



WOMEN'S PRIZE
FOR FICTION
IMPACT REPORT

DECEMBER 2024

“Readers feel like they’re at the heart of it, and that their responses to the work matter. It feels to me like a real exchange of ideas, enthusiasm and energy, and that’s something I don’t think any other literary prize has managed quite as successfully.”



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LONDON, OCTOBER 1991

Bryan Adams' 'Everything I Do' was blaring out from radios up and down the country; audiences were flocking to sing along to *The Commitments* in cinemas; John Major was Prime Minister of the UK; a major literary prize released a shortlist of books that contained no female authors at all... and almost nobody noticed. Lots of people tried to imagine the outcry there would have been if the list had contained no men.

A few months later, a group of publishers, agents, journalists and booksellers rolled up their sleeves and got to work. Over the next few months, they turned detective, investigating who got reviewed in the media and who got selected for prizes, researching which authors were studied at school and universities, whose work was seen as important and whose was dismissed as chick-lit or of niche interest.

The facts were clear: though 60 per cent of novels in the UK were written by women, fewer than 9 per cent of novels ever shortlisted for major literary prizes were by women. Female writers were being shortchanged to the detriment of readers everywhere.

Things had to change.

Fast forward five years and in January 1996, Founder Director Kate Mosse took to the stage in London to announce a brand new annual literary prize to celebrate brilliant, imaginative writing by women from around the world. The telecoms company Orange were the sponsor, the prize money itself was anonymously endowed and a work of art – known as 'The Bessie' – would be given to each year's winner. The Women's Prize for Fiction (then called the Orange Prize) was born.

Not everyone was happy. One journalist dubbed it the 'Lemon Prize'; others said it was sexist. But most everybody else thought it was a breath of fresh air. Here was a prize putting the best contemporary fiction by women into the hands of readers, a prize encouraging conversations about writing and the importance of books and gender. Most of all, the prize would be fun and welcoming, inviting any reader – whoever they were – to come and join the party.

The rest, as they say, is history.

“You have two choices in life if you think something's not quite right: you can moan, or you can do something about it – it's that wonderful suffragette motto 'Deeds Not Words'. We decided to do something and launch a prize that would honour, amplify and celebrate women's voices to delight readers everywhere.”

Kate Mosse

Founder Director of the Women's Prize for Fiction
and the Women's Prize for Non-Fiction

WIP: 30

THIRTY YEARS ON, THE WOMEN'S PRIZE FOR FICTION HAS CHANGED THE LANDSCAPE FOR WOMEN WRITERS AND FOR READERS ALL OVER THE WORLD.

From creating bestsellers to launching debut careers, from cultivating a legion of loyal readers, listeners and influencers, from generating many, many millions of pounds, shillings and pence for booksellers, publishers and authors themselves, to fostering a global community for female creatives, the Prize has provided platforms online and in the real world for readers and writers.

The Women's Prize for Fiction has shifted the conversation and – ultimately – changed the perception of what and how women can write.

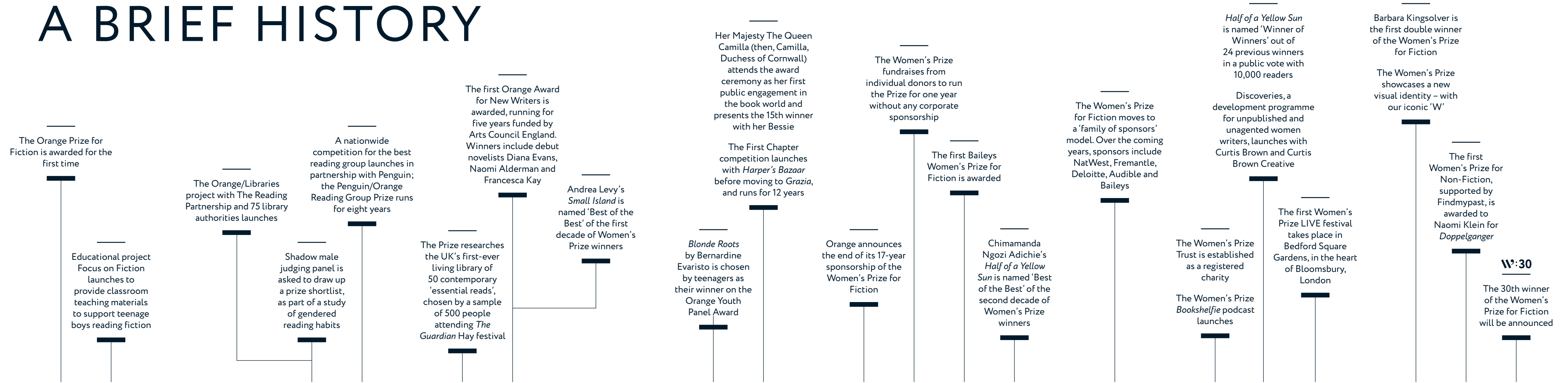
The pages that follow give a snapshot of just a few of the things the Women's Prize has achieved in the past three decades and the impact of our work: research, reader development, writer support, projects in schools, prisons and workplaces. All of this has been achieved with the help of amazing sponsors, donors, partners, libraries, booksellers, publishers, agents, the media and most of all our ever-growing reading and writing community.

But, for all the gains and triumphs of the past 30 years, there is more we can do to address the challenges that still persist for women writers in the UK and across the world.

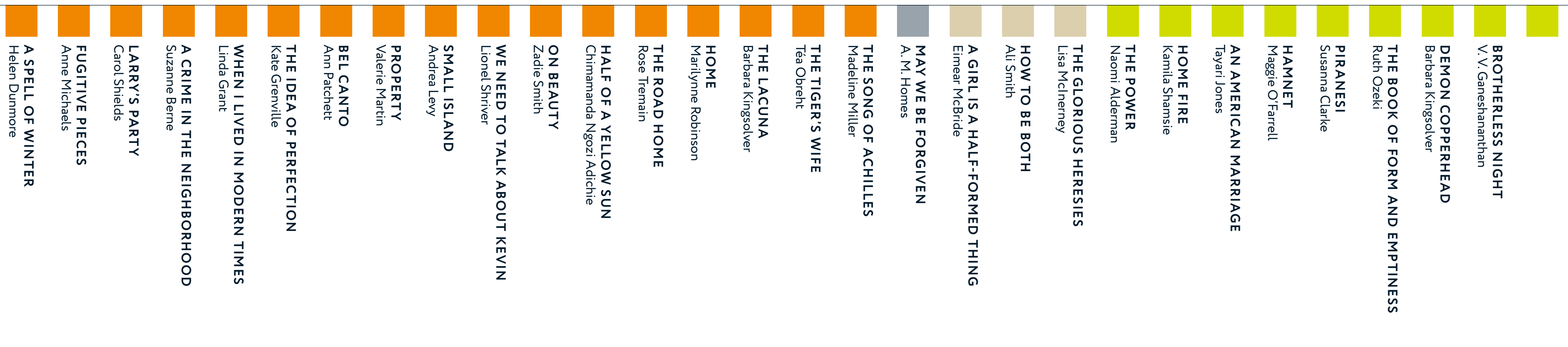
Join us. There is still so much more we can achieve together.

A BRIEF HISTORY

KEY EVENTS



1996 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008 2009 2010 2011 2012 2013 2014 2015 2016 2017 2018 2019 2020 2021 2022 2023 2024 2025



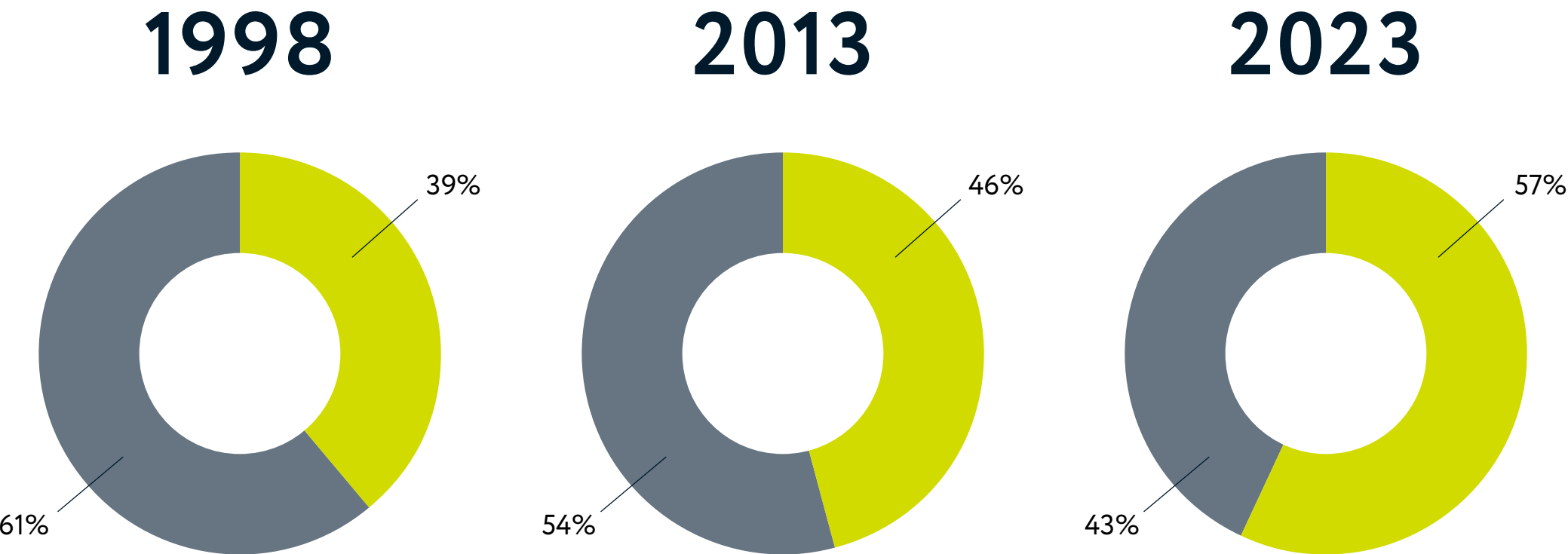
WINNERS

ORANGE PRIZE FOR FICTION | BAILEYS WOMEN'S PRIZE FOR FICTION | WOMEN'S PRIZE FOR FICTION

CREATING CHANGE

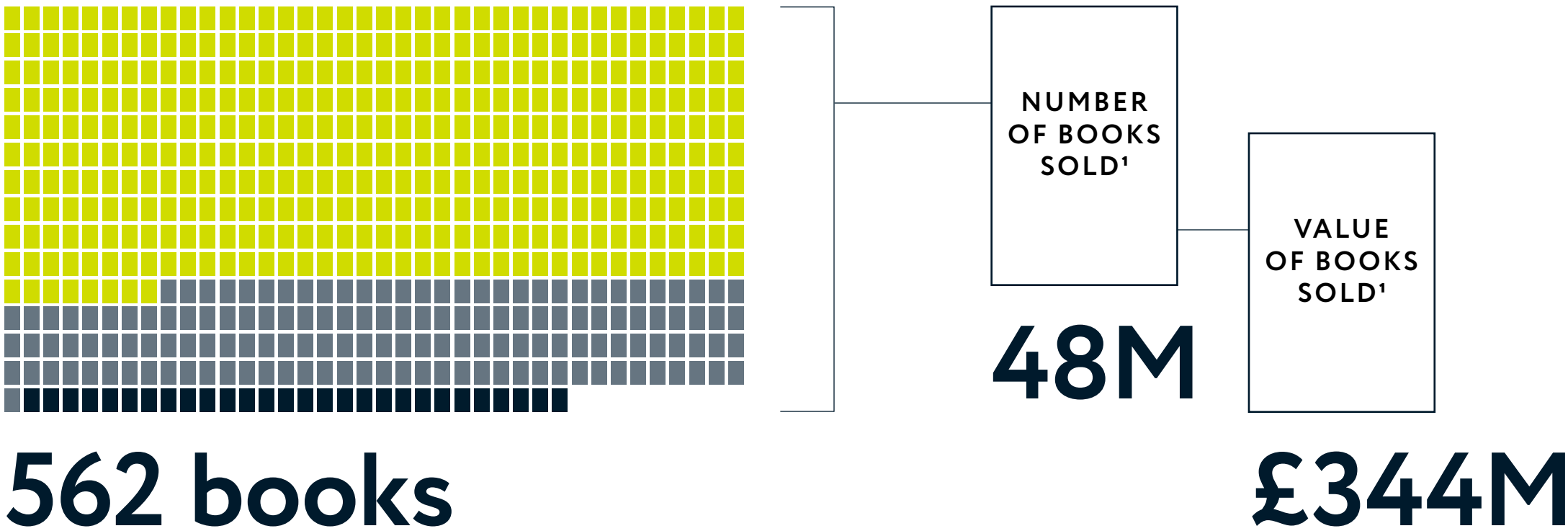
In 1998, when book sales began to be recorded and aggregated in the UK (two years after the first winner of the Women's Prize for Fiction was announced), fiction written by women made up just 39% of the top 500 bestseller list. By 2023, this had increased to 57%, highlighting the significant positive impact in sales, visibility and perception of novels written by women.¹

KEY
■ Female authors
■ Male authors



At the end of the 2024 Prize cycle, the library for the Women's Prize for Fiction had showcased 562 titles of which 174 are shortlistees and 29 are winners:

■ 562 Longlisted books
■ 174 Shortlisted books
■ 29 Winning books



1. Nielsen BookScan Total Consumer Market (1998 to 2024) for the Women's Prize Trust. UK print book sales. Please note that sales data was not available during Covid-19 pandemic lockdown periods in the UK.

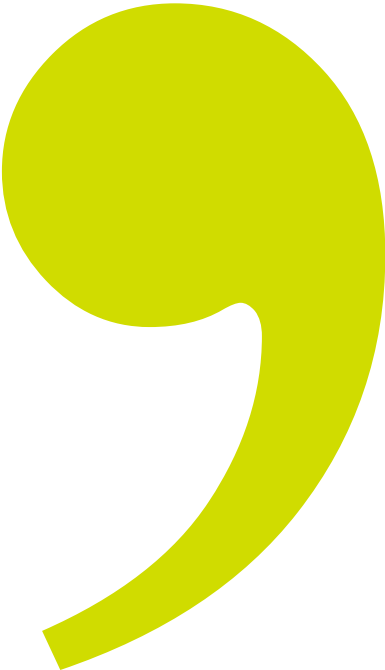
THE AVERAGE SALES UPLIFT FOR A WINNING NOVEL IN THE MONTH AFTER THE ANNOUNCEMENT IS:¹

230%

“Sales shot up. Sales did this every time one of my books was shortlisted, and then when one book won, the sales were off the scale...”

Ali Smith

Ali Smith on her experience when her second novel *The Accidental* was shortlisted in 2006. *Hotel World* was also shortlisted (2001); *There But For The* (2012) and *Summer* (2021) were both longlisted; and *How to Be Both* won in 2015.



THE **29** WINNING BOOKS
 HAVE SOLD OVER **7 MILLION**
 COPIES WITH A VALUE OF
 OVER **£51M²**



² Nielsen BookScan Total Consumer Market (1998 to 2024) for the Women's Prize Trust. UK print book sales. Please note that sales data was not available during Covid-19 pandemic lockdown periods in the UK.



“This is a prize I really respect because it has consistently brought very good literature to the forefront.”

Chimamanda Ngozi Adichie

Chimamanda Ngozi Adichie won the Women’s Prize for Fiction in 2007 with *Half of a Yellow Sun*, and was voted ‘Winner of Winners’ in 2020 in a public vote of over 10,000 readers.

A DIVERSITY OF VOICES

The Women’s Prize for Fiction was designed to celebrate the breadth and diversity of women’s writing: to showcase a varied and rich range of books each year that might otherwise not get the attention that they deserve, for the benefit of readers and writers. The Women’s Prize library – the 562 titles that have been longlisted, shortlisted or won the Prize over 29 years – spans commercial to literary titles across all genres, with exciting debuts appearing alongside novels by critically acclaimed, established and bestselling authors.

This open-minded range of titles is partly down to our approach of inviting judges with varied skills and backgrounds. Every judging panel is diverse – in terms of age, background, race, class, geography, life experiences and reading taste – so that they represent and appeal to the widest possible range of readers.

There’s a bit of matchmaking involved, to create a certain sense of magic amongst five strangers and send them on a unique, intense, robust, rewarding and hopefully fun journey. Together, the five women read around 150 novels over over a six to nine month period. It’s a big task; not simply to read that many books, but to curate a list that prompts

conversations, that reflects – or even sets – the cultural agenda for the year, or years, to come.

The judges are respected in their own professional fields. Writers – of course – but also journalists, actors, entrepreneurs, critics, comedians, politicians, activists, and so on... Each judge approaches the process simply as a keen reader, with a sharp critical eye and a generosity of spirit, open ears, and a steadfast dedication to the books submitted and the women who wrote them.

We ask only that they focus on three tenets: **excellence, originality and accessibility**, though, of course, the meaning and interpretation of these three words is subjective. We don’t believe that there is a ‘best’ book – only books you love, books you cannot stop thinking about, books to be talked about, argued about, and passed on from one friend to another, for generations to come.

Quite naturally, the yearly longlists, and the growing collection of Women’s Prize books in our online library over our thirty year history, offer something for everyone – and continue to stand the test of time.

“The Prize has also ALWAYS been conscious of including a diverse range of women as judges and honorees, long before attitudes began to shift a few years ago. All women writers have benefitted from this Prize and its activities in terms of how it has changed the landscape for women writers.”

Bernardine Evaristo

Bernardine Evaristo was longlisted for *Blonde Roots* (2009), shortlisted for *Girl, Woman, Other* (2020) and was Chair of Judges in 2021.

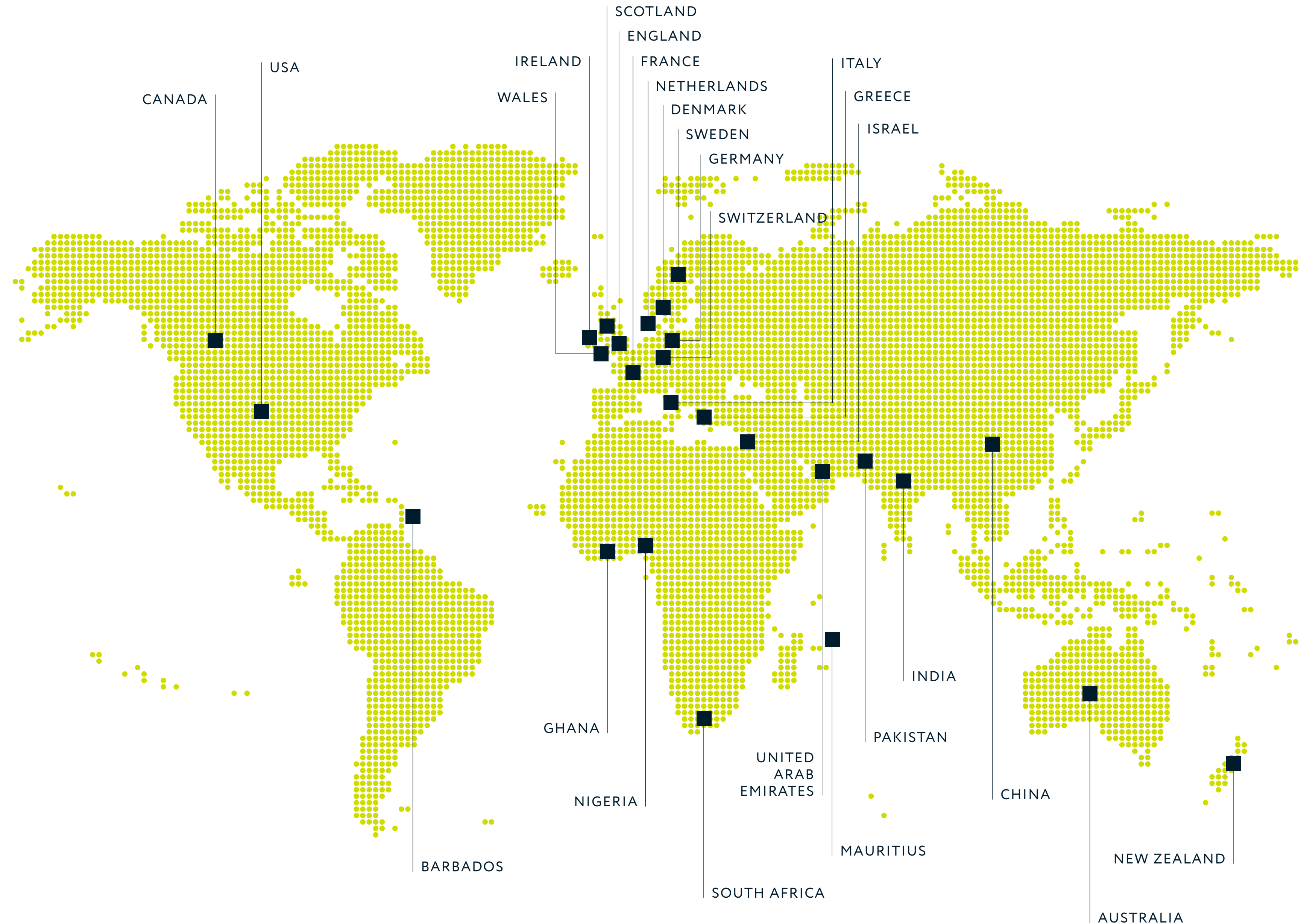


A THOUSAND LIVES...

Reading the Women's Prize for Fiction longlist each year is an opportunity to experience different worlds and perspectives, to 'live a thousand lives', to walk in someone else's shoes. Each longlist offers a gloriously varied and thematically rich exploration of women's fiction at its finest in the past year, often globe-spanning, location-moving and even time-hopping.

Each longlist consists of 16 books published by a UK publishing house between 1 April and 31 March the following year. To be eligible, each book must be written in English, but the authors are global.

Given this rule, it's unsurprising that the majority of writers honoured by the Prize are from the UK (45%) or the US (34%), with the remaining authors constituting a truly international and diverse group, offering readers the most outstanding, ambitious, original fiction from around the world.





REACHING READERS

Our 2024 Prize cycle saw a total social media reach of 55 million across all channels.

We engage with all sorts of readers with different wants and needs, particularly prioritising access to, and engagement with, books for those who need them most. Books build empathy, expand our imaginations and empower connection between one another, ever more vital with civic spaces for public debate shrinking and an increasingly polarised world.

SUPPORT

We support a wide range of reading groups and libraries each year to engage with the long- and shortlisted books, to ensure we are always expanding the community of readers.

We provide copies of our shortlisted books – physical, digital and audio – to readers from foodbanks, hospitals and other charities such as Book Aid or the Royal National Institute for the Blind, to prison reading groups, workplace book clubs, neighbourhood, intergenerational and faith groups.

We create bespoke reading guides and resources, to help provide ways into the texts and support reading and discussion. We also organise events for reading groups to meet one another and the prize judges, and provide free promotional material for libraries and bookshops to promote the lists to their customers.

BUILDING A COMMUNITY

The Women's Prize for Fiction has always celebrated books that reach outwards to readers, and we now enjoy a daily dialogue with our online community of booklovers. With a social media following of 300K and growing, we focus on positive, inclusive conversations around books, the issues they raise and the emotions they evoke.

We relish readers talking between themselves – and to us – in anticipation of the annual prize lists being announced and the reactions to what the judges have chosen (and what they haven't): the prediction videos and lists; how many books they've already read and the order in which they're going to tackle the rest; the format in which they are going to read them; whether they will use a bookmark or fold the corner of the page ... anything and everything to do with how we read, share and enjoy books. We love to see this lively discussion, enjoying fostering connections and wanting to ensure that all booklovers feel an intrinsic part of the Women's Prize community.

RECOMMENDATIONS

Since 2019, our Bookshelfie podcast has platformed smart, inspirational women from all walks of life to talk about the books that made them. Our popular podcast is another way to curate book

recommendations and build relationships, so that our listeners can make choices that suit them in this busy, noisy world. We also provide themed booklists online, work with writers, readers and book bloggers, and run campaigns such as Men Reading Women (where male celebrities recommend their favourite books by women).

EVENTS

Reading is a solitary act, but nothing quite beats meeting and connecting with fellow readers, which is why we launched the Women's Prize LIVE festival in 2021. Held in Bedford Square Gardens in central London, our plan was to provide a physical space to the friendships blossoming online and for readers to join in with the celebration of the shortlist and announcement of the winners. In the past three years, 2,000 readers have walked through the gates.

From the Baileys Book Bar popping up in Waterstones for several years from 2016, to our online shortlist celebrations with actors performing excerpts from the six novels, to touring writers to festivals and community venues from Braemar to Birmingham, Manchester to Cheltenham, Hay to Chester, we love facilitating and hosting events that bring readers together and spark joy and connection.

From early on in our history, the Women’s Prize has run initiatives for writers at the start of their career. This began with the Orange Award for New Writers – won by authors including Diana Evans and Francesca Kay – and the First Chapter competition, originally with *Harper’s Bazaar* and then *Grazia* magazine. In 2020, we set up a new programme called Discoveries to encourage, support and nurture new talent in a truly meaningful way.

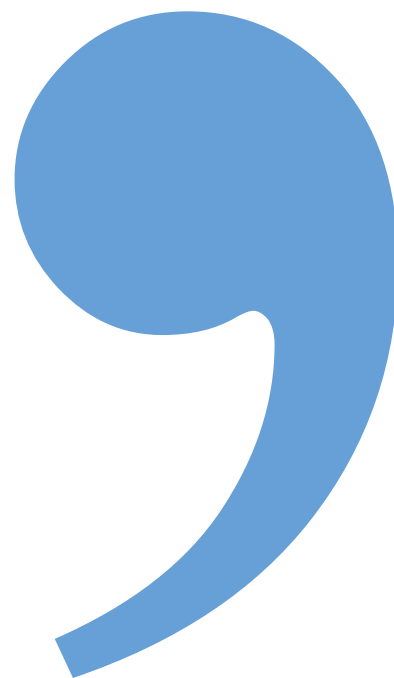
We host writers’ toolkits online, an amazing resource of advice, tips and inspiration tailored to fiction and non-fiction writers. We also run a series of workshops and panel events, all sharing a range of practical advice, motivation and industry insight.

SUPPORTING EMERGING WRITERS

“The experts and professionals I’ve connected with – for example published writers, agents, the Women’s Prize team – have offered the most astonishing, hands-on support. The Discoveries programme really is the most remarkable opportunity for new, unpublished writers.”

Riana Duce

Riana Duce was longlisted for Discoveries in 2023 with her novel-in-progress *Without a Trace*. She is from Yorkshire and works as an actor.



DISCOVERIES

Discoveries aims to inspire and support unagented and unpublished women in the UK and Ireland to write their first novels and bring them to market, with an ongoing commitment to reach writers currently underrepresented in the UK publishing industry.

The programme is currently run in association with Audible, Curtis Brown literary and talent agency, and the Curtis Brown Creative writing school, and has supported over 10,000 writers so far.

In 2023, 77% of entrants came from outside of London, with 42% identifying as working class or from a working class background and 20% confirming a disability or chronic illness.

Read more about the Discoveries programme [here](#)

OVER 10,000 ASPIRING WRITERS HAVE BENEFITTED FROM THE DISCOVERIES PROGRAMME

40% OF THE LONGLISTED AUTHORS NOW HAVE AGENTS



1 BOOK PUBLISHED



Mrs Quinn’s Rise to Fame by Olivia Ford was published by Michael Joseph (Penguin Random House) in 2024 as part of a ‘major’ two-book deal.

7 BOOK DEALS

This Immaculate Body by Emma van Straaten and *Ordinary Saints* by Niamh Ní Mhaoileoin are publishing in early 2025. *The Windhover* by Lorna Elcock and *The Call of the Void* by Rebecca Taylor McKay are publishing in 2026. Three more deals are to be announced.

2 AUDIBLE ORIGINALS



The Mother Sun by Sui Annukka



The Shouts Beneath by Paige Cowan-Hall

26 WRITERS SECURED AGENT

Literary agents representing include Aitken Alexander, A. M. Heath, Blake Friedman, Curtis Brown, David Higham Associates, Madeleine Milburn, Peters Frasers & Dunlop, The Soho Agency and William Morris Entertainment.

Sui Annukka submitted 10,000 words of a novel-in-progress to the Discoveries programme in 2022, and went on to win the Discoveries Prize, securing a literary agent. She has since published her debut audiobook, and is working on finishing her debut novel.

“Unless you are born into it or have family, friends or connections who are part of it, the publishing industry can feel, to many of us, like a closed shop. It’s intimidating. You don’t know the rules – you don’t know how to navigate its culture. It is easy to feel that you don’t fit. You don’t look right, sound right. You’re not the right shape or size. You haven’t been to the right schools. You don’t wear the right clothes. You don’t have the money to buy the right clothes. Even in what is a changing and far more inclusive landscape, these barriers can still seem insurmountable to many. What the Discoveries programme is doing steadily, with great determination, and heart, is opening the doors to writers and voices that would otherwise not be seen or heard.

Voices like mine.

I am 52. The daughter of first-generation Sri Lankan immigrants. I am a lesbian. I have had a patchy education and a fraught upbringing, in that it was split between countries and conflicting systems, and there was much that

fell between the cracks. Still, writing has always been my passion and purpose. And I have been writing with serious intent for almost 30 years. And during that time, I was not able to unlock doors to the publishing industry.

Thanks to Discoveries, I now have an agent. I am working steadily on the second draft of my novel. Being a Discoveries winner and having the success of *The Mother Sun* on my writing CV, makes it easier to prove my worth when making funding applications for writing grants, or applying for writing-related jobs. It will help, no doubt, when my novel eventually goes out on submission. Furthermore, the support of the Women’s Prize Trust community when my novel is published will be invaluable. I cannot overstate the enormity of this gift for an emerging writer – especially for a writer of colour.”

You can read the full article [here](#)

Sui Annukka’s Audible Original commission *The Mother Sun* hit the top five in the Audible Originals charts within weeks of being released, and then it made it on the ‘top 20 Audiobook Originals’ list for 2023.



WE CAN DO EVEN MORE...

So many things have changed for women writers over the past 30 years, and so much has improved. Much of this is down to the impact of the Women’s Prize and our legacy of supporting all women writing to be able to fulfill their potential. There is more space now for a more diverse range of voices; there are conversations about the nature of writing, reading and gender, and the way that opportunities for all women, and women and men are not – and have not historically been – equal. The Women’s Prize has encouraged an open and thought-provoking dialogue about the nature of creativity and women’s presence in cultural spaces.

However, there is still more to be done.

GENDER PAY GAP

The economic data supports the fact that the playing field is far from level. Female writers have not only received lower advances than men over the last five years, but they have also seen a sharper drop in their median earnings in this same period compared to male writers. The gender pay gap for writers stands at 36%, a stark reality when compared to the national average of 13%.³

Female non-fiction writers are less likely to be reviewed in the UK national media and less likely to be shortlisted, or win, book prizes than their male counterparts. And whilst the market share for female fiction writers has grown to 57%, the discrepancy in consumer visibility in non-fiction impacts book sales, with only 34% of the top 500 non-fiction books in 2022 written by women.⁴

Added to this, in 2023 only 8% of the top 50 business books in the UK were written by women, only 11% of science books, 30% of history books and 32% of psychology books... it’s clear that we are still not presenting female authors to the reading public as experts, thought leaders and changemakers. The result? That readers, as well as writers, are missing out.

INTERSECTIONALITY

Of course, not all women’s writing experiences are the same, and when you consider how gender intersects with other factors, the challenges for women increase. Report after report commissioned by the Royal Society of Literature, Arts Council England, New Writing North, Writing West Midlands and others⁵ show that barriers are still firmly in place for

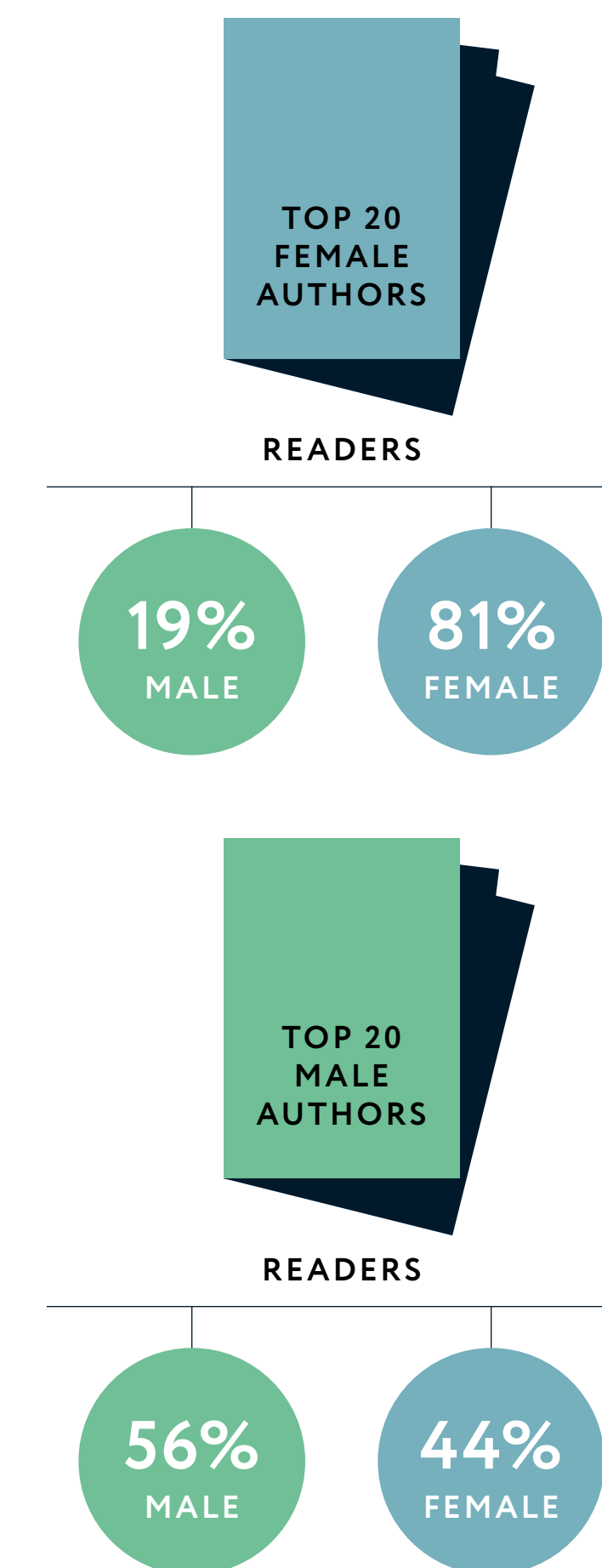
women writers from specific demographic groups, based on class, ethnicity, sexuality, disability, gender reassignment and geography. Opportunities to participate in, and benefit from, creative writing are not available to everybody.

Some prejudice still exists around the perception of women’s writing amongst male readers, for most an unconscious bias but sustained by the way the publishing industry commissions, markets and promotes titles by men and women to male and female readers.

2023 research from Nielsen BookData commissioned by the Women’s Prize Trust shows that only 19% of readers of the top 20 bestselling female fiction authors including Jane Austen, Agatha Christie, Martina Cole and Taylor Jenkins Reid are male. The split is more even for the top 20 bestselling male fiction authors including J R R Tolkien, Charles Dickens, Matt Haig and Stephen King: 56% men and 44% women.⁴ **Essentially, women are much more open to reading books by men and women, whereas men tend to read books written by men.**

(right) Men account for 56% of the readership of books written by male authors, but only 19% of books written by women.

READING HABITS BY GENDER



3. Amy Thomas, Michele Battisti, Martin Kretschmer (2022) *UK Authors' Earnings and Contracts 2022*: Glasgow: CREATE Centre funded by ALCS (the UK Authors' Licensing and Collecting Society).
4. Nielsen BookScan Total Consumer Market (1998 to 2024) for the Women's Prize Trust. UK print book sales. Please note that sales data was not available during Covid-19 pandemic lockdown periods in the UK.
5. A Room of My Own report: *What Writers Need to Work Today* by the Royal Society of Literature (2019); *Literature in the 21st Century: Understanding Models of Support for Literary Fiction* (commonly referred to as the Canelo report) by Arts Council England (2017); A *Writing Chance Evaluation* report for New Writing North (2023); *Common People: Breaking the Class Ceiling in UK publishing* report by Prof. Katy Shaw for New Writing North; Writing West Midlands and Northumbria University (2020).

“Despite the publishing industry’s attempts to tackle the issues, alarming inequities still exist for writers from lower socio-economic and global majority backgrounds, as well as those living with disabilities.

Each of us can help carve out space for those writers who are still excluded, whose stories, perspectives and expertise will benefit all of us. This is both our responsibility and our opportunity at this critical time. Passing the pen – or throwing down the ladder, or stimulating the talent pipeline – is needed now more than ever before.”

Claire Shanahan

Executive Director of the Women’s Prize Trust



EVERYTHING WE DO AT THE WOMEN'S PRIZE TRUST AIMS TO ENRICH SOCIETY BY CREATING EQUITABLE OPPORTUNITIES FOR WOMEN IN THE WORLD OF BOOKS AND BEYOND.

OUR IMPACT GOALS

- To achieve gender parity in the world of books
- To elevate women's voices
- To provide everyone with access to reading
- To advocate for women's equity in society.

OUR PLANS

We want to build on our track record in talent development for emerging novelists

Alongside the Discoveries programme, which benefits 16 writers each year, we plan to expand our Writers' Room programme to deliver:

- more free resources, insight and inspiration via the Women's Prize website and online channels
- more workshops on writing craft, demystifying the industry and soft skills, with an increased number of free tickets available for writers from underrepresented backgrounds
- networking opportunities with the amazing women in the Women's Prize Trust community of writers, publishers, agents, booksellers and librarians
- mentoring relationships to build confidence and help break down those barriers to entry into the industry, and help to sustain careers, as well as start them.

We want to build on the launch of the Women's Prize for Non-Fiction

This sister prize to the Women's Prize for Fiction grew out of evidence that non-fiction books by women are less likely to be reviewed and less likely to be shortlisted or win prizes than male authors in the same space.

To continue to address these issues, as well as the perception of women's authority and expertise, we plan to:

- develop more partnerships with professional networks to support women with particular subject-matter expertise to start writing
- programme more workshops focussed on non-fiction specific writing skills, including best practise in research methodology, synthesising information and communication to a general readership
- share more online resources for non-fiction writers via our [Horizons](#) toolkit.

The limited-edition artwork known as 'The Charlotte', created by sculptor Ann Christopher RA FRSS, is gifted to each winner of the Women's Prize for Non-Fiction by the Charlotte Aitken Trust, alongside the £30,000 prize money, for a three-year period from 2024.



YOU CAN MAKE A DIFFERENCE

OUR PLANS TO EXPAND OUR SUPPORT OF WRITERS CAN ONLY HAPPEN IF WE RAISE SUFFICIENT FUNDS.

HERE IS HOW YOU CAN HELP:

YOUR DONATION	WILL HELP TO FUND:
> £20	two free workshop tickets
> £100	free workshop tickets for 10 emerging writers
> £200	a networking event
> £1,000	a mentoring relationship
> £2,000	increasing outreach to underrepresented writers



DONATIONS

We welcome donations of any size at any time of the year via the [Women's Prize website](#). Regular donations are particularly helpful; whether £5 or £50 a month, they allow us to plan ahead and allow you to make a significant contribution by spreading it over time.

PATRONS

Love books? Interested in meeting writers and like-minded booklovers? Provoked by the persistent gender pay gap? Help us to do more, while enjoying a close year-round relationship with the Women's Prize. [Patron Membership](#) is available from £1,000 per year, and benefits include two invitations to the Summer Party for those giving £5,000 and above.



THANK YOU

As a registered charity, the Women's Prize Trust receives no government funding and rely on the generous support of individuals, corporate sponsors and partners.

We would like to thank and acknowledge everyone who has supported us.

You have made a difference and changed people's lives ...



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DONORS

We are grateful to all those who have committed to a regular donation or given £100 or more.

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TRUSTS

Charlotte Aitken Trust
Garrick Charitable Trust

And all those who wish to remain anonymous.

The Women's Prize Trust would like to pay tribute to all the amazing women and men who have supported in so many different ways over the past 30 years, in particular:

The founding advisory committee:

Clare Alexander
Jane Gregory
Susan Sandon
Carole Welch

Long-serving former committee, board and team members:

Felicity Blunt
Harriet Hastings
Amanda Johnson
Louise Jury
Joanna Prior
Syl Saller

Our current Board of Trustees

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Zainab Weller

Executive Director

Claire Shanahan

Founder Director

Kate Mosse

GET INVOLVED

Click on a logo to learn more about what we do: our prizes, outreach projects and events.

TALK TO US

Book trade donation enquiries:
Claire Shanahan, Executive Director
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General donation enquiries:
Sophie Hussey, Development Director
sophie@womensprize.com

All other enquiries:
info@womensprize.com

CHARITY INFORMATION

The Women's Prize Trust is a registered charity in England and Wales (charity number 1181253).



BOOK CLUB

“I love the fact that the Women’s Prize attacks stereotypes and cliches and brings really fantastic novels that people might not otherwise have read.”

Elizabeth
Day

“The Women’s Prize for Fiction is needed because unfortunately we don’t yet have a level playing field in literature.”

June
Sarpong

“I would like to call a moratorium on people asking why the Women’s Prize is still needed because I think it is so obvious in the incredible benefit that it provides for women writers from around the world, the incredible community of women it brings together to celebrate women’s writing, but also the blatantly obvious discrimination that women still face in literature and beyond.”

Laura
Bates

“The more women’s voices that are heard, especially by men, the better the world will be.”

Stanley
Tucci

“The literature sphere can be intimidating, a daunting space to step in to. The Prize doesn’t wear its prestige in a way that’s intimidating. It’s very inviting ... the way it promotes each of its books equally. It humanises and demystifies the industry, making it more accessible.”

Diana
Evans

“The Women’s Prize does such excellent work – changing the lives of writers and readers – that I am delighted to help support them.”

Richard
Curtis

“The Prize is one of the great institutions within publishing. I know what it is like to have won this prize, which transforms your life, but I also know what it’s like to be a reader out in the world seeing the sticker. It really has changed the way people talk about the writers and the books that we should be talking about.”

Kamila
Shamsie

“While publishing has become increasingly inclusive, there’s still a need for greater access to a range of voices. As such, the Women’s Prize for Fiction remains as important today as when it first came about.”

*The
Independent*



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