hachette UK. The monthly package also includes specially commissioned artwork and offers members exclusive extras direct from the author and the publishing team, including a Feminist Book Box members-only virtual book club with the author, author interviews and editorial insights. There are multiple subscription offers available, ranging from three to twelve months, and there is also a gifting option.

As well as representing the very best in feminist writing, this initiative shows Hachette UK's commitment to working with creatives from under-represented groups to produce artwork and materials for the books, and forging partnerships across the media to make the Feminist Book Box truly inclusive.

The inaugural box, which launched on 8 March 2021 in time for International Women's Day, was developed in conjunction with Virago, showcasing the best writing from the feminist imprint under the theme 'forgotten women from history'. The books in further boxes will contain fiction, non-fiction and poetry titles for the general reader by writers who are women or from other under-represented genders, and explore some aspect of feminism, identity, equality and/or gender from the breadth of Hachette UK's publishing list. The team of ten volunteers who select the books for the boxes changes every six months, to ensure that staff from all areas of the business are involved.

The Feminist Book Box is the first product to launch as a result of cross-divisional staff innovation at Hachette UK and there are plans in motion for further themed boxes to follow.

The contribution of our employee networks

Our employee networks are as vital to our publishing as they are to our culture. They help our authors to reach new audiences by showcasing their work and celebrating their contributions with events for our staff and the public. They provide a platform for our authors at points of social change and create compelling conversations about representation. They help us to find new talent from under-represented groups through their programmes for aspiring authors. And they hold us to account on issues from accessibility to inclusion, to ensure our books appeal to the widest range of readers possible. Our employee networks' contribution to our publishing is invaluable and here we share just a few examples from the last couple of years to show why.

Grow Your Story with THRIVE

Hachette UK's network for Black, Asian and Minority Ethnic (BAME) employees, THRIVE, launched a free, annual fiction-writer's development programme, 'Grow Your Story', for unpublished and unagented writers from BAME backgrounds. The programme is run in partnership with agents David Higham Associates, writer development agency Spread the Word, The Future Bookshelf and Hachette UK's trade divisions, and it offers the 10 writers selected each year the opportunity to develop their manuscript through a series of online workshops with industry professionals, including authors, agents and editors from Hachette UK. The workshops cover plotting, editing, redrafting, finding the core of the story and how to perfect your pitch. Each writer also has one-to-one mentorships with both an editor and agent for up to nine months, and fortnightly meet-ups with fellow writers which include guest talks from Hachette UK editors and authors.

Since its inception, Grow Your Story has supported 10 writers, who are currently redrafting their novels or pitching to agents.

Pride in Writing

Hachette Pride, the LGBTQ+ employee network at Hachette UK, shines a light on gay, bisexual and trans authors and provides a platform to share their stories from around the world through activities that the network organises for our staff and for external audiences.

It has hosted two Pride in Writing festivals. In 2019 it partnered with Waterstones, and in 2021 the event included five virtual panels with 10 Hachette UK authors, on themes including queer spaces, queer activism and queer history. The themes were chosen to reflect the issues that the LGBTQ+ community is facing and provided authors with the opportunity to talk about the kind of future they want to see.

Guests from all over the world joined the virtual Hachette Pride in Writing event in 2021, with a large presence from the US and India, particularly for the Young Adult event, and attendees from Australia, Sweden and France among others.

All Together to break down class barriers

Hachette UK's All Together employee network, which is committed to widening the social and regional diversity of our people and publishing, sponsored the Class Festival in 2021. The new festival in Bristol shares our vision to enhance, encourage and increase representation of working-class people across the country by connecting authors, readers, agents and editors. It showcases stories reflective of, and relatable to, the experiences of working-class communities, while making attendance at festivals more accessible to all, increasing opportunity for all writers regardless of background. Hachette UK hosted three events at the inaugural festival in October, on the 'Business of publishing: myth busting from within', 'Speed pitching' and 'A writing chance: class, authorship and publishing today'.

Making our books more accessible to everyone

Hachette UK's Accessibility network has spearheaded a number of initiatives to start to improve the accessibility of our content. In 2019, it partnered with the RNIB to make all UK eBook titles available on the RNIB Bookshare platform. Bookshare is a free service that provides access to an online library of digital resources that can be read electronically or adapted to suit the reading needs of the user, including people who are blind, partially-sighted or have dyslexia. There are now over 40,000 Hachette UK titles available on Bookshare, ensuring that more readers than ever before have access to our content.

In 2020, Hachette UK became the first publisher to win a British Dyslexia Association (BDA) Smart Award, in recognition of our efforts to promote good practice and support the needs of dyslexic and neurodiverse individuals in our workplace and content. This included creating dyslexia-friendly guidelines, written by the Accessibility network and Jessica Kingsley Publishers, in consultation with the BDA. The network has also introduced training and resources to promote the accessibility of our digital content and set KPIs to ensure constant improvement. By the end of 2021, all frontlist eBooks will be produced in ePub3, the most accessible ePub format, and guidelines on how to include Alt Text (descriptions of images for those with print disabilities) will see further improvement in 2022.

“We are committed to continuing this work of becoming a more diverse and inclusive publisher and we pledge to report back on our progress on an annual basis.”